



Annual Report 2023

EQUITY

ANNUAL REPORT

2023



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Introduction

As I read through Equity's work over the last year I'm struck by two feelings: the joy in our battles and the power in our wins. It's a privilege to introduce the work of our union this year – the work of the lay officers, the Council, committees, branches, networks, deputies, and countless activists. To be part of that collective, the finest collective in the trades union movement, is at times a little overwhelming.

We started 2024 with more members than any year bar one in our 93 year history. More branches, more depts, more activists: and more wins. We secured an historic West End pay deal, which sees basic pay rise by 16.7%, and responsibility payments increase by up to 40%. Small scale theatre placed the first blow against the digs system, with independent theatre producers now responsible for booking accommodation. We entered 2024 in intense negotiation with subsidised and commercial producers about minimum digs standards – a meaningful step toward modern, dignified terms and conditions.

We've distributed a record amount in secondary payments like royalties and residuals from the Equity Distribution Service – almost £15 million this year alone. We stood in solidarity with SAG-AFTRA, preventing work avoiding the strike from hitting our shores. Whether it be that strength, or that we played an integral role in their claims around casting and Artificial Intelligence (AI), we are on the front foot in 2024 for our own battle in TV and film for British production. 95% of production in the UK is on our agreements, and it's critical that we step up to reach and exceed the SAG-AFTRA settlement in our current negotiations.

Our variety members faced a tough year, but we fought harder than ever before. Whether it's standing in defence of drag artists, literally in the face of far right extremists who would stop their work as part of their culture war against the LGBTQ+ community, or in consistently winning county court cases, Equity has been there every day of 2023. In Covent Garden our members faced draconian proposals from Westminster City Council to rip street performance from the heart of the Piazza – we fought back with protests and petitions.

We started 2024 with a ballot for industrial action at the English National Opera (ENO). This necessary step to fight ludicrous proposals to cut pay by 40%, and leave the permanent workforce abandoned as they set up a second base in Manchester would strip this vital institution of what makes it great. But let's not let it detract from the victories we've won: interim funding for the institution and the protection of the London base. With 50,000 Equity members stood with them, the chorus, stage management, and audiences of the ENO can take on this next battle with confidence.

In the nations and regions, 2023 saw all time membership highs in Scotland, Northern Ireland, East and South East England, our

Northern English regions, and the South West. This has borne incredible fruit – whether it be an Equity first with our agreement for circus in Derry, or the continued growth of agreements in Scotland to over triple the number in 2019, we've had multiple wins this last year. Across the UK, it's workforces in the nations and regions who feel the most benefit from our collective agreement with the biggest pantomime producer in the world, Crossroads: this season has the most panto on an Equity contract for a generation.

Even where we've lost the battle, we're on a strong footing to win the war. In Oldham, the Coliseum is closed, but discussions continue about using the money to bring producing theatre back to the town. With bankruptcies of Councils in Birmingham and Nottingham, 2024 is not a moment too soon to increase our staff in the Midlands, and open a dedicated office – as well as bring Equity Conference to Birmingham Town Hall.

I hope you've felt our pride in seeing the union at the front of news coverage like never before in 2023. Record levels of press attention, especially on our key campaigns around AI, local government cuts, and the strikes in the USA has kept our issues at the top of the agenda. Our new website has increased traffic from 8,000 to 40,000 views a month, and over half our nearly 50,000 members open their emails each fortnight. Our magazine, #StandUpFor17 campaign, website, and design work were all award-winning at the TUC Communications Awards this year.

I want to pay particular tribute to our lay officer team: President Lynda Rooke, Vice Presidents Jackie Clune and Nick Fletcher, and Honorary Treasurer David John. They are unpaid member activists, elected by you, who serve the union with gritty determination. Lynda, along with our South West Councillor Rachael Fagan, have fought a tireless campaign against opaque and dangerous arts cuts decisions in Bristol – whilst Lynda has attended record numbers of branches and committees across the UK. She and I attended the SAG-AFTRA negotiations, and Lynda is a globally respected voice on the fight against sexual harassment from her work with our international union federation: FIA. Stood with activists in Belfast, she's taken up the fight against austerity wherever it's reared its head. David John spends hours each week approving applications to our benevolent fund; we exceeded the £100,000 budgeted by over 20%, supporting members in the midst of the cost of living/cost of greed crisis. Nick and Jackie have been articulate advocates for the union to change its approach to the cost of casting – a cost which they call 'a tax on hope'.

It is the voice of the whole officer team which put Equity's power behind opposing Spotlight's appalling tiered membership proposals, and stopped them in their tracks. It wasn't this ill-thought through proposal which created our shift in approach, however: but rather over a year of Council examining how casting works – including with our best ever responded to survey, on casting directories. No other industry is allowed, by law, to charge those

people seeking work up-front fees to be included on a directory. Equity believes the law should change to end our industry-specific inclusion from this exploitative practice. Early 2024 will see the next step in that campaign, so please keep watching our social media, and your member emails.

2024 brings big, positive changes to our membership. Retired and student members will receive the same benefits and democratic rights as all members and can participate fully in their union, and be protected by it too. Last year set a new record for new members, and in the average workplace in TV, film, or theatre Equity membership stands at around 75% - average union membership in the UK is less than 25%. That's union power.

I hope these wins, as long as the battles can be, make you proud of your union, and that it is a pride which is growing like our membership, our wins, and our power. Be part of shaping that journey, and perhaps try to make a branch meeting, or join a network in the year to come. Whatever your activity within your union, know this: every member who needed their union this year benefited from your subscriptions, and your solidarity.

On their behalf, it is a privilege to thank you for your support in 2023, and to stand with you as we face the challenges to come.

Paul W Fleming

A handwritten signature in black ink, appearing to read 'Pw Fleming', with a long, sweeping horizontal stroke extending to the right.

General Secretary

Staff Reports

Secretariat

Deputy for the General Secretary – Louise McMullan

The Policy, Governance and Communications Department set itself three objectives for 2023: strengthening inter-departmental working and understanding of our expertise and support; improving departmental planning and organisation; and prioritising celebrating and communicating the union's successes and strengths.

The latter objective was our most outward facing and was very much built on the achievement of the other two. From Stand Up For 17% to Dignity in Digs, we were able to craft campaigning resources, messages, imagery and events that helped to raise the union's profile further in public conversation and most importantly, inspired our members to take action, stand together and have faith in the collective power of their union. Huge thanks go to staff in the industrial departments and across the nations and regions for their close collaboration with the PGC team throughout the year in support of this objective.

In February 2023 we launched a new website for the union, following two years of consultation, planning and work with our web development agency MTM. The new website has met and exceeded member expectations in terms of its design, accessibility and functionality, at a substantially reduced cost compared to its predecessor. Website traffic has significantly increased from an average of 8-13k users per month at site launch to 27-40k average users per month over the past year thanks to the efforts of the Digital Communications Coordinators who regularly update content to keep the site fresh and relevant, conduct regular audits and prioritise SEO reviews. The website was Equity's major winner at the 2023 TUC Communications Awards, taking top place in the Best Recruitment and Organising Communication.

The union's journal also received a commendation at the TUC Communication Awards, reflecting its continuing high quality of content and design. Equity's social media channels, particularly Instagram continued to grow their following during the year and the union's fortnightly email newsletter maintains its position as the most engaged with communication from the union. As such, the newsletter prioritises informing our members of the union's wins, key campaigns and events and has become essential reading for our activists.

Beyond the union's industrial priorities for the year, our campaigning focus has concentrated heavily on supporting our branches and activists fighting cuts to arts budgets in Scotland, Northern Ireland, Bristol, Oldham and across a swathe of local authorities as we enter 2024. 2023 also saw Equity organise

a series of high profile set piece events including protests, photocalls, marches and rallies in support of our members at the ENO, in solidarity with striking members of SAG-AFTRA in the US and to bolster the efforts of Equity's Street Performers Network who fought to resist the imposition of licensing restrictions on their work.

A full programme of activity during the party conference season helped to re-establish Equity as the leading union for creative workers in the minds of politicians ahead of an expected General Election in 2024. The next phase of our lobbying to abolish the Minimum Income Floor and advocacy for change to the Universal Credit system took the form of a launch of our 'Not Here to Help' report in parliament, with over 40 attendees including several MPs. The event was chaired by the Chair of the Work and Pensions Select Committee, who we have since followed up with to press our policy recommendations.

Throughout the year our activities continued to attract interest across the press and media with notable interest generated by our SAG-AFTRA solidarity work and the response to the launch of the Green Rider developed by the union's Green New Deal network.

The PGC team were also responsible for organising a full programme of training for the Equity Council and staff including monthly casework sessions. Development of the union's political education programme included taking a delegation of 20 young members to The World Transformed in Liverpool and briefings for activists on election rules in the lead up to local and general elections. Towards the end of 2023 training for branch officers was also rolled out.

Many of the team's achievements and strengths were showcased in the Equity Conference which took place in May 2023. A superbly organised series of inspiring set pieces featuring members from across the union, fringe events and industrially focussed motions led to significant positive coverage and a swathe of uplifting social media posts. Throughout the second half of the year planning and organising towards the 2024 conference in Birmingham sought to build on this success.

With the achievement of the recommendations set out in the 2020 Communications Review, a new management structure for the Department was agreed in late 2023 such that there will be two smaller teams led by a Head of Communications and a Head of the General Secretary's Section from 2024 onwards. The new section heads will provide more pastoral and hands-on day-to-day support for the Department as well as leading proactively on new projects for the union.

Assistant General Secretary, Live Performance – Hilary Hadley

In terms of negotiations for the various National Collective Agreements in Theatre, the first part of 2023 marked an intense period. Led by the Assistant General Secretary, these negotiations with SOLT/UK Theatre/ITC marked the post pandemic recovery when the Union sought to make good on the compromises and sacrifices that had been made by Union members who worked on the various Agreements, be it West End, Commercial Theatre, Subsidised Theatre and Independent Theatre.

The Live Performance Department's Industrial Officials' reports include details of these claims and the campaigns which accompanied them, under the Umbrella "Work, Rest and Pay" be it "Stand Up for Seventeen" or "Dignity in Digs". All the campaigns and subsequent negotiations were successful, and in the case of the West End, a resounding success. Supported by active members, Deputies, Campaign working groups and Negotiation Committees working with staff, the Union was able to conclude Agreements, that at ballot had the overwhelming support of the members.

Some of the working groups established during the course of negotiations carried on the work during 2023 on two main unresolved issues: the provision of suitable and acceptable digs within the touring allowance and establishing a five-day working week during rehearsals. Trials of the five-day rehearsal week started in some of the Subsidised Theatres, and Equity drew up a Code for the provision of digs which has been sent out for consultation with managers and venues in both the commercial and subsidised sectors.

It was a particularly good year for Stage Management in terms of achievements such as acting up payments and responsibility payments being made for the first time in the collective agreements and the buy-out calculator now up and live.

In terms of the creative teams, Directors' negotiations achieved settlements better than those achieved for Performers and Stage Management, and the Union successfully boosted the minimum fees and pay of Designers and Choreographers at or above the percentage increases for Directors.

Staff worked to meet the Five all Union objectives, where relevant to them and three additional objectives were set for the Department. The first was to continue work on ensuring that all theatre companies with any form of Arts Council support or who are commercially viable are using either a standard Equity Agreement or are on an approved House Agreement. During 2023 44 new Agreements were entered into across the country. These new House Agreements brought Producers into an established framework with the Union for the first time.

In the commercial sector, Crossroads pantomimes, the largest commercial pantomime producer, used an approved House Agreement for the first time for the 2023 pantomimes and we are

now working with Imagine Productions for the 2024 season. Producers not using acceptable terms were challenged and reminded of their obligations under the law, to holiday pay and pension and the National Minimum Wage. Tribunal claims were submitted, and settlements made for members. Members were encouraged to bring their contracts to the Unions attention to ensure that they met legal requirements.

The second Departmental objective was to ensure that the Comedians Charter was adopted by the various venues, ensuring the Charter was a visible success, whilst building up the Drag Network.

The third Departmental objective was to identify and build up activists within the Union. In respect of this objective, staff developed a successful Deputy training programme, and also set up a Student Deputy Network with an active Student Committee. Over 100 members have now undertaken training and sessions were held in London, Glasgow, Manchester and online.

Significant cuts to funding by the Arts Council, or funding entirely removed, resulted in a number of campaigns reported elsewhere in the report. Opera companies were particularly badly affected, and an ultimately successful campaign was launched to restore portfolio funding to the ENO to enable it to continue with an opera season in London as well as to establish a new base in Manchester.

The Exchange programme with American Equity started to be used again by Producers after being frozen during the pandemic years with Exchanges on large West End Productions and at the National Theatre.

The Assistant General Secretary remained on the Boards of DCD, CDMT and BAPAM.

There were no staff changes in the Live Performance Department during 2023, although the Assistant General Secretary, Hilary Hadley announced her retirement and Adam Adnyana was appointed.

Assistant General Secretary, Recorded Media – John Barclay

The work covered by the Recorded Media Department grew during 2023 as the audio-visual industries were affected by both the SAG-AFTRA and WGA strikes in the USA. The film and TV industry recovering from the decline upon production in the UK.

The latest official figures published today by the BFI's Research and Statistics Unit show that in a year in which film and high-end TV production was impacted globally by the Hollywood strikes, the UK's production continued to generate billions to the UK economy. The combined spend by film and high-end television production (HETV) 2023 reached £4.23 billion, 32% down on 2022 but almost level with pre-pandemic levels.

The lion's share of the total £4.23 billion production spend was contributed by HETV shows with £2.87 billion, or 68%; with feature film production contributing £1.36 billion, or 32% of the total spend.

Inward investment and co-production films and HETV shows combined, delivered £3.31 billion, or 78% of the combined production spend continuing to demonstrate the UK's global reputation as the world-leading centre for international film and TV production.

Of the total £2.87 billion spend on 187 HETV productions in 2023:

- inward investment shows contributed £2.07 billion (72% of total HETV spend), a 43% decrease on 2022;
- domestic UK shows accounted for £766 million (27% of total HETV spend), a 21% increase on 2022; and
- co-production spend was £38.9 million (1.4% of total spend), a 7% increase on 2022.

Of the total £1.36 billion spend on 207 film productions in 2023:

- inward investment films contributed £1.04 billion (77% of total film spend), a 40% decrease on 2022;
- domestic UK films accounted for £150.2 million (just over 11% of total film spend) a 13% decrease on 2022; and
- co-production spend accounted for £162.8 million (just over 12% of total film spend), more than two and a half times spend in 2022).

The Recorded Media department and the Union generally continues to have a strong working relationship with the industry.

Negotiations continue with ITV to revise, update, modernise and improve the ITV Agreement, which is the primary agreement, used to engage performers on the two ITV continuing dramas. We are at the stage of producing a draft which staff will consult with members and the agent's community. Towards the end of 2023 members on the productions made under the terms of the agreement were balloted on an offer made by ITV to increase the minimum fees. The members rejected the offer and staff entered into another round of negotiations culminating in the members acceptance of an increased offer. The Union continues to work with the streaming platforms to address the challenging area of inputted licence, basically a structure whereby there is a non-arm's length sale with the same group, and therefore there cannot be a fair market price. This is a result of the consolidation of ownership of the platforms by large media groups and their business model of not selling beyond the parent group. 2023 saw a number of production titles made for various streaming platforms being sold to other streaming platforms in the market, instead of keeping the titles on the originating platform. This opening of a new business model will result in an additional income stream for members.

The Unions Auditors in the US continued to audit all the US studios and various TV companies through 2023 and many audits will be concluded in 2024.

2023 has seen a continued increase of work and activism by members working across Games and Audio Books. The impact of Artificial Intelligence (AI) significantly felt across the industries is being tackled by the RM department and a working group will be established to progress the Unions work in this area. In addition, the Union is working with its sister Unions within FIA on the global impact of AI. The department has established a pan industry forum with ITV, BBC and PACT to address issues around generative AI, with the first step being the engagers undertaking a mapping exercise to see where they might wish to use generative AI in the performers work. The dept has established a set of principles upon which the Union and the engagers will commence negotiations.

Staff members are undertaking casework on behalf of members who have been engaged to provide voices or body scanning for AI companies who in turn create data banks.

2023 saw a lot of preparatory work in advance of the negotiations in 2024 which will include PACT TV, PACT Film, the streamers and SKY. The dept will engage with those members who have worked under any of the above contracts over the last few years. We hope, once we have surveyed members and met members in their places of work, we can table proposals to the engagers in April.

Equity members working with staff colleagues in RM have identified Games as an area of work which they wish to tackle. There are no agreements for voice over or motion capture work. In addition to members, we are working with casting directors and agents to produce campaign material. We will produce a slate of guidance documents for members working in Games either voice or motion/performance capture work.

As many members are aware the Union has had no formal collective agreement in TV Commercials for many years and in place of an agreement the Union has agreed documents for the engagement of members in TV Commercials. These agreed documents are woefully out of date and its terms do not accurately or fairly reflect the contribution performers make to the TV commercials industry in 2022, the TV advertising revenue in the United Kingdom amounted to around £4.4 billion and 2023, TV advertising revenue worldwide will amount to approximately \$132.4 billion. 2023 saw significant preparatory work to provide guidance to members, in the absence of a collective agreement and an out of date agreed documents. The guidance will be released in 2024 along with members meetings.

Equity's in-house distributions team continues to go from strength to strength with distributions in 2023 growing by 60% on the 2022 distributions. A more detailed report on the Equity Distribution Service is available elsewhere in the Annual Report.

The department continues to work with colleagues across the nations and regions, staff have significant case work during the year. Staff in the department deal with a large volume of case work across all areas of the industry from small claims to significant individual and groups of members legal claims. The

department continues to work closely with the agent community and casting directors.

Assistant General Secretary, Finance & Operations – Beccy Reese

The Finance and Operations team is responsible for running key functions for the union. These include processing all financial transactions and maintaining a robust control environment; providing and maintain IT services and equipment across the workforce; managing the office spaces and services in Guild House; and supporting other Equity offices and running the membership administration services.

Traditionally, operational teams spend most of their resources on transactional processes, less on reporting and compliance, and the smallest amount on planning and strategic work. By working on making the transactional work more efficient, automating where possible and introducing the idea of continuous improvement, the aim is to free up time spent on transactional processing and increase time spend on reporting, planning and strategic work as these are the areas that are able to improve our services and add value to the union.

The challenge facing the department is to maintain the core operational tasks whilst developing and moving forward. In 2023 we developed some of these core tasks and identified the key areas for development in 2024.

In finance we are reviewing our supplier relationships and putting in place review mechanisms for services provided. For example we have been monitoring our outstanding tickets with our software support company, Brightbridge, through the year. Since we have started proactively monitoring and challenging outstanding issues on a monthly basis the number of outstanding items has reduced.

We have started on a tendering and procurement plan to ensure that all our major suppliers are offering high quality, relevant services and value for money. We completed a tender for insurance services in 2023 and will be introducing a new offer for members in 2024. As contracts with other major suppliers come up for renewal, we will put in place a proportionate procurement process.

We have also introduced a new expenses claim system allowing for staff and council expenses to be submitted and approved electronically. This has provided a better faster service for those inputting expenses and has also removed duplication of work in the finance team.

Since the completion of the refurbishment of Guild House we've continued with the finishing touches. Some of these have been decorative including restoring and hanging placards and pictures. Others less pretty, but necessary, such as getting the bottom of drainage issues and completing fire safety signage, installation of evac chairs and alarm maintenance.

We have put in place mechanical and electrical services (M&E) provision in the Glasgow office to ensure we are health and safety compliant and to support the office maintenance. And we're reviewing the office provision in Manchester and setting up an office in Birmingham.

In the middle of 2022, we undertook a review of Equity's key information technology systems: our membership database (CRM) and our distribution software. The review set out the current provision and also highlighted some weaknesses in our infrastructure.

As a result, we launched a technology strategy across the organisation for the first time. The aims are to embed best practice, current technological advances and put in place principles of continuous improvement within our systems and infrastructure. This is not intended as a short-term project but a cultural change to ensure that we are utilising digital technology to support our aim to achieve the best possible access to the highest quality terms and conditions for the industries where our members work.

The strategic aims for 2023 were:

- To ensure that our IT services and information systems perform effectively for all Equity staff and members.
- To ensure that the maximum benefit is achieved with the resources available.
- To ensure that we receive quality support services that provide value for money from our suppliers.
- To ensure that our infrastructure is secure and our data is protected from cyber threats.

A strategy group of those staff who lead and manage the key systems has been created together with a wider user group to provide feedback and context from across the workforce.

Both the membership and distribution system were created years ago and have been added to over time as changes have been requested and platforms have become obsolete. These changes have caused reduced functionality either through increasing complexity in the code or increasing volumes of data. Whilst both systems are due for a thorough review, the focus is currently on cleaning the systems and scoping requirements. We are working towards a position where we have commercial freedom and are able to tender for the support contracts and development work on the systems.

We have also begun to update our internal IT infrastructure and systems. This started with replacing our obsolete email server and starting to roll out Microsoft 365 across the workforce. We are currently facing potential security risks through the use of programmes and applications not provided by the IT department. Through rolling out Microsoft 365 we are aiming to eradicate the need for software outside of our provision and so decrease our security risks. We have put in place multifactor authentication on our membership database and our internal files.

Live Performance

Industrial Official, Commercial & Subsidised Theatre – Charlotte Bence

In 2023, the Live Performance department theatre officials worked together on the claims we submitted across all of the industry standard theatre agreements under the banner of our 'Work Rest and Pay' campaign. Our claims sought aligned gains across each agreement, and focusing on key themes rather than specific detail meant that the improvements Equity sought were easier to communicate and therefore better understood by our membership in workplaces. This in turn resulted in greater engagement with the process of negotiations and increased participation in ballots. In Commercial Theatre, we doubled turnout from 30% of working members in 2022 to 60% of working members in 2023 – a real testament to the hard work and commitment of the deps and members who participated in negotiations alongside staff.

In both the Commercial and Subsidised negotiations, managers were clear with Equity that neither sector had yet returned to pre-pandemic levels of operation or revenue. In two very difficult sets of negotiations Equity's working parties were still able to achieve uplifts to minimum rates of at least 12% on pay over three years, 24.9% on subsistence, 60% on understudy responsibility payments and 100% on swing payments in the Subsidised sector. The 5% agreed in Year 1 of the new Commercial Theatre Agreement means that minimum rates have risen by 9% between June 2022 and April 2023, and across both agreements we have delivered on two long-held aspirations of our membership. Firstly, managers are now responsible for sourcing and providing accommodation for all tours visiting Dublin and secondly touring or subsistence allowances due for locations across the UK must be paid further in advance than previously. Across both agreements we also delivered important new cover payments for members of the stage management team.

The managers accepted that the digs system is not operating as it should and have agreed to work with Equity on addressing the problems members face when they work away from home. A joint working party between Equity and UK Theatre led by Equity's General Secretary and the UK Theatre Chief Executives was agreed, the first meeting of which took place in December 2023 to discuss implementation of Equity's new Digs Code of Conduct. This work continues in 2024 and cuts across both Commercial and Subsidised Theatre.

In the Subsidised sector, UK Theatre agreed to implement trials of the rehearsal period five day working week with six different subsidised venues committing to trial this way of working by the end of 2023. Further joint work on rolling out more trials will continue in 2024, as will the development of trials in the Commercial sector.

Importantly, improvements to the Commercial and Subsidised

Theatre Agreements were delivered without compromise on existing terms, and our joint work on both digs and the rehearsal period five day working week means that we are able to continue improving members' working lives outside of the usual industrial relations timetable.

On Equity's House Agreement with the Royal Shakespeare Company, minimum rates of pay for members of the stage management team rose by 9%. Minimum rates of pay for performers and assistant directors and touring/subsistence allowances increased by 6%.

On the West End, minimum fees rose by 10% for directors, and by 12% for designers and choreographers. In Commercial and Subsidised theatre, minimum rates for directors rose by 6% and by 8% for designers and choreographers. SOLT/UK Theatre agreed to undertake a more thorough review of the collective agreements for designers in 2024, which will be led by the Directors & Designers Committee alongside our partners in the design associations. In late 2023, a working party of assistant, resident and associate directors was formed to begin the process of submitting a claim to SOLT/UK Theatre for formal recognition of those roles under Equity collective agreements.

Industrial Official, Variety, Circus and Entertainment – Michael Day

For the first year since the start of the pandemic, live entertainment was as back to normal as it could be, with no government restrictions and no major events affected by Covid. The cost-of-living crisis still prevailed and had an impact on work for private events and cuts to local authority budgets would similarly feed down to community events and those in schools. On the positive side, many artists gained extra work from events around the coronation.

Drag has continued to gain in popularity in mainstream entertainment and work in holiday parks, on cruise ships, and in pubs, clubs and hotels has returned to pre-pandemic levels. Circus seasons started on time and by and large had good audience levels in most places.

Equity's networks covering the variety sector continued to meet, with all now being hybrid meetings as the Equity offices have good facilities for remote attendance.

The Comedians' Network held specific meetings before and after the Edinburgh Fringe and produced a guide that was widely distributed. It also worked on the Comedians' Charter, continuing to get more clubs and promoters signing up, and on a project named Fair Play Cabaret. This was to look at getting a circuit of venues to host events promoting union membership. Equity again sponsored the Leicester Comedy Festival, which had its 30th anniversary.

The Storytellers' Network only met via Zoom due to its effective coverage of the whole of the UK. Discussions are often around rates of pay and recognition of the art form.

The Puppeteers' Network held hybrid meetings throughout the year to discuss issues in live performance and recorded media. The use of puppetry in both areas of the industry was notably high. Equity attended the Moving Parts puppetry festival in Newcastle and the May Fayre for Punch and Judy in Covent Garden to meet puppeteers as well as at many cast visits.

Equity's Circus Network was relaunched in 2023 and formed three working parties. These were to work on: Contracts; Bullying and Sexual Harassment; and Fit to Fly advice for aerialists. A new contract was developed and considerable progress made with an advice guide on sexual harassment. The Fit to Fly advice was also near completion at the end of the year. Equity maintains a good relationship with traditional touring tented commercial circuses through the Association of Circus Proprietors (ACP) and works on joint lobbying when issues arise. ACP members use a standard contract negotiated with Equity via the Variety and Light Entertainment Council (VLEC).

New Drag Networks were established this year. Following London in 2022, networks were launched in the North West, West Midlands, East Anglia, the South West, Dorset and Hampshire and Wales. These networks should become self-sustaining and organise locally in each region, with Equity's support, and will also link at national level to work on matters that affect all of them such as pay.

A Professional Wrestlers' Network has also been established. This carried out a pay audit in 2023 and was involved with a parliamentary event to represent wrestling at a government level.

In order to meet performers in variety, who rarely have regular workplaces, Equity officials and organisers attended many events, trade shows and festivals this year including: Blackpool Magic Convention and International Brotherhood of Magicians in Eastbourne; British Juggling Convention in Ramsgate; Brighton Fringe; Hat Fair in Winchester for street performers; Kidology for children's entertainers in Birmingham; Keeping it Live and Curtains Up showcases in Worcester, Blackpool and Bognor Regis.

Variety and Light Entertainment Council (VLEC)

Equity is a joint secretary to the VLEC along with the Entertainment Agents' Association. Other constituent organisations include the Musicians' Union, Society of London Theatre / UK Theatre and Association of Circus Proprietors. The main purpose is to maintain the industry contracts in the sector and to provide a disputes procedure. The VLEC continued to meet regularly through the year to discuss industry matters.

The main contracts overseen by the VLEC are the 'Act as Known' contract, the Floorshow contract, the Choreographers' contract and the Circus contract. The 'Act as Known' and the Circus contract do not include rates.

The Floorshow rates were increased by 3% in October 2023

so that the rates maintained parity with commercial theatre. The Choreographers' contract was one year into a three-year agreement with the rates increasing in January 2024 by 6.2%.

Variety Legal Claims

Equity's Industrial and Regional Officials provide legal assistance to members in the variety sector on work matters. The work is predominantly freelance for one-off or short contracts and such claims are commonly for cancellations or non-payments. Most claims can be resolved without litigation however, cases are taken through the county court if necessary and occasionally via an employment tribunal. There is no cost to members for taking their claim forward through these routes as Equity covers the court fees and other costs.

In 2023, Equity Officials covering the UK recovered a total of £115,834 which represented a total of 140 cases. There were also some additional cases handled by Equity's solicitors. This is around double the amount for 2022 and reflected the increase in activity following the aftermath of the pandemic.

Officials can also advise on other work-related matters such as copyright and trademark and Pattinson & Brewer are able to provide some assistance for legal issues that are not work-related.

Industrial Official, Low Pay/No Pay & ITC – Karrim Jalali

The start of 2023 saw the conclusion to negotiations for the ITC Ethical Manager Agreement which were negotiated in person in December following submissions of a formal claim in September and November after consultation with members. We formally accepted offers in January following a consultative ballot of members which saw a 100% acceptance rate response.

In 2023, we successfully negotiated over 16 Equity House Agreements – both venue and production company-based agreements, 15 of which were entirely new agreements, all reflecting within the terms and conditions, the industrial priorities of the union.

We also updated the Fringe Agreement from the 2019 version in use, better incorporating industrial priorities of the union, namely improving work-life balance through decreasing overall maximum hours and days during the rehearsal period and including a requirement for employers using the agreement to have an environmental sustainability policy.

In Fringe, we successfully negotiated 20 individual Equity Fringe Agreements during 2023.

In panto, we successfully negotiated a collective agreement with Crossroads Pantomimes, the largest pantomime company in the world, so that all performers and stage management working under productions would be working under a union agreement. We also ensured a range of panto companies properly adhered to the employment status of performers and stage-

management of members, through working with them to raise concerns and push them into reissuing contracts on stronger terms and/or to sign interim agreements with Equity and distribute to those contracted. Whilst there is more work to be done in the sector, the working landscape during the 2023 Christmas season in panto was vastly improved as a result of our interventions.

In the growing sector of immersive, we supported members engaged by League of Adventure Ltd and worked with the company constructively to ensure payment of backdated holiday entitlements to members, and for them to fully acknowledge, going forward, the status of performers and stage management as workers in law (with important employment rights), enshrining this within contracts. This resulted in an approximate 12% increase for members engaged by the company, and more dignified conditions of work in general. We also began positive discussions with Inventive Productions to seek them to voluntarily recognise performers as workers in law (and therefore give them the appropriate entitlements going forward), and our work supporting members and liaising with Little Lion Entertainment, the largest immersive employer of performers in the UK, led to a commitment from the company to honour performers as workers in law under the Employment Rights Act 1996 and move towards an employee status model of work for 2024.

We obtained an important case law victory against Red Ents Ltd at tribunal, strengthening the union's position that performers and stage-management are typically workers in law. We also successfully won cases at tribunal against Anton Benson Productions for two members for holiday pay in lieu owed.

Industrial Official, Theatre: London Theatre, including the West End, the Globe, the Royal National Theatre, Donmar Warehouse and Hampstead Theatre – Hannah Plant

If 2022 was foundational, 2023 saw the union's work in the West End bear fruit in the form of substantially improved pay and conditions for performers and stage management delivered by an active, member-led campaign and a successful set of negotiations. This formed part of the Theatre Officials' joint 'Work, Rest and Pay' umbrella campaign which unified claims across the collective theatre agreements. At the beginning of the year, the West End negotiating committee launched the 'Stand Up for 17' campaign at the Piccadilly Theatre, homing in on the central claim item of a 17% increase to minimum rates, to substantial press coverage and social media support. Activity ramped up further towards the start of negotiations in March, with rallies held outside theatres in between shows one blustery Saturday in February and with every West End company participating in a photo-petition with one of the many placards and banners created by the communications department – a structure test that demonstrated visually just how wide and deep the issue of pay was felt to be by the West End workforce. Deps and activists were pivotal in the union's strategy to flood social media with messages and videos of support for the campaign,

leading the charge which was picked up by high-profile Equity members and seen by thousands across multiple platforms.

Ahead of negotiations, Equity staff facilitated training sessions for committee members to equip them with the skills and resources necessary to take part in such a high-stakes process. Negotiations began in early March and were hard fought, with producers claiming that spiralling costs of fuel and lumber had eaten into any increases in profits since the falling away of the Variation Agreement back in October 2022. In April, the union balloted on an offer which it recommended members to reject and which was indeed rejected with a resounding majority, an unusual step which nevertheless eventually resulted in a final offer amounting to 16.7% on minimum rates across 24 months, with a 9% (above inflation) increase in year one, 5% in year two, an inflation lock in year three and a guaranteed right to return to the negotiating table if inflation remains high. 94.09% of members voted to accept the deal from a turnout of 80.35% eligible members.

The union can be clear that this settlement reflects growing confidence in the recovery of the sector and, importantly, that the large increases to the cover and swing payments recognises the true value of hardworking understudies and swings who saved so many shows from cancellation over the pandemic period. A new responsibility payment for stage management for acting up to a more senior role, together with a performance payment, which mirror longstanding provisions for performers engaged as covers, sees greater parity across both groups. On the work-life balance elements of the claim, the union secured a commitment to forming a joint working group to develop models of best practice for a five-day rehearsal week with a view to begin a trial in the year after the settlement, plus an agreement to set out holiday embargo periods at point of contract. This result is testament to the very hard work of members and of staff and is a solid platform to build on into the future with a campaigning model that demonstrably works to deliver structural improvements to pay and conditions.

A second West End pay audit was conducted in the summer, leading on from a motion to submitted to the union's annual representative conference by the West End Deps committee on pay transparency, and which showed that average rates of pay across the board have increased by approximately 27% since the last audit in August 2022.

The union started negotiations on behalf of the three bargaining groups at the Royal National Theatre early in the year, leading to increases of 6.04% on the minimums for actors and stage management alongside improvements to other contractual terms delivering higher rates of weekly pay for the majority, plus 7.04% for staff directors to make up for a smaller increase versus these groups the year before, settled in October with the vote to accept higher than 90% in all three instances. Staff reactivated the National Theatre network, holding two open meetings for all members onsite and making visibility for the union a priority throughout the year.

At the end of 2022, the Arts Council England announced its decision to not renew the entirety of its annual grants to both Hampstead Theatre and Donmar Warehouse for 2023. This engendered the need to move both producing houses from the UK Theatre/Equity Subsidised Agreement onto House Agreements in 2023, whilst preserving or bettering pay and conditions for Equity members. Union staff negotiated bespoke agreements for both, achieving 3.74% increases for the lowest paid at Hampstead Theatre and 11.31% for those at Donmar Warehouse versus the equivalent MRSL category minimum, on top of the 5% increases delivered by the Subsidised agreement itself. Work has been undertaken to comprehensively review the London Theatre House Agreements to ensure they remain in line with the industry-standard collective agreements now, and into the future.

Industrial Official, Singers and Dancers – Lottie Stables

2023 saw a continuation of campaigning efforts against Arts Council England's cuts to the arts sector including disproportionate attacks on opera specifically in the National Portfolio announcements made at the end of 2022.

Much campaigning activity was focused on the removal of English National Opera (ENO) from the National Portfolio in November 2022. Equity members working at the ENO campaigned vociferously in 2023 against ill-thought-through cuts which would harm the employment of the permanent chorus and stage management, as well as reduce employment opportunities for the wider opera workforce including extra chorus, actors and dancers, stage management and creative teams. Initial plans from ACE included defunding the company completely, with an offer of a limited amount of transitional funding to move to a new location. The limited funding proposed would not have been sufficient to provide meaningful work to Equity members in ENO's existing or proposed new location, represented poor investment of taxpayer money and a "levelling down" rather than coherent plan to better fund the arts across the country.

2023 campaigning activity included members from ENO speaking directly to MPs at a cross-party roundtable arranged by Equity, lobbying the London Assembly resulting in the Assembly unanimously passing a motion in support of the workforce, and other forms of public engagement. By April 2023 Arts Council England demonstrated a shift in position with the announcement of £24 million to fund ENO activity until 2026 when it could reapply to the NPO. In July 2023 Arts Council England responded further to campaigning pressure and confirmed that ENO could retain an Opera Season in London and gave the company until 2029 to transition to a dual base model.

Despite this, in October 2023, ENO management approached Equity with proposals to cut members' contracts by 40% in length and salary, and suggested a number of other detrimental changes to the Equity House Agreement including changes to working time. They cited real terms funding cuts as necessitating this. Equity therefore entered a period of negotiations with

management. In December 2023 Equity announced that it would ballot its members for industrial action including strike and action short of strike after management had failed to sufficiently meet the demands of the reasonable, realistic counter proposal which had been submitted.

In summer 2023, a survey was launched to collate members' experiences of employment practices in Opera Festivals. The survey found widespread breaches in employment law in this part of the industry, and with this information Equity has launched a working group of performer and stage management members to look at ways of educating the workforce about their rights, empowering them to report bad practice and building collectively negotiated agreements in this area of the industry.

Pay claims were submitted and settled for the House Agreements held with Rambert, Royal Opera House, Royal Ballet, English National Ballet, English National Opera, Glyndebourne and New Adventures following meetings with workplace deputies and committees and consultation of the wider workforce. In addition to pay uplifts, contractual improvements were sought. This included new provision for haircuts to be reimbursed at Rambert, the provision of subsidised food for English National Ballet members during their run at the London Coliseum in response to food price inflation, and an uplift to parts and cover fees at Glyndebourne.

Pay claims were submitted and settled for UK Theatre/SOLT Agreements covering ballet, opera and choreographers.

Recorded Media

Industrial Official, Audio & New Media – Liam Budd (maternity cover, January to October 2023)

In 2023 Equity achieved some important milestones as part of our ongoing efforts to make the audio industry a better place to work. In January we launched the Audio Action Plan, outlining our roadmap for delivering structural change. A key component was a survey for members to shape our priorities for organising, campaigning and collective bargaining. We sought to increase our communications and organising work by creating a new mailing list. Over 1500 Audio Artists signed up to receive targeted newsletters. We also produced a new organising video to promote the union's work and recruit members.

Working with our Audio Committee, the union created the Audio Info Hub. This new section on the website focused entirely on audio provides a functional space for our guidance material, with new pages on rates, contracts, performers' rights and campaigns. The Audio Guide was updated to reflect recent industry developments, including an improved section on Pay to Plays.

The union embarked on a programme of work to establish collective agreements for audiobooks, which is a longstanding aspiration for the union. Over a 6-month period, I met with nearly all of the major publishing companies as well as many of the key studios. During these meetings, a strong case was made outlining why it is in their commercial interest to engage. With all the major publishing companies refusing our invitation, the campaign to get a major audiobook agreement took a pause whilst we reflected on next steps.

With vocal damage an ongoing concern, we hosted an online vocal health webinar with leading practitioners D'Arcy Smith & Katelyn Reid. Equity's videogames working party undertook a significant programme of work drafting new advice and guidance related to rates, best practice, and collective agreements, all of which will be launched in the new year.

The Audio Committee played a leading role shaping the union's response to AI. A key achievement was launching the AI Toolkit, which summarises the landscape and our members' rights, and provides model contractual provisions for engaging with synthetic media. It is great so many members are engaging with these new resources. In addition, the union attended numerous meetings with the Intellectual Property Office to shape the government's voluntary code of practice, whilst advocating for strengthened performers' rights as part of our campaign to Stop AI Stealing the Show. We are now focused on integrating ethical terms for AI into our collective agreements, which includes our BBC Audio Agreement where we now have a statement of commitment as an interim measure. We will build on this and the achievements of SAG-AFTRA in the new year.

Alongside our organising work, the Audio Committee and

our working parties successfully negotiated pay increases on our agreed minimum rates: BBC Audio, in English Language Teaching and in Radio Commercials. Indicative of the strength of the union's organising work, the Audio Committee was one of the most highly contested elections. Our new set of activists are incredibly motivated, building on the fantastic amount of work achieved by the outgoing Committee.

Note: This role was for a period of maternity cover and Shannon Sailing resumed the role in November 2023.

Industrial Official, Film – Amy Dawson

The uptake of the Cinema Films Agreement ('CFA') remains strong, with a similar number of films registering in 2023 as in 2022, and over 30% of those films registering directly with Equity rather than with PACT – a percentage that is consistently increasing year on year. The vast majority of films had a budget of over £3 million, with only 39 films registering as Low Budget (£1 million-£3 million) or Very Low Budget (up to £1 million).

2023 was impacted by the SAG-AFTRA strikes, which took place for 118 days and saw 11 Equity films suspended under the CFA's Force Majeure provision. Most of these suspended films have now picked back up, with Equity artists being re-engaged as per the Force Majeure clause. We hope to be able to build on the hard-won gains of our sister union in our upcoming 2024 PACT negotiations.

There was an annual increase of 4% on the minimum terms in April 2023, which is double the usual 2% annual increase and was negotiated in order to mitigate the impact of the cost-of-living crisis on members working in film, ahead of the wider negotiations that will take place next year where a significant and meaningful increase to the minimum rates will be a priority.

The nature of the film industry and the way in which films are exhibited has changed dramatically in recent years, which has put the Cinema Films Agreement under considerable pressure. Theatrical windows have shortened considerably, and some films may only have a week's exhibition, or at the most a three-month window of exhibition.

Many members have been approaching us with concerns about streaming platforms engaging on the Cinema Films Agreement for their Feature Length films. There are understandably some concerns about the intended exploitation of these films – whether the films are indeed intended 'primarily for theatrical exhibition' as the agreement states, or whether they are actually being made primarily for the SVOD platform producing them.

There have also been concerns about how the back-end payments operate, considering the changing world of Cinema Film. Under the Cinema Films Agreement, films have to recoup a certain percentage of the budget before royalties are payable. These percentages are 52.5% for option B films and 47.5% for option C. Once this percentage is passed, the producers will report on revenue due for royalties. This 'recoupment' often

comes from sales to different platforms, as well as a number of other factors.

With streaming platforms making films that are intended to go onto their own platform, it is key to ensure that this 'sale' is accounted for – in other words, the 'sale' from Netflix to Netflix, for example – to make sure that the royalties due to members are payable quickly, and represent a fair amount. This is called an 'imputed license fee'. We are in continued talks with studios about the need for this imputed license fee, and this will form part of our claim in 2024.

We intend for our negotiations in 2024 to be the most democratic and member-led in the Recorded Media department's history. We will be surveying members, creating an activist/Deputy network, developing an industrial action ready membership and ultimately balloting members to ensure that the Cinema Films Agreement is strong and fit for purpose in an ever-changing media landscape.

Industrial Official, Commercials – Yvonne Smith

The commercials industry continues to be one of the most challenging areas for our members in terms of getting a decent rate of pay, terms and conditions of engagement and, crucially, onward usage payments. With the cost of living still extremely high, we have continued to demand that the IPA (Institute of Practitioner in Advertising) engage with us in agreeing recommend decent pay and conditions for artists. However, this is a challenging area. We continue to push the advertisers, producers and casters on improving terms for our members in this industry and to update the best-practice guidance to reflect the modern reality of the advertising and media industry.

This year saw the start of a major fight back for our commercials members with our "Get A Fair Deal in Commercials" campaign and "Commercials - Make them AD Up!" Our aim is to get our commercials members more informed, involved, active and stronger together so that we can support them in negotiating good deals, feel empowered to know bad deals and low pay when they see it, to be treated well and with respect on sets, to have their work and work-life balance respected and to feel they can be supported in calling out bad treatment.

We created a new media suite so that our members can access crucial information quickly and easily; starting with a new bespoke commercials mailing list to create a network of members. This is now at over 300 members and growing. We have also started a quarterly newsletter for our commercials members, including invites to events, working parties, focus groups to help us improve the industry, also key industry news and tips on how to negotiate better deals.

There is now a one-stop shop commercials section of the Equity website, for all commercials queries, FAQs, downloadable guides on rates, best practice on Self Tape and Zoom auditions and sign up to our campaigns and more. Visit us at: equity.org.uk/advice-and-support/know-your-rights/commercials

We want to speak to our members and hear what they think. So, we've held several open Zoom meetings this year, our autumn Zoom was incredibly well attended and popular with over 120 informed and engaged members telling us what they think and discussing all things commercials. We also held a very focused focus group of members who negotiate their own usage fees in December to give us their insights into how the industry works for them, so that we can provide more targeted support.

We are planning a major in-person event for members in central London in 2024 and we hope to then roll this out to the rest of the nations and regions.

We continue to push back against unreasonable self taping deadlines, reporting to individual production companies and casting bodies where our members see this and encourage our members to do so. We fight back against onerous pencilling for artists, where they are kept on a pencil for unreasonable periods of time, often without being told if they have the job or not and, in the process, they can lose other paid work. We have agreed best practice guidance with relevant stakeholders on self taping and we will be reviewing this as we go along.

Our members continue to seek our help in cases of bullying on set and we continue to represent them with producers and others in order to stamp out unfair treatment of our members' cases. We have also fought for our members against the potential for online bullying and pile-ons, which is now becoming more possible with new and bespoke forms of promotional and viral videos.

We continue to fight for our members' cases, clawing back hard-won fees and usage payments from engagers. In 2023, we helped our members recover in excess of £150,000 in fees owed to them and in compensation payments.

We regularly meeting with our members' agents, casters and other stakeholders to raise our members' concerns and see improvements in the industry. Additionally, Equity fights back against the scourge of rogue background artist agencies who are charging our members high rates of commission and unfair book fees.

Industrial Official, Television (BBC) – Cathy Sweet

The primary focus during 2023 was to commence negotiations with the BBC to update the Agreement and seek significant and much-needed improvements. Equity consulted with members who are engaged regularly by the BBC on the continuing dramas and were surveyed to assess their priorities and key concerns with their terms and conditions. The claim was submitted to the BBC in June and the headlines of the claim are:

- Significant increase on minimum fees in line with inflation. It was agreed that the immediate priority is the rates of pay for the walk-on and supporting artists and to bring them in line with the Pact Equity rates.
- Separate appendix for the Continuing Drama Series to

introduce provisions for sick pay, the operation of holiday entitlement, control over their ability to work elsewhere and proper work life balance.

- Introduction of minimum rates and terms for the engagement of minors aged between 10 and 16 years old.
- Separate terms for the engagement of dancers particularly to deal with payments for rehearsals which are currently too low.
- Improve the provisions for stunt coordinators and stunt performers and bring them in line with the rest of the industry.
- Additional use payments for the exploitation of programmes on other platforms need to be revised and improved and ensure they are fit for purpose.
- Introduction of hair and makeup clause to ensure that the support provided is of suitable skill and standard for all artists in cast regardless of ethnicities and cultures represented.
- Terms in the Agreement to deal with bullying and harassment and the obligations and commitments from the BBC to tackle inappropriate behaviour to be codified in the collective agreement.
- Equity Green New Deal Rider incorporated in the collective agreement.
- AI – wording to give vital protections in this area.

There have been various meetings with the BBC and these negotiations are ongoing. As well as these negotiations, Equity and the BBC met regularly throughout the year to deal with ongoing production issues, compliance of the agreement and dealt with ad hoc productions where further rights were required.

Discussions were held with the BBC, ITV and Pact about the impact of AI and the union has argued that there must be proper protections in place giving our members control over their image and performance and there should be appropriate consent and compensation when required. These discussions are continuing but in the interim the BBC agreed the following wording, which gives comfort for those members working on current contracts:

“The BBC and Equity are discussing terms for Generative AI which will evolve over time. The terms agreed with Equity will apply to this contract.”

The BBC iPlayer Collective Licence Agreement was renewed with the BBC in April for two years with a 4% increase for 2023/24 and a 2% increase for 2024/25.

Equity cast forum meetings were held across the long running BBC productions and dealt with issues such as payment of repeat fees, working time and adequate breaks and general working conditions.

In October, the BBC made the sad and disappointing decision to cancel “Doctors” after 23 years. This is incredibly devastating

for our members who have worked so hard and with great loyalty to the show and the BBC. It also means a significant loss of work for our members in the Midlands region, where there are already very few job prospects due to underinvestment in the region. Equity reached out to the BBC to begin urgent talks with the Union to address this loss of work and called on the BBC to deliver on their commitment to maintain funding for scripted content in the area. It is vital that the BBC also develops new opportunities for nurturing talent to fill the void of a show like “Doctors”. This campaign is still ongoing.

Industrial Official, Television (PACT, ITV) – Natalie Barker

ITV

There is ongoing work to modernise the agreement, which hasn't had an overhaul since 2007. 2023 saw negotiations with ITV for an updated ITV Agreement continue, with regular meetings taking place throughout the year. We are working closely with ITV in drawing up a code of conduct and accompanying procedure for reporting and investigating complaints of inappropriate behaviour and to seek to modernise an agreement that is still structured to reflect 15 ITV companies rather than the single ITV company. Negotiations are drawing to a conclusion and we will consult with members and their agents before ratification.

An uplift on all financial items in the agreement was agreed at 5% for artists and 7% for walk-ons, effective from 1 May 2023.

Negotiations commenced in the autumn for a further increase to financial items in the agreement from early 2024.

A strategy to increase membership density and engagement across the casts of Coronation Street, Emmerdale and Hollyoaks commenced in 2023 and work is ongoing with the aim of building confidence and trust between members and the union so that activists and staff can work together to improve the terms and conditions for members engaged on the continuing dramas.

Day-to-day issues that arise on ITV productions continue to be dealt with on an ongoing basis. Staff from the Manchester office in conjunction with London-based staff have built up and maintained fruitful relationships with cast members and deps on Coronation Street, Emmerdale and Hollyoaks, with regular forum meetings occurring throughout the year. Staff are liaising with the deps on the soaps to ensure they are appraised of the progress of the negotiations and can raise issues to be considered as the negotiations move forward.

The license for the ITV video on-demand service was renegotiated in 2021, with a 4% increase to the lump sum amount payable in 2021, 2022 and 2023. This increase reflects the expansion in the number of titles available on the platform year-on-year and the record number of viewers accessing content on the platform. The license will be renegotiated again in 2024 as the service has morphed from the ITV Hub to ITVX.

PACT TV

The PACT TV Agreement is the most widely used agreement for the engagement of our members on TV productions. The term of the current agreement will be subject to renegotiation with the TV working party taking the lead on the negotiations. The re-negotiations on the agreement during 2024 will be difficult as the union seeks to build on the hard-won gains of SAG-AFTRA, our sister union in the US, whose members were on strike for four months in 2023. Although in the UK we have a very different legislative and political environment that makes taking strike action incredibly difficult, we want to secure similar wins for our members working on our UK contracts, especially increases to the value of residual payments and protections in the realm of AI.

The PACT TV Agreement is the agreement used by the streamers with the addition of the side letter agreements the union has with Netflix, Disney+ and Apple+. Where we don't have direct side letter agreements with the other platforms, such as Paramount+ and Amazon, they use the SVoD original provisions within the PACT TV Agreement to contract performers. With the increase of the number of streaming platforms creating a crowded market they are looking to attract additional subscribers by introducing free video on-demand and advertising video on-demand spaces on their platforms, and as a result we are seeing increased production for free and ad-supported video on-demand (FVoD/AVoD).

Increases to the minimum rates in the Pact/Equity Supporting Artist Agreement of 4% from 1 January 2024 and a further 2% increase from 1 January 2025 were agreed in 2023. We have also negotiated improvements to the travel provisions and increases to the meal allowances. We will continue to build on this work with our supporting artist members in 2024.

Nations and Regions

National Official, Scotland – Adam Adnyana

The arts sector faced sustained pressure and threats throughout the year, and the Scottish membership of Equity responded by fighting back and directly challenging decisionmakers on a number of high-profile campaign activities.

The Scotland National Committee's successful Fund the Arts, Feed the Economy campaign aimed to highlight the importance of investment in the creative industries, and the impact this investment and funding has for the wider Scottish economy. The campaign activities included the Committee meeting with MSPs from all parties at the Scottish parliament, a question from Equity on public funding for culture being debated in the parliamentary chamber, and over 100 members from all Scotland branches gathering at Holyrood for a rally to protest against devastating cuts to the arts budget. The campaign received widespread media coverage and was highlighted by Equity at the STUC and STUC Women's Conference, and by our representative on the STUC General Council with support for our call for the cuts to not only be reversed, but for culture funding to be urgently increased to address the threats to the survival of the sector.

Equity continued to engage with Scottish producers and theatres to expand the coverage of our union agreements across the nation. New agreements with Tron Theatre in Glasgow and Scottish Dance Theatre in Dundee ensure that Equity rates, terms and conditions are enforceable in more Scottish workplaces than ever before.

Staff from the Glasgow office visited over 185 productions across theatre, film, TV, drag, audio, fringe and the Glasgow International Comedy Festival, including a cast visit to the new Pioneer Film Studios in Stepps. The regular workplace visits to BBC's River City helped to maintain the highest membership density across all the continuing dramas in the UK. Staff also visited educational institutions such as the Royal Conservatoire of Scotland. These visits are a vital connection between Equity and our members' workplaces, helping to recruit new union members and providing a forum for the cast to elect their own workplace depts. Thanks again to all Equity depts across productions and workplaces in Scotland who have represented and supported their fellow members throughout the year.

As venues started to take more bookings for singers, comedians and magicians through the year, a high number of claims for unpaid fees and outstanding cancellation payments led to staff recouping thousands of pounds for Scottish members, mainly in the Variety sector.

Equity's annual presence at the Edinburgh Festival Fringe included an enquiries desk at Fringe Central, the highest ever number of workplace visits during the Fringe and a presentation on Equity agreements to the Fringe Society's Emerging Producers Program.

In Scotland's National Performing Companies, the hard work of our Scottish Ballet depts helped deliver a pay rise to members. In addition to an increase in Equity visits to Scottish Opera productions, stage management members in Scottish Opera saw pay rates rise.

The National Theatre of Scotland (NTS) Equity agreement was reviewed and weekly rates for performers and stage management were increased, along with new commitments to more environmentally sustainable operating practices and systems. NTS management also met with the Scotland National Committee to discuss local casting, production output and the need for more public funds to be spent on the engagement of performers and creative team compared to the numbers of administration and support staff at the organisation.

The Scotland National Committee held a successful event for members focussed on industrial issues in the audio sector in Scotland and raising awareness of the union's Audio Guide document. Over 50 people attended the event, which was accessible online and in person at the Glasgow office. The panel for the event included representatives from Equity's Audio Committee, Equity staff and studio operators from across Scotland.

The Glasgow and West of Scotland branch, Edinburgh and East of Scotland branch and the Highlands and North of Scotland branch were all represented at the Scotland National member's meeting and members from all branches actively participated in the rally against culture funding cuts at the Scottish parliament. The branches continue to provide a valuable opportunity for members to meet, network and organise on issues facing the sector in their local areas and the nation as a whole.

The Equity team look forward to further building the union's presence in members' workplaces and campaigning for meaningful change across the sector in Scotland.

National Official for Northern Ireland – Alice Adams Lemon

The former Northern Ireland Committee (NIC) completed its second year of term in 2023 and the new Committee was elected in July 2023. The Northern Ireland General Branch Committee completed its term in 2022 and as a result of a successful election campaign and activism in the West of NI a new branch was formed, doubling the representation of Northern Ireland in Equity UK.

The outgoing Northern Ireland Branch Committee was able to celebrate successes such as winning a bid through the Union Learning Fund to allow three years of paid Irish courses to 15 members resident in NI per year for 3 years. The branch hosted a webinar, a Q&A round table with Arts Council NI and branch and NIC members participated in Pride Belfast, Foyle and Omagh and at trades unions rallies and for Wear Red Day. The branch social media presence went from strength to strength with lots of content, activism and campaigning.

Equity worked to widen the coverage of union agreements across the theatre industry. New Equity House Agreements were established with Derry Playhouse, Sole Purpose, Brassneck, Bright Umbrella and the first ever circus agreement with In Your Space NI. Along with the deputy, Equity also negotiated an increase in TOIL allowance and a pay rise of 7% for employed Stage Managers in Lyric, Belfast.

As a result of activism in the West of NI and with support from the Branch Committee and the NIC, EquityFest was born! This trade fayre initiative was held in Portrush in June and over 40 members and non-members attended. Participants were able to meet face to face with groups such as Equity 4 Women, tax and benefits advisers, production companies, and more. Seminars were held online and virtually and the Safe Home Campaign was launched, which is now gaining traction in Derry/Strabane Council.

Equity continued visits to live production casts and also film and TV sets including those in the Republic of Ireland. The Official represented Equity at a panel discussing portrayal and inclusivity at casting director/agent all-Ireland meeting and staffed for the first time a stand at Belfast Media Festival as well as at the Creative Arts Hub in Derry.

We also held information sessions with students at Magee campus of Ulster University, and we now have our first ever student depts as a result.

The National Official continues sitting on the All-Party Parliamentary Group for the creative sector. She meets with the MU, Prospect/BECTU, the Communities Department, Irish Equity and NI Screen regularly.

Our delegate to the Irish Congress of Trade Unions (ICTU) Conference in Kilkenny presented Equity's motion proposing that appropriate pay recognised by entertainment unions across the island must be paid to creatives engaged by trades unions. This was seconded by Irish Equity and supported by NUJ, NASUWT, NIPSA and CWU and was unanimously passed.

The Resist the Cuts Campaign in NI has provided Equity with a huge increase in exposure and solidarity with a petition signed by over 12,500 individuals. Equity members have rallied, appeared on TV and radio, been in local and national press and had motions passed at Belfast City Council, Mid-Ulster Council and Ards and Down Council as well as a show of solidarity from over nine MLAs, MP Claire Hanna and Assitej UK. Our members in Northern Ireland have shown up for the industry, resulting in an increase in membership for the third year running, the only new branch in the UK and a presence recognised in the industry, in the wider trade union movement and with political representatives.

National Official, Wales and South West England – Simon Curtis

Wales

The Arts Council of Wales (ACW) announced the outcome of their Investment Review in September 2023, offering 81

creative organisations conditional grants of almost £30m. This includes 23 organisations being offered multi-year funding for the very first time. Perhaps the most notable decision was the one to cut the entirety of funding from National Theatre Wales, and to launch a review into English language theatre provision. The decision was appealed and review by the board of ACW, but the decision was not overturned. The future for the company from April 2024 is still under discussion. There are always 'winners' and 'losers' in any form of funding round, and we have seen the inclusion of Fio for the first time alongside increases to Ballet Cymru, Taking Flight and the Torch Theatre amongst others. For the rest we saw standstill investment to many of the other portfolio companies working on union agreements.

In December 2023 Welsh Government published its draft budget for 2024/25 where they faced a funding settlement from Westminster that was not sufficient to respond to all areas of the programme for government and was worth £1.3bn less in real terms than when they set their future spending plans in 2021. As a result, they have cut the funding to ACW by 10.5%, meaning the conditional offers made in September 2023 will potentially have to be trimmed by anything up to £3.1m. Results of how grants will be affected are expected in February 2024. The Welsh Government have also been consulting on a cultural strategy which the union has been part of the stakeholder group.

Equity was invited by the Culture, Communications, Welsh Language, Sport, and International Relations Committee in the Senedd to respond to their consultations on "Culture and the new relationship with the European Union" and continued to engage with the committee over their inquiry into "Challenges Facing the Creative Industry Workforce", with the publication of their final report "Behind the scenes: The creative industries workforce" being published on 25 November 2023. We anticipate the Welsh Government response in January 2024, and a debate during a plenary session.

Equity partners with the MU, BECTU/Prospect and the Writer's Guild on the Welsh Government Union Learning Fund project CULT Cymru, which continued to work and develop its WellBeing Facilitators scheme, alongside a new Freelance Union Learning Reps (ULR) cohort and Mental Health First Aider resources and training. Equity is well represented amongst the ULRs, and they have already identified and organised a training session for walk-on and supporting artists on their rights.

Pobol Y Cwm, made by BBC Studios for S4C, had already been through a period of uncertainty and 2023 proved to be equally challenging with the contract length reduced from 34 to 28 for Series 50. Through engagement with our members, and the tireless work of our depts, we were able to get a deal across the line in mid-February 2023 which secured an episodic guarantee structure and uplift in weekly fees just before filming started. In September 2023 discussions started over the deal for Series 51 and eventually an increase of 6% was agreed without any contractual changes for a 28-week contract in 2024.

Series 51 marks the 50th anniversary of the programme.

Negotiations around the TAC/Equity Agreement continued throughout 2023 but were again struck by delays from TAC and S4C which meant that momentum was lost. The union had already agreed a 5% increase in fees on the Main Agreement from the 1st of January 2023 but the main body of the agreement continues to be in draft with changes around Child Performers and 'Short Form' content still under discussion. Because of this delay we are having to add further topics into negotiations around AI and Sustainability in early 2024. On the Walk On and Supporting Artist Agreement we agreed new rates from April 2023 which saw an increase of 18% on the minimum rates of pay and a simplification of the classifications.

With the effects of the Arts Council England cut in funding announced in 2022, Welsh National Opera (WNO) spent most of 2023 preparing for the results of the Arts Council of Wales Investment review. As the recipient of almost 14% of the ACW budget they were clearly under the microscope and following the announcement found a cut of £500,000 in their funding from April 2024. The departure of their Artistic Director in December 2023 brought further instability. How the company will operate, and with what core permanent ensemble resources, will be a major part of our industrial and probably campaigning work in 2024.

Following the success of our organising around the National Eisteddfod in Tregaron in 2022, staff organised an extended presence across 6 days during the Llyn Peninsula event in 2023. This resulted in greater engagement, more visibility and a chance to build on relationships with organisations exhibiting and producing at the Eisteddfod. Staff are already exploring what additional organising strategies and events can be planned for 2024.

Other highlights during 2023 included the launch of the Drag Network in Wales in November 2023; engagement with members around the Right to Strike Protest in Cardiff organised by the Wales TUC; and the BBC Comedy Festival where we exhibited and engaged with working comedians and promoters around our Comedians Charter. The union also formally marched at Pride Cymru alongside other Wales TUC affiliates and members.

South West England

Following the branch restructure programme introduced by the Equity Council, the boundaries of the South West region for Equity were expanded to include Hampshire and the Isle of Wight. This provided expanded opportunities for workplace visits, but also for member engagement.

Alongside a national organising initiative, we launched two Drag Networks in Bristol and Dorset & Hampshire. More work will be done on expanding these in 2024, and putting plans in place for future meetings and workshops.

The announcement by the Mayor of Bristol, Marvin Ressa, to

delay all funding for the arts in Bristol until 2024 mobilised our Bristol and West of England Branch, with the Equity President and South West Area Councillor leading the charge. Members from across the city engaged in demonstrations, petitions, questions to the City Council and marches. In July 2023 we held an event outside City Hall with speeches and an open letter, which led to a meeting between the union and Kevin Slocombe (Head of the Mayor's Office) to discuss the council's plans. Despite the union's efforts Bristol City Council still followed their "less than transparent" process with an anonymous independent panel which led to a decision to cut funding leaving 15 arts organisations across the city without funding for the 2024-27 period, including Bristol Old Vic and the Wardrobe Theatre. The impact of these cuts come on top of financial challenges following the Arts Council England investment programme review from April 2023.

Work during 2023 focused on Arts Council England funded companies who were new to the portfolio, and especially those who were not yet working to union agreements to meet industry standard terms and conditions – a condition of their funding from ACE. We supported Landmark Theatres, based in Ilfracombe and Barnstaple, to become UK Theatre members working on our Subsidised Theatre Agreement and also Beyond Face CIC onto a House Agreement. Discussions continue with the other recipients of portfolio funding in 2024.

At the time of writing, news of a £420,000 cut to Somerset's three biggest theatre and entertainment venues, including the Brewhouse in Taunton, have been announced.

The union was due to be present at the Tolpuddle Festival in July 2023, with the General Secretary set to speak on a panel about Universal Credit, but unfortunately the festival was cancelled in its entirety because of the weather. Plans are already in place for our work in 2024 around this event.

Regional Official North East, Yorkshire and Humberside – Dominic Bascombe

There was a marked increase in campaigning across the NEYH region in 2023 as we directly took on engagers and local authorities that failed to implement best practice in their contractual arrangements.

Following the success of the Phoenix Dance theatre campaign, 2023 saw members across the region come together to address the closure of The Exchange theatre in North Shields. The small venue, owned by the local authority, had its management bid awarded to a private enterprise. The news caused alarm in the community with many fearing a decline in the cultural life of the area. Equity members engaged in public consultations, lobbied local councillors and held a demonstration in front of the venue to protest the decision and demand that the new owners ensure there was full and proper cultural value on offer.

Still within the North East region, we were stunned by the sudden decision of Durham County Council to scrap an Equity

House Agreement in place at Gala Theatre, Durham. DCC voiced unfounded fears confusing worker and employee status. A planned protest on the day of the Durham Miners Gala was stopped at the eleventh hour as the council agreed to go into talks with Equity.

There was a host of new house agreement implemented across the NEYH in 2023 including Northern Opera Group, Esk Valley Theatre, Lawrence Batley Theatre, Mikron, and Southpaw Dance Company.

The regions' four branches successfully saw through their period as transition branches and all successfully voted in new committees for the 2023 to 2025 period.

A large portion of work continues to be pursuing non-payments, cancellations and other legal claims on behalf of members in the region. Over the past year, this amounted to £21,085.97. This figure included a substantial settlement figure in a potential pregnancy discrimination claim for a member.

The membership at Northern Ballet continues to be a solid 100% of all those eligible, and depts Helen Bogatch and Amber Lewis do sterling work in representing members in the workplace. Over the year we have been working on a reworked house agreement that included increased holiday, recognition of travel and working hours and addressed ongoing concerns about time for dance class. The agreement was successfully implemented following a ballot of members there. Many thanks to former depts Sean Bates and Gavin McCaig.

At Opera North, depts Amy Freston and Tim Ochala -Greenough have been supporting members. Threats to amend the House Agreement there were withdrawn and the chorus has been working hard through the company-wide management changes. The sector has been under threat of standstill funding for some time and changes to funding for the ENO are likely to impact on this northern company in the near future.

At ITV, I continue to work with colleagues on a renewed soaps agreement and have re-energised efforts on recruitment at Emmerdale as the cast are consulted on changes to the agreement and pay offer. Many thanks to the depts Zoe Henry, Mark Charnock, Nicola Wheeler, Ash Palmisciano, and Rosie Bentham.

The TUC announced plans to have only one regional secretary across the Northern and Yorkshire and Humber regions, directly impacting the relationships we have worked hard to develop in the region. As this potential merger develops, Equity is working with other unions as part of a re-organising group to see how the structure works best for members in both regions and to ensure representation of the arts and culture sectors.

We remain heavily involved with both regional TUCs. In the Northern TUC, Equity leads on the Creative and Cultural Forum. Members Tony Chapman Wilson and Matthew Rowan attended the Northern TUC regional AGM in Newcastle,

speaking to motions about the importance of The Exchange theatre and variety in the region.

At the Yorkshire and the Humber AGM, Samuel Pearson was a delegate and member Joanne Bernard scooped trade union rep of the year.

Equity is an active member in the Creative and Leisure Industries committee of TUCYH and continues to support work on the Cultural Manifesto and support regional events including a lively debate on touring and the climate crisis. Many thanks to Pete Keal for his work on this.

We continue to participate in regional trade union events including 'With Banners Held High' in Wakefield; Durham Miners Gala in the North East, and the South Yorkshire trade union festival in Sheffield.

Student talks were delivered at a number of educational institutions across Leeds, Bradford, Teesside, North Yorkshire and the Humber.

Finally I wish to pay special thanks to colleagues Andrew Whiteside and Paul Liversey who have left the North West region. Very special thanks to Ellie Drake for all of her hard work as she leaves the NEYH to cross the Pennines to become North West Regional Official.

North West Official – Paul Liversey

The year of 2023 was one of transition and campaigning for Equity members in the North West, both in terms of the industrial landscape, and in the way the union is organised locally at branch level. The campaign to save Oldham Coliseum which had started last year continued into the early months of this year. Ultimately however it is disappointing to report that the venue which had provided decades of work for our members and provided easy access to live theatre to generations of the local community, closed at the end of March. This was in spite of a strong and vocal campaign led by the Greater Manchester Branch and involving hundreds of Oldham residents. As part of this campaign a delegation from Equity, led by the General Secretary and Area Councillor Victoria Brazier held meetings with the Arts Council and the leader of Oldham Council to try and secure assurances on the number of productions and work opportunities for our members at the proposed new theatre. No doubt this campaign will continue, but I'd like to place on record my thanks and appreciation to all Equity members involved so far.

This year also saw a major dispute involving members of our sister union SAG-AFTRA. As part of Equity's support for workers taking action in that dispute we held a well-attended rally at Media City which heard speeches from local members and colleagues from BECTU. The union also had a strong local presence at The World Transformed event which took place during the Labour Party Conference held in Liverpool. Meanwhile, late summer saw the launch of Equity's Toolkit for Women at another well organised and attended event held in

Manchester. Once again, many thanks to all those involved.

Elsewhere, production of subsidised and commercial theatre continued throughout the year. Routine cast meetings took place at all subsidised and other major venues. As well as the industrial action referred to above, much of the discussion at these meetings centred on the conclusion of the renegotiation of the national agreements. As was ever the case - members continue to express concern about suitable accommodation, and the campaign for Dignity in Digs continues.

In the small-scale sector, the M6 Theatre Company, Reveal Theatre Company and 20 Stories High produced work using the ITC/Equity contract. We also got assurances from Thick Skin Theatre Company that the ITC/Equity agreement would be used, and finally signed off a House Agreement with Liverpool Royal Court. Discussions continue with Shakespeare North, about the precise nature of the contracts that they issue, but so far they appear to be issuing UK Theatre contracts on the small number of productions they lead on. Similarly, discussions have now started with Factory International/Aviva Studios - the new multi-million pound venue in Manchester. Hope Mill Theatre renewed its house agreement with the union where relations remain amicable. Meanwhile the union continued to have a presence at various northwest outdoor theatre productions and festivals, providing opportunities for Equity to campaign on a number of issues. I also had a similar meeting with Company Chameleon a Trafford based dance-company.

Equity had a presence at various variety showcases and conventions in the northwest when we were able to recruit and engage both with members and agents. Work on variety and general claims resulted in recovery totalling £11,287, with work continuing on other claims, including those being pursued through the County Court.

Television and film production visits continued throughout the year, with both the Coronation Street and Hollyoaks forums meeting regularly, and a number of surveys issued to ascertain the main areas of concern for members on those productions. On-going discussions took place concerning the re-negotiation of the Equity/ITV continuing drama agreement. The union was represented at the NW TUC conference and is also represented on several committees and forums.

I wish the union, its members and all colleagues the very best for the future.

East and South East Official – Iain Croker

In common with other regions 2023 was a busy year for the East and South East of England. Assistant Kevin Livgren continued to support the work of the union together with the Equity's Industrial officers.

Workplace visits continued to be a priority both in live performance and recorded media. As usual the focus was given to maintaining our relationships with the major subsidised

theatres across the region and encouraging members to stand as depts and become fully involved with their union.

Despite losing its ACE funding the Watermill Theatre near Newbury has so far remained on the Subsidised Agreement incorporating its own long standing unique variation of providing onsite accommodation.

Creation Theatre in Oxfordshire signed a House Agreement confirming its performers as fixed term employees based on a minimum 2 year contract.

Casework has increased as members become more aware of Worker status and challenge their contracts which often treat them as self employed and deny them statutory rights such as Holiday Pay. Variety claims for cancelled or unpaid engagements remain steady with a high rate of success either through the small claims court or by negotiation. Claims totalling approx. £3800 was recovered for members.

Steve and Kevin ensured the potential of new members was not left to chance with visits to Drama Schools and Universities across the region including West Herts College, University of Bedfordshire, Anglia Ruskin University, Guildford School of Acting and UCA Farnham.

All 5 branches of the region maintained regular meetings with a hybrid option and held AGMs in the autumn electing branch committees with a priority to recruit new members and encourage activity. They have been supported by Hywel Morgan, East and South East of England Councillor, who has attended many meetings either in person or remotely providing Council Reports and keeping members informed of Union work across the region.

Steve said farewell after 18 years of service with Equity in November and left for Australia, closely followed by Kevin Livgren who retired in December.

Iain Croker joined Equity on 1st November as the new East and South East Official. Iain's union background is from aviation and the NHS. Joining right in the middle of panto season rehearsals, Iain soon got stuck into cast visits and challenging some of the poorer (not to mention unlawful) panto contracts that are sadly all too common. He has also successfully recovered approx. £600 in unpaid Variety claims and managed to resolve some longstanding casework totalling £1640 being paid to members. He has negotiated a House Agreement with a panto producer and ITC Ethical Manager Agreement with Marlborough Productions in Brighton. The new Organiser for the region, Matt Kite, will start in February 2024.

Midlands Official – Ian Bayes

The Midlands Official Ian Bayes was assisted by Matthew Kite.

During the year he worked with the officers and committee members of the Birmingham & West Midlands and East

Midlands Branches, also the Midlands Councillor Tonia Daley-Campbell.

Ian undertook contractual settlement case work and ran legal claims to recover non-payment of fees to members totalling £17,359.38. He represented members at grievance and disciplinary meetings. Answered queries and offered guidance and advice to members and their agents.

Ian visited 83 casts in theatres, rehearsal rooms, venues, pubs, clubs, studios and locations across the Midlands. He collaborated with the Street Performers' Network to assist with the breakfast event at the Edinburgh Fringe Festival and the campaign against Westminster City Council's potential licensing of the Covent Garden Street Performers.

Ian attended the Leicester Comedy launch event and the Festival Gala Preview. During the festival, he visited comedians performing at venues across the city.

Other events he attended included the Spark Arts Children Theatre Festival in Leicester, Kidology the children's entertainer's convention in Longbridge, co-presenting a contracts workshop to the Birmingham Dance Network. A Midlands TUC networking event in Derby with the TUC's General Secretary Paul Novak. Being part of a panel answering questions about the industry at the Birmingham Film Festival.

Ian represents Equity on the Midlands TUC CLIC (Culture Leisure Industries Committee). The CLIC are engaged in on-going negotiations with the West Midlands Combined Authority to agree a Memorandum of Understanding for organisations who will receive funding from the Commonwealth Games Legacy Fund. Discussions are continuing with Birmingham City Council regarding its future funding of the arts due to it being declared bankrupt in September and its PSPO's which disadvantage street performers.

Resulting from the BBC's announcement in October to cancel Doctors local activists are working with Equity to campaign to save and BBC drama in the Midlands.

House agreements were concluded with a range of companies who produce Christmas polar express experiences on steam trains, outdoor touring, dance, immersive and theatre productions. Ian also helped facilitate companies joining the ITC.

Birmingham Royal Ballet enhanced its reputation by producing world class productions which included the premier in September of Black Sabbath – The Ballet

Student talks were undertaken at universities, colleges and academies across the Midlands.

The 2023 Midlands Region meeting was held in Birmingham, which well attended and the conference motion requesting the safe spaces statement be reviewed was agreed.

2024 will be a momentous year for the Midlands with the appointment from January of Ian Manborde, he will replace Ian Bayes who will be retiring in March, with a Midlands Organiser also being employed. Equity will be opening an office in Digbeth and the Union's Conference will be held in Birmingham!

Non Industrial

Student Organisers – Rosie Archer & Steffan Blayney

This year saw Equity's student membership better represented within the union than ever before. The newly formed Equity Student Deputies Committee met for the first time in February and has been an exciting addition to the union's democratic structures. The Committee has met regularly throughout the year and for the first time sent a full complement of voting representatives to Conference in May. The Committee's maiden Conference motion calling on Council to review Student & Graduate Membership was passed overwhelmingly, and – as part of the wider membership reforms taking place – means that from February 2024 students will be on an equal footing with fellow Equity members, with full benefits and democratic rights, as part of our new Education & Training Membership.

As well as strengthening the Committee, we have focused on developing our Student Deputies as activists. A new guide to 'Being a Student Deputy' was produced as a resource to help Deps organise in their institutions and develop union activism among their peers. Equity's Student Organisers held three hybrid training sessions throughout the year for new and experienced Student Deputies to build their knowledge and confidence as union representatives.

Visits to training institutions continued steadily throughout the year across England, Northern Ireland, Scotland and Wales with Organisers and Officials delivering sessions increasingly accompanied by Councillors, Committee members and activists from within Equity's membership. Student talks continue to be an effective way of introducing the union to performers and creatives in training, recruiting student members and identifying potential activists. We have also looked to reach out to relevant bodies that engage with student members, continuing to build relationships with Student Unions and with organisations such as the Conservatories UK Student Network.

We are increasingly building connections between our student membership and other parts of the union, as well as with the wider movement. In January, the Student Organisers attended and presented at a workshop of the newly created Youth Committee of FIA, FIA Future Now, alongside entertainment union representatives from around the world, discussing experiences of engaging with students and educational institutions and sharing best practice. We also assisted the Young Members' Committee and Equity for a Green New Deal in putting together the successful 'Unionise!' event in February at the New Diorama Theatre, aimed at introducing Equity to students, recent graduates and young creatives.

A number of news reports detailing abuse within drama schools and educational establishments highlighted the continuing need to challenge toxic and outdated cultures within training institutions. In collaboration with the LGBT+ Committee, we published our LGBT+ Student Guide, to assist higher education

institutions to provide better support and allyship to their LGBT+ students. Working with Equity's Women's Committee and with BECTU, we also published our Higher Education Intimacy Coordination & Direction Guidelines, aimed at creating a unified approach to understanding consent and intimacy within training institutions, establishing best practice, and empowering students and staff. These guidelines have been shared with students, HE staff and institutions across the UK and adopted by the Federation of Drama Schools.

Social Security & Tax Officers – Emma Cotton & Victoria Naughton

Emma Cotton

As a result of our casework, in 2023 we commissioned an academic report into our members experiences of Universal Credit and in particular the Minimum Income Floor (MIF). In doing so, we worked very closely with Dr Heidi Ashton of Warwick University on the data and content of the report, as well as technical advice in relation to social security law. 'Not here to help' was published in July, with a parliamentary launch. We are grateful to our members Charmaine Kay and Honorary Treasurer David John for speaking at this event. We are using the report to lobby for the abolition of the MIF, in liaison with colleagues at the TUC and Unite.

In other policy work:

- We contributed to the Cost-of-living parliamentary inquiry submission to Work and Pensions Committee regarding nil awards of Cost of Living Payments as a result of the MIF in UC and tabled amendments to legislation.
- We provided a comprehensive response to the government's plans to make it more difficult for those with long term ill health or disability to qualify for support via the Work Capability Assessment. The government have conceded some points but continue to plan to make some cuts. Our fight back continues on this. A disability activist we have previously worked with is pursuing a judicial review on the matter and we have provided a witness statement in support. Our work continues liaising with DDMC on this issue.
- Throughout the year we have also provided briefings on a variety of social security changes needed for our members to MPs and interested parties.

In 2023 we have had more success in being recognised as an important advice service to members by government departments, particularly the Department of Work and Pension (DWP). We have regularly attended stakeholder briefings with Tax Credits and DWP in relation to the roll out of Universal Credit. We have had some more in depth meetings to provide specialist technical feedback to improve the process. We have also met with senior HMRC officials to escalate systemic issues, particularly in relation to national insurance.

We continue to maintain and build relationships with other organisations. We are part of the Social Security Consortium,

meeting regularly throughout the year. We regularly liaise directly with Child Poverty Action Group on issues, and in 2023 members have provided helpful evidence to them to help with campaigning on UC.

We have continued to support industrial departments on relevant tax and social security related issues. We provided several talks throughout the year including at EquityFest Northern Ireland and to various student/young member groups in conjunction with Equity recruitment staff, to promote the importance of joining a union and the services we offer.

Victoria Naughton

We aim to improve members' understanding of their rights and empower them to act. We find that the state does not always make this easy, so we help members when needed.

We took 255 calls and emails on the Social Security & Tax helpline during 2023. Our more complex work is within social security and national insurance. New enquiries about social security are predominantly about UC. New enquiries about tax are predominantly about expenses, registration and foreign work.

In 2023, members began to be asked by the Department for Work and Pensions to move from existing benefits to Universal Credit. This has added a considerable new area to our advice work – so called 'managed migration' or Move to UC. We have developed information sources for members to explain the new system and the protections given to claimants moved to UC under this process. The numbers affected will be increasing in coming years. How UC works for the self-employed continues to be a weekly advice issue.

Changes to Tax, National Insurance and Social Security are constant so a major part of our work involves reviewing, updating or creating information sources on the website, which are then promoted through the newsletter. In 2023 we wrote advice articles on members right to make late class 2 NIC payments, as well as 'What you need to know' pieces in response to the spring and autumn government budget announcements.

We continue our work to secure greater transparency of the class 2 national insurance system in HMRC and DWP. Lack of transparency and slow work by the authorities makes it difficult for members to understand and enforce their rights to contributory benefits (State Retirement Pension, Employment & Support Allowance and Maternity Allowance). We can reassure members to continue the fight if they are wrongly pushed back and argue on their behalf if necessary.

Our tribunal and dispute work was once again 100% successful in 2023. Our tribunal work is largely about disability benefits.

Many of our wins are not financially quantifiable, such as improving a member's future state pension entitlement by advising them on their class 2 NIC record. However, where

possible, we try to quantify our wins. In 2023, we estimate that our total financial gains were around £425,000. This money is going to those of the membership that need it most, and no small feat to have been achieved after now over a decade of austerity.

Head of Membership – Sam Fletcher

The main work of the Membership department's team of six staff continues to be the administration required to support nearly 48,000 memberships. This includes the processing of 4,786 new members and 5,029 leavers (these are slightly higher than previous years as we removed the out of benefit grace period), maintaining members' contact details, answering members' queries by phone and email, ensuring all members receive renewal reminders, processing subscription payments, upgrading members as required, carrying out Equity name changes and managing members' funeral benefits and the Benevolent Fund. Ensuring membership data is processed accurately and kept securely and up to date on our CRM system.

Alongside the above work, the membership team in 2023 in line with our departmental objectives been ensuring all our key membership processes are documented and that we also have an up-to-date current set of FAQ's and template emails for consistent responses to standard enquiries.

As part of this year's MAC Assurance Report for the AR21, we commissioned Civica (CES) to complete a full independent audit of our membership administration processes. The report showed that Equity is competent and that there were no major concerns. There are a few minor improvements/suggestions, which we have started to implement. The report also highlights the importance of the online route to joining (90% of applications are received online).

"CES has assessed the systems that Equity has in place for compiling and maintaining its register of members through analysis of documentation requested from and provided by the union, through interviews and observations with managers and staff of the Membership team. Remote observation of processes and procedures was undertaken using video conferencing and screen sharing software and an on-site visit was undertaken in April 2023.

In our opinion Equity's system for compiling and maintaining its register of the names and addresses of its members is satisfactory to secure, so far as is reasonably practicable, that the entries in its register were accurate and up to date throughout the reporting period.

Furthermore, in our opinion we have obtained the information and explanations necessary for the performance of the audit." In April 2023 we appointed an independent agency to review all aspects of compliance, security, and efficiency of our Direct Debit processes. The report found some immediate actions were required to ensure compliance with the direct debit rules.

Work is currently underway to implement these changes with immediate effect. There were also several areas for improvement which would reduce administration, make the process more accurate, and reduce reliance on individuals. Recent work has included creating new workflows to improve our Direct Debit processing, including automating member notifications in the event of payment failure or any changes being made to the mandate. We plan to have all these improvements in place and completed on the current CRM system by the end of March 2024.

In 2023 we reviewed the membership data we hold in the CRM system in detail including age and storage size. With the aim of not only improving our compliance with relevant data protection legislation, but to also improve overall system performance and ensure that any future transition to a new or upgraded CRM platform can be handled more efficiently and at a reduced cost. This has been done in consultation with all staff via the Technology Steering Group, all staff survey and follow up 1:1's. Following this we have produced a draft retention period schedule for all major entities and data categories held within our CRM system. This includes commentary on the risks of retaining or deleting data by category. The next stage of the project will involve the deletion of data held for longer than the agreed periods and work on automating this process as far as possible into the future.

Following the successful completion of the tender process in April 2023 for our members' insurances and appointing Verlingue as our Insurance broker from October 2024, we have been working to onboard them in 2023, which has included a review of claims data and historic performance of our portfolio, reviewing and discussing the future cover needs and wishes of members' to prepare them to go to the insurance market early in 2024.

Adjacent to this work in Oct 2023 we had to negotiate with our current insurance broker First Act/Hencilla Canworth and underwriters Hiscox to find a way for Equity members' top-up insurance cover to continue in the transitioning year from October 2023-October 2024.

In 2023 the Head of Membership produced a proposal of changes to Equity's membership structure the aim of this work was to:

- To streamline the membership structure and types to make it easier for all but especially members to understand.
- To make the administration more effective, so less resources are spent on processing and the by-spoking systems.
- Bring the membership in line with organisation purpose and mission/vision supporting those in the workplace.

The approach taking in putting this proposal together include:

- Been data led, lot of analysis on current membership and leavers etc..
- Used the insights from the 2022 members research.

- Research and benchmarking against other unions
- Ensure there a strong rationale for the changes.
- Taken a cautious approach at times with staging of some changes.
- Listen and responded to staff feedback.

The main membership structure changes are approved by the Council at the September 2023 meeting were:

To have 4 main membership types (5 temporary) of Full, subsidised (replacing child graduate and Long service) Education & training, temporary Retired (for existing retired members only) and Non paying which is a category not publicly advertised.

Subsidised membership would only be for members whose earnings from the industry are in the lowest income band of below £40,000 per year who are over the age of 66 removing the requirement for 21 years continuous membership. Graduated in the last two years from an eligible course or are aged between 10-17 (inclusive).

To improve the membership, offer to students with an Education & training membership at 25% of the cost of Full membership but with access to all the benefits. It is also opened up to those training who meet the 2013 non-professional guidelines with a minimum of a year to be advised by industrial organisers. Also removing a fast track route to full membership for students on accredited courses and increasing course eligibility to NQF 4 from level 2.

Retired membership was also closed to members from the 1st October 2023 and current retired membership is being aligned to education and training membership for 2023 and then in 2024 will move to subsidised membership.

It was also approved that Honourable Withdrawal (HW) membership will not be allowed for continuous periods and members will need to return to membership for 12 months. (Subs grant will be there to help when required) between HW periods.

This structure will count all those who join as a member from day 1 and all will have full access to activities and benefits. The council also approved increasing the evidence in earnings for joining to £750 until 2029.

The income brackets for the two lowest earning members to be increase.

Annual subscription fee increases of £1 pm month on the lowest rate of Membership fee and relative increase on all other membership rates. With Subsidised membership set at 50% of the full membership fee and Education & Training and retired membership at 25% of the full membership fee. The Direct Debit £6 discount will be extended to apply to all members of any membership type paying by Direct Debit.

The council also approved the members voting age of 16 and the Equity naming Policy been boarded from the 1 October 2023.

Work commenced in 2023 to be ready to implement these membership structure changes for the 1 February 2024. This work has included redesigning the annual Declaration of Earning (DofE) mailing to all Direct Debit payers, monthly reminders and weekly card mailings. We have discussed our plans with our membership mailing house, and we believe in collaboration we can reduce the current 37 different templates and data sets to one with a matrix code for the data/text. This will massively reduce the workload for the membership team. It will also mean that we will no longer need to print the membership stationery for each year as it will be printed on demand. This will mean that we can quickly make amends and use it to keep members informed on current union activities and benefits.

In parallel with redesigning the printed mailings, we have also been scoping the changes and developments required to the CRM and website to implement the improved membership structure. This has involved a full process review of the online application journey for new, renewing and rejoining members. We plan to use this opportunity to improve the user experience and collect up-to-date information on rejoining members.

Campaigns Officer – Gareth Forest

In 2023 we have firmly established Equity as a campaigning union, moving our work from resilience to resistance. Our aim is to ensure that all of Equity campaigning work is developed collectively, industrially focused, and accountable to the members. Most importantly, through campaigning and now political education we are seeking to raise the collective aspirations and consciousness of all our members. We will continue this work in 2024 in particular through our new political education programme, ensuring that education, campaigns and industrial issues are joined up, with campaign moments becoming movements for change.

National campaigns

ACE – Oldham Coliseum & ENO

The repercussions of Arts Council England's NPO 2023-26 funding announcement were felt throughout this year, and we responded in defence of our members.

During February and March we coordinated a significant campaign to save Oldham Coliseum, with the aim of securing funding and a production programme to continue the paid actors weeks the Coliseum offered to our members, making up 20% of total paid actor weeks in subsidised theatre in the North West. We called a large public meeting at the Coliseum itself, attended by over 400 Equity members and audience goers, and addressed by Maxine Peake, Lynda Rooke and others. We staged an empty chair for the Arts Council – leading to live broadcast of our action on regional ITV and BBC News, as

well as radio and print media. Attendees at the event signed a physical petition which Equity President Lynda Rooke delivered to the Arts Council offices in Manchester the next day.

The action prompted the Arts Council to offer Equity a private meeting to discuss our concerns. A delegation led by the General Secretary and the NW Councillor sought assurances that the funding offered to Oldham Council in place of the Coliseum's bid would support paid actor works in the area. We convened a press conference outside Arts Council offices immediately after the meeting to brief the media and campaign supporters on what had been discussed.

Thanks to the union's efforts we pushed ACE to commit to ringfencing equivalent funding that would be disbursed directly by Oldham Council. We secured commitments from Oldham Council about the use of Equity contracts, and the offer of an equivalent level of paid actor weeks. Without the union's intervention it is likely that ACE would not have moved; our strong campaigning limited the damage.

In support of our members at the ENO, we coordinated a series of public interventions to escalate pressure on ACE to change their position on the ENO's exit from London. In July the Save Our ENO campaign took our demands to London City Hall, where Equity secured a unanimously supported motion calling on ACE to reconsider its funding cuts and requirement to relocate outside of London. The motion achieved cross party support and called on the Mayor of London to intervene, generating press coverage. We organised a set piece photo call during Equity Conference demonstrating the full support of the union for the ENO deps. We have also tabled a motion to TUC LESE conference to seek support of the wider London trade union movement for our members at risk at ENO.

Stand Up for 17%

The campaigns and communications team supported the launch of the union's West End campaign 'Stand Up for 17%' with a campaign rollout plan that coordinated delivery of press, social media, deps testimony, campaign actions at cast visits, graphic design and campaign materials; designed to build member confidence in the claim and demonstrate the union's industrial strength ahead of bargaining with SOLT. West End Deps commented at the launch about the new and innovative way the union is approaching campaigns, with Live Performance and Campaigns teams working closely together to deliver for members.

Anti-strikes legislation

We called out members to TUC days of action against the strikes bill on 1 February and 22 May, producing campaign materials for members and demonstrating Equity's role within the wider trade union movement.

SAG-AFTRA

The Communications team turned around a major rally at Leicester Square in solidarity with the SAG-AFTRA strike with less than a week's notice. It became Equity's biggest set piece

rally to date, garnering major national and international press and social media attention, with hundreds of Equity members in attendance. We achieved our goals of demonstrating solidarity and highlighting how the UK's restrictive trade union laws left us unable to offer more industrial support.

Channel 4 campaign recognition

Our campaign to save Channel 4 was recognised in the Big Issue's Changemakers of 2023 Awards, highlighting our crucial role in saving the broadcaster from private sell off.

Green Rider

In August Equity for a Green New Deal launched their Green Rider at the Edinburgh TV Festival. We achieved major press and social media attention, and the launch allowed us to test new campaign tools such as our survey and data collection platforms, where we encouraged members to sign up to use the Green Rider.

Save Small Venues

We launched our save small venues campaign with an eve of Conference rally, hearing speakers from across the sector on why small venues matter. We demonstrated the value of conference as a campaigning moment.

Nations & Regions

Local government stop the cuts

The crisis in local government funding has led to significant pressure to cut arts budgets. We have developed a campaign strategy and resource pack to support branches to campaign against these cuts ahead of local elections in 2024. The 'Stop the Cuts' campaign will form the basis of our local elections campaign in May 2024. A campaign website and suite of resources are being developed. Bristol and West of England branch has been a leading branch on this work.

Northern Ireland

Arts funding cuts have been a theme of 2023. In Northern Ireland we supported the National Official to respond to the announcement of a 10% cut to all Arts Council NI portfolio organisations. We planned and delivered a public rally within 4 days, launched a 12,000 signature petition (one of the largest trade union petitions this year), and delivered the petition to the Permanent Secretary at the Department for Communities, generating huge amounts of press coverage and interest from the sector, gaining widespread political support, leading to opening discussions on new house agreements with Equity.

In November we followed this by securing a motion at Belfast City Council to support our Resist the Cuts campaign, committing the Council to writing to the Department for Communities protesting the planned cuts to Arts Council NI. We called a rally to coincide with the motion hearing outside city hall which was attended by over 150 members and supporters, including trade union members from Unite, UNISON and other sister unions. ICTU AGS Gerry Murphy spoke, as well as SDLP MP Claire Hanna, Alliance MLA Sian Mulholland, and Equity President Lynda Rooke.

Scotland

The Cuts to Creative Scotland were the subject of significant political debate in Holyrood. In October we worked with the Scottish Official and the National Committee, to coordinate an emergency rally outside the Scottish Parliament in response to the Scottish Government reneging on their commitment to fund Creative Scotland. The rally, organised within 72 hours of the announcement, was attended by over 100 members and supporters, covered by print media and regional ITV news. A dozen MSPs turned up in support, and through the rally and our lobby work we secured parliamentary questions on the Creative Scotland funding crisis, plus a parliamentary motion that was supported by Labour, the Lib Dems and the Conservatives.

We supported the Scottish National Committee in their May parliamentary event, including providing campaign resources such as an MSP pledge card, to get political commitment on funding for the arts in Scotland.

Bristol

The Bristol branch has led the way in local activism, maintaining a six month long campaign to uncover the reasons behind withheld funding at Bristol Council and secure its release to arts organisations desperately in need. In July we worked with Equity SW Councillor Rachael Fagan, Equity President Lynda Rooke, and the Bristol and West of England branch to hold a "Restore Bristol Arts Funding" demonstration. Equity members marched on Bristol City Hall to deliver a letter from the Equity President and General Secretary to demand an explanation for the withheld funding. Equity branch members then tabled a series of questions to the Council's public question time, allowing SW Councillor Rachael Fagan to directly question Mayor Rees. Many Equity members filled the public gallery to attend the Council meeting. These combined events generated significant regional TV and print press coverage, causing the Mayor's office to invite Equity to a meeting to discuss our concerns, and committing to resolving the dispute.

Durham

In July we worked with the North East & Yorkshire Regional Official to launch a high profile campaign against Durham County Council in response to their decision to revoke an Equity House Agreement at the Durham Gala Theatre. We used the opportunity of the Durham Miners' Gala to exert maximum pressure and public attention on the Council. This led to the Council offering to open talks with Equity about establishing a new House Agreement, days before the planned demonstration and press call – which led us to stand down the protest. A new House Agreement was secured later in the year.

Westminster

In December we delivered our 5000 signature petition to save Street Performance in Covent Garden to Westminster City Council, in protest against their proposals to enforce licensing on our members working pitches in the area. The petition march and delivery was covered by ITV London and secured meetings with senior councillors at Westminster Council to discuss our concerns. We continue to lobby Westminster Council and work

with our Street Performers to find a sustainable solution.

North Shields

We supported the NEYH Official to stage a rally and deliver a petition to the local council against plans slated to end live performance at this small venue. The new engager has since entered into discussions with Equity as a result of the press coverage of our campaign.

Education

Depts training

In 2023 a pilot Equity Deputies training programme was launched in the Live Performance department. 117 members completed the training; with sessions held online and in person; in London, Glasgow and Manchester. Cardiff had to be cancelled. There was overwhelmingly positive feedback from members who took part, and clear appetite for more training. In 2024 the Campaigns and Education Officer will work with Live Performance and Recorded Media to launch a permanent Equity Deputies training programme, building on the success pilot programme.

Political Education

We have begun to develop our political education offer for Equity activists. In September Equity took a delegation of 20+ members to The World Transformed (TWT) in Liverpool. TWT is a significant political education event in the trade union movement's calendar, and an excellent opportunity to develop the knowledge and skills of our activists, allowing them to network with the wider movement, and leave with ideas and resources for their own campaigning. We are now developing a pilot political education course to be rolled out to specific groups of Equity deputies in the second half of the year.

The new induction training session for branches continued to branch variety officers and branch campaigns officers covering key areas of branch roles, duties, and areas of work.

The FEU joint training course programme began with an online seminar on the threats and opportunities of AI, future courses are under development by the Campaigns & Education Officer in coordination with FEU colleagues.

The Council training programme for this mandate is near completion and can be considered a success. In the next Council mandate we will focus training on a deeper understanding of our industrial agreements, our bargaining power, and organising approach.

Agents and Professional Services Officer – Martin Kenny

Thankfully the majority of 2023 put some distance between our members and the negative effects of the Covid lockdown period.

All industry sectors saw a resurgence in production numbers and audience attendance both in the Live and Recorded Media sectors.

During 2023 Equity continued to experience a steady increase in the number of personal injury claims received from our membership.

A new legal scheme was successfully launched for the benefit of all members with Pattinson & Brewer Solicitors and our national and regional partners. Full details of that scheme can be found on our website.

Equity continued to offer advice on numerous queries arising in the industry regarding member's agencies. It has become clear to Equity that some agencies had increased their standard rates of commission as a result of the economic pressures. Our advice encouraged members to resist any increase in rates without a defined increase in the level of service that the member should receive from their agency.

During the year Equity designed an approved agency template contract. This includes clauses intending to establish an industry standard in commission rates and other entitlements. A working party of members was formed and discussions at this time are on-going with the Personal Managers Association and other industry stakeholders.

At the same time regular meetings were conducted with Spotlight. These meetings took place in order to maintain channels of communication and resolve any issues that arise from the general membership of the Union.

In late 2023 a well known Supporting Artists agency came to our attention with multiple reports from members that their salary was being withheld. As the year came to an end this work was developing into a formal dispute and would formulate part of the overall efforts in 2024 to improve the working terms and conditions for our members that undertake supporting artist contracts.

Contract Enforcement Officer – Laura Messenger

We have had a successful year, with several film and television titles triggering secondary payments (including royalties, residuals and net profit share payments) for the first time. Option C film titles are notably successful, with the reduced threshold for recoupment of (partial) production cost resulting in royalties becoming sooner than they would under the traditional Option B model. As well as a steady increase in the number of Equity film and television titles paying out, we are also receiving additional royalty payments thanks to our "Making Available" agreement for the new media uses of historic film titles.

We have been busy tracing unidentified monies that had arrived in our accounts without any record of an associated film or television production. Mostly these monies were sent via collection societies on behalf of independent (Option A) film productions. Through dialogue with our bank, the collection agents and independent producers we were able to trace a lot of funds back to their source and to proceed to get them distributed to performers. We have also taken steps to ensure

that there is sufficient transparency in future transactions to ensure an efficient distribution of forthcoming funds.

We have started conversations with various companies about the way in which they pay (or will pay) performers for secondary payments falling under the Television Production Agreements. Unlike the Cinema Films Agreement, funds do not automatically flow through Equity and our Distribution Service. With the surge in television production since the introduction of the high-end TV tax credit in 2013, we anticipate a number of titles paying out upon the expiration of the standard seven or ten year contractual pre-purchases. In the interests of our members, we have taken an active approach in approaching companies to ensure that they are aware of their obligations under these agreements and are in a position to provide detailed reporting at the appropriate time, with the Equity Distribution Service available to disburse lump-sum payments to individual performers.

Work continued on the US studios audits throughout 2023. By the end of the year, audit fieldwork, undertaken by LA based Gingold & Company and comprising a comprehensive review of sales and licenses of sample titles, was complete on HBO and Paramount (albeit with some ongoing 'open items' under discussion). Fieldwork at MGM, Warner Bros., Sony and MGM was ongoing and shall continue into 2024. We are at different stages with each and face differing degrees of cooperation.

Discussions have also taken place with Lionsgate, both directly and via their UK based law firm, regarding a license from Sony of the television production 'Outlander' and the payments that this will trigger to Equity performers in relation to use on the Starz platform. We expect a revised proposal shortly.

Head of Distributions – Angela Lyttle

Equity knows that royalties are a vital source of secondary income for our members. We are therefore delighted to report that the union collected and paid out over £14.9 million to performers in 2023 - a huge 60% increase on the previous year.

In 2023, we continued to develop partnerships that have resulted in new sources of secondary income for performers. We paid out the fourth batch of overseas personal video recorder monies arising from our recent agreement with Kopioisto in Finland, and the very first My5 video-on-demand payments derived from our inaugural agreement with Channel 5.

The distribution services team added over 6,500 new audio and audiovisual titles containing at least 100,000 'performer contributions' to our production repertoire during 2023. In other words, Equity's agreements with employers generated new income for the casts of 127 new programmes every week of last year.

In 2023, the distribution services team undertook a dedicated

missing performer exercise to pro-actively track down performers for whom we had royalties but not the necessary payment and/or contact details to pass these monies on. The job of finding missing performers and the estates of deceased performers is time intensive but rewarding as the figures testify: over £800,000 paid into the pockets of hundreds of performers and estates who did not realise royalties were waiting for them. Between late 2017 when distributions was brought back in-house and the end of 2023, the distribution services team had paid out over £81 million.

Crucially, the total paid out by Equity each year does not include the millions of royalties and residuals administered each year by talent payment units in each of the national broadcasters and certain independent production companies. It is not widely known that these payments are also paid to performers due to the union's agreements.

The focus in 2024 will be to collaborate with colleagues in Recorded Media and Live Performance to continue to maximise secondary income for performers engaged on Equity contracts from all possible sources.

Further help and advice about royalties and secondary payments:

See the Equity website for FAQs and tips on how to ensure you receive all secondary payments due to you.

Follow the distributions team on Twitter - @EquityDS – for the latest updates on monies going out to performers.

For general enquiries contact the team by emailing equitydistributions@equity.org.uk or calling 020 7670 0206.

Education and Equalities Officer – Ian Manborde

In 2023 my role changed and, and the role of secretary to three equalities committees were assigned to other staff, and I retained this role for the Race Equality Committee (REC). The priorities and action plans for all of the equalities committees are detailed in the annual report.

In 2022 my role at Equity formally expanded to include the development of education and training activity to support the work of staff, members, activists, branches, committees and Council, and this work continued successfully into 2023.

Staff training and support

2023 commenced formally with a new, dedicated programme of training for staff. Whilst this included a focus on skills (e.g. social media and communications) it also provided an opportunity for staff to gain a formal insight into Equity's collective bargaining and policy and campaigning priorities. With the rollout of the staff training programme this was complemented by a monthly case conference session for industrial to share good practice in case handling and member representation.

With the introduction of a new software operating system for

staff (Microsoft 365) several sessions were held to help support this rollout, introduce key software features, and to provide a 'surgery' to cater for on-going implementation issues.

Council

The first round of Council training that commenced with the new body of Councillors being elected in 2022 continued into 2023 with a focus, for example, on the campaign and policy priorities of the union. The approach to developing the training for members of Council has been tightly aligned to supporting Council's core function in maintaining the operational effectiveness of the union.

Collective bargaining

In 2023 Equity faced the review of its collective agreements for the West End, Independent Theatre Council (ITC) and commercial and subsidised sectors of the industry. The respective national officials had convened campaign groups to support the process of re-negotiating each collective agreement, and a bespoke training programme was devised. This training programme provided an overview of the negotiations process, an insight on the dynamics of employer-trade union negotiations, and confirmation of Equity's bargaining aims. These bargaining rounds concluded successfully, and campaign group members were appreciative of the support provided through the training exercise.

Branch training

With the election to branch new structures in 2023 a programme of training was devised to help introduce branch officers to their roles, revised standing orders, and to support the effectiveness of branches to support the industrial and campaigning priorities of Equity. I worked with relevant members of staff to devise a short training programme for the position of branch treasurer, variety officer, campaigns officer, chair and secretary.

Deps training

Steffan Blayney (Organiser in the Live Performance Department) took the lead in drafting a new training programme for Equity Deps that was highly successful in its pilot and formal stages. The training programme was subsequently delivered by staff across nations and regions including Scotland the North West.

Scottish ULF

As national official for Scotland Adam Adnyana had been successful in gaining funding from the Scottish Union Learning Fund (SULF) for a bespoke programme of online training for members around core skills and knowledge needed as a self-employed workers to gain work and manage their careers. Working in tandem with NUJ training we have been able to successfully rollout a programme of training over 2023, and prepare for a new cohort of Equity members in a 2024 programme.

Policy and Public Affairs Officer – Tom Peters

Policy and the Social Security and Tax teams worked with Dr Heidi Ashton, an academic at the University of Warwick, to

produce a report on the impact of Universal Credit upon our members. The report calls for the Minimum Income Floor to be scrapped as part of wider reforms to better support creative practitioners. We hosted a parliamentary launch event, Chaired by Sir Stephen Timms MP, which several MPs attended to discuss the findings.

Work has been undertaken to update Performance for All, with a view to focusing the material on our demands of policy makers as we approach a General Election. The document has been slimmed down to bring Equity's policy priorities to the fore, and further discussions were had with the original Performance for All Working Group. The critical ask will be for the next government to set out a roadmap to drive up arts funding to 0.5% of GDP, bringing us into line with our European Neighbours. It now also has a slightly tweaked name – Performing Arts for All!

I was secretary to Equity's LGBT+ Committee throughout most of 2023 and supported the committee to organise an event on 'combatting the far right' at Equity conference. The committee also progressed work towards a student guide and a casting guide, to inform better practice in these areas. The committee sent a delegation to the TUC LGBT+ conference where they passed two motions on social security and housing.

I have participated in several conferences including the TUC economics for workers conference, TUC LGBT+ conference, TUC conference, Labour, Conservative, Scottish National Party, Reading University conference on media synthesis and Tolpuddle.

Equity's commitment to international solidarity work has continued and grown this year: February saw a successful delegation to the International Labour Organisation in Geneva where we contributed to a new tripartite agreement on decent work in the arts and entertainment sector. We attended EUROFIA in Tallinn, Estonia in May where members addressed AI, voice work, social security and climate crisis from panels and the floor. Global FIA was then held in Istanbul, with Equity contributing to debates on AI, intimacy co-ordination, secondary payments, organising and collective bargaining. Finally, a delegation visited Colombia to meet with our sister union the Asociación Colombiana de Actores as part of a FIA-Latin America conference in Bogotá. The delegation, supported by Justice for Colombia, also met with ministers of the Colombian Historic Pact coalition government, social activists running La Candelaria theatre, human rights advocates and former fighters supporting the peace process. We returned with several areas of joint work to take forward with our Colombian sister union.

We have worked to deepen our networks across UK parliaments, with regular meetings across the political parties, and attendance at Labour, Conservative and Scottish National Party conferences. We met with the government's Arts Minister, AI Minister, Media Minister, the Shadow Deputy Prime Minister, the Shadow Secretary for Levelling Up Secretary and two

Shadow Culture Secretaries, as well as several other MPs.

This point in the electoral cycle inevitably leads to an uptick in discussions of policy, both by an opposition rushing to develop its programme, and a government seeking to push legislation through while it is in office. In this context, Equity made many policy submissions in 2023, on a range of issues including on Labour's National Policy Forum process, short terms lets, the future of Channel 4, creative industry tax reliefs, guidance on requesting flexible working, an inquiry into film and high-end television, licensing wrestling, the Beijing Treaty and cuts to support through the Work Capability Assessment.

We supported two external research projects, one from King's College looking at the recovery in the arts following the pandemic, and one ongoing project with several other trade unions looking at the impact of night work on workers.

Policy statistics

Nine consultation responses were submitted across 2023 and Equity gave oral evidence on artificial intelligence to the House of Commons Science and Technology Committee.

We have held fifteen meetings with senior policymakers over 2023, discussing a wide range of policy issues including arts funding, the tax status of performers, Beijing Treaty, artificial intelligence, Spotlight and industrial issues, among others.

Press & PR Officer – Stephanie Soh

Increased campaigning coupled with major global developments meant the union attracted more press coverage than ever in 2023. This allowed us to cement our strong connections with arts and entertainment desks and among trade publications, as well as forge relationships with journalists who pushed us to the top of the news agenda and gave us exposure to new audiences.

We ran several campaigns in the nations and regions this year, expanding our press contacts in these areas. A rally held at Oldham Coliseum in February to protest the theatre's closure was packed with Oldham residents and Coliseum supporters, alongside outlets from across Greater Manchester. ITV News Granada, BBC North West Tonight, BBC Radio Manchester, Manchester Evening News, The Oldham Times, and more were in attendance or broadcasting / reporting live from the event.

Local press also covered our campaigns against arts cuts and theatre closures in Bristol, North Shields, Northern Ireland, and Scotland. This exerted pressure on politicians and decision-makers in these areas – who pay keen attention to local press – and bolstered the union's influence. We will draw on the opportunities gained from these campaigns and the network of press contacts we have built across the nations and regions to continue our defence of arts funding and jobs in local communities.

Press coverage rocketed in July due to high-profile strike

action taken by our sister union SAG-AFTRA. The strike shone a spotlight on the role of unions in the entertainment industry and international publications – such as the New York Times, The Hollywood Reporter and The Washington Post – joined national publications in featuring Equity's voice on the global ramifications of the strike.

Our SAG-AFTRA solidarity rally in Leicester Square attracted a great deal of press attention, with almost every major national broadcaster and newspaper in attendance or covering the event. Sky News produced a live stream so viewers could watch the rally in real time. SAG-AFTRA's strike was an opportunity for Equity to demonstrate our influence as part of a global movement, as well as shape the way our own forthcoming film and TV negotiations are covered by talking about our demands in relation to SAG-AFTRA's.

Press coverage around our own industrial campaigns was strong and we developed our relationship with industrial correspondents to support this going forwards. In January, major arts outlets and desks – such as BBC Radio 4 Front Row, the i paper, and the Evening Standard – covered the launch of Stand Up For 17%. Our work to protect jobs at the English National Opera sustained a high-level of interest from arts press throughout 2023, culminating in a ballot on strike action that received coverage from The Times, Press Association, The Guardian and more at the end of the year.

Governance Officer – Sam Winter

In 2023, the significant changes made to the Union's democracy and governance over the preceding years were implemented in full. The branch reforms took effect in the winter, the revitalised Equity Conference was held in the spring, the restructured committees were elected in the summer, and new branch committees were elected in the autumn.

From January 2023, the branch reforms passed at the end of 2022 came into effect. The previous system of parallel general and variety branches ended, and was replaced with simply just "branches". The previous landscape, in which some parts of the country had two branches, some a variety but no general branch, some the opposite, and some no branch at all, was ended, and replaced with a new map in which every part of the UK is now covered by a branch, with no overlap.

2023 saw the introduction of transition committees to steer the branches through their first few months, and into full branch committee elections in September. New positions were created on the committees – campaigns officer and variety officer – to provide focus on the branches' key role in delivering union campaigns and to provide specific support to variety members respectively.

In September, the branch committee elections saw a relatively stable picture, with all the previously existing 24 branches successfully electing committees. In addition, enough members

came forward for election in Northern Ireland for that branch to divide in two, resulting in a branch in the West and one in the East. This meant the union concluded the year with 25 branches.

The first ever renamed and reformed Equity Conference was held at the TUC's Congress Centre in London, 20-22 May, attended by 216 members, staff and invited guests.

Topics debated included self-taping, threats to drag artists, renewing the work around safe spaces, small venue closures, student membership, video games and arts cuts, including those affecting English National Opera.

A rally was held on the Saturday night in opposition to the mass closures of small venues across London and the whole UK, particularly LGBTQ+ venues. Closures had become all too frequent over the past decade due to many factors, but the problem had intensified over the past year as the cost of living crisis took its toll on small businesses and forced variety venues out of business up and down the country. The rally was hosted by Councillor Dan de la Motte and heard from speakers including President Lynda Rooke, Giovanni Bienne (LGBT+ Committee), Dian Cathal (comedian and Equity member), Dani Singer (Safe Only), Izzy Gibbin (Friends of the Joiners Arms), Gareth Forest (Campaigns Officer) and Paul W Fleming (General Secretary).

This year saw an expanded fringe, with nine events covering topics including the social model of disability, political attacks on the right to strike and celebrating activism across the union. Paul Nowak, TUC General Secretary, addressed the conference and spoke against the government's attacks on trade unionists through the new bill on minimum service levels, further undermining the right to strike. He also applauded the movement's unity in defending working people in all industries over this past year of industrial action.

A dinner was held at the British Medical Association on Tavistock Square. Joseph Ballard, Summer Strallen and seven deputies from the English National Opera (David Campbell, Deborah Davison, David John-Newman, Ronald Nairne, Amy Kerenza Sedgwick, Paul Sheehan and Andrew Tinkler) were presented with Honorary Life Membership.

The union held elections for its 16 industrial, equalities and national committees. 200 candidates stood for 144 positions, with members successfully elected to all but nine of those positions. Turnout was 6.1%, with the newly elected committees taking office on 7 July. The elections were overseen by a new scrutineer this year, UK Engage.

Following the previous year's reforms, the 16 committees are reorganised into eight industrial committees (with equal decision-making on agreements), five equalities committees and three national committees, all committees consist of nine members.

Staff List

To contact a member of staff, go to: equity.org.uk/contact-us

Secretariat

General Secretary, Paul W Fleming
Deputy General Secretary, Louise McMullan
Assistant General Secretary (Live Performance), Hilary Hadley (retiring March 2024, Adam Adnyana appointed to role)
Assistant General Secretary (Recorded Media), John Barclay
Assistant General Secretary (Finance & Operations), Beccy Reese
Assistant General Secretary (Policy, Governance & Communications) (recruitment in progress)

Industrial Departments

Live Performance

Assistant General Secretary (Live Performance), Hilary Hadley
Industrial Official, Low Pay/No Pay & ITC, Karrim Jalali
Industrial Official, Theatre, Charlotte Bence
Industrial Official, Singers & Dancers, Lottie Stables
Industrial Official, West End/Central London, Hannah Plant
Industrial Official, Variety, Michael Day
Theatre Organiser, Steffan Blayney
Variety Organiser, Robert Lugg
Assistant Organiser, Salome Wagaine
Assistant Organiser, Matt Kite
Assistant Organiser, Harry Sheppard

Guild House Based Regional Staff

Midlands Official, Ian Bayes (retiring April 2024, Ian Manborde appointed to role)
Midlands Organiser/Assistant, NEW POST (recruitment in progress)
East & South East Official, Iain Croker
East & South East Organiser/Assistant, Kevin Livgren (retiring December 2023, recruitment in progress)

Manchester

North East Official, Dominic Bascombe
North East Organiser/Assistant, Vacant (recruitment in progress)
North West Official, Ellie Drake
North West Organiser/Assistant, Andrew Whiteside (retiring December 2023, recruitment in progress)

Cardiff

National Official for Wales / South West Official, Simon Curtis
Organiser/Assistant, Elin Meredydd

Glasgow

National Official for Scotland, Marlene Curran
Organiser/Assistant, Vacant (recruitment in progress)

Belfast

National Official for Northern Ireland, Alice Lemon

Recorded Media

Assistant General Secretary (Recorded Media), John Barclay
Industrial Official, Audio & Games, Shannon Sailing
Industrial Official, Streaming & New Media, Liam Budd
Industrial Official, Commercials, Yvonne Smith
Industrial Official, Film, Amy Dawson
Industrial Official, PACT TV, Cathy Sweet
Industrial Official, BBC TV & ITV, Natalie Barker
Agents & Professional Services Officer, Martin Kenny
Contract Enforcement Officer, Laura Messenger
Organiser, Rosie Archer
Assistant Organiser, Caroline Tobiere
Assistant Organiser, Christine Blake (retiring in December 2023, recruitment in progress)
Assistant Organiser, Kyle Meade
Assistant Organiser, Wayne Bebb

Distributions

Head of Distributions, Angela Lyttle
Senior Distributions Officer, Adrian Tulley
Distributions Assistant, Laura Moriarty
Distributions Assistant, Hannah Rose

Non-Industrial Departments

Policy, Governance, and Communications

Deputy General Secretary, Louise McMullan
Internal Governance Officer, Nick Baker
Press & PR Officer, Stephanie Soh
Design & Content Coordinator, Tom Greenwood
Digital Communications Coordinator, Zoe Ellsmore
Digital Communications Coordinator, Gail McAnena
Executive & Communications Assistant, Sam Foster
Equalities & Education Officer, Ian Manborde
Governance Officer, Sam Winter
Policy Officer, Westminster & International, Tom Peters
Policy Officer, Employment Rights, New Post/Vacant
Campaigns & Education Officer, Gareth Forest
Social Security & Tax Officer, Emma Cotton
Social Security & Tax Officer, Victoria Naughton

Finance & Operations

Assistant General Secretary (Finance & Operations), Beccy Reese
Senior Finance Officer, Gareth Rawlings
IT Officer, Matthew Foster
Buildings Officer, Moreno Ferrari
Finance & Operations Assistant, Daniel Fryer
Reception & Administration Assistant, Eleanor Roberts
Reception & Administration Assistant, Marnie O'Ceallaigh

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CRM Manager, David Smith
Senior Membership Assistant, Cheryl Philbert
Membership Assistant, Brenda Toussaint
Membership Assistant, Lacy Featherstone
Membership Assistant, Nusrat Raahi

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Vice-President, Jackie Clune
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Creative Team (designers), Louie Whitmore
Creative Team (directors), Kerry Kyriacos Michael
Dancers, Genevieve Say
Deaf and Disabled Members, Di Christian
Race Equality, Zainab Hasan
Singers, Eva Lorraine
Stage Management, Lizzie Cooper
Variety, Circus and Entertainers, Joseph Ballard, Dan de la Motte, Mary Lane, Helen Monks
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Northern Ireland, Louis Rolston
North West, Victoria Brazier
Scotland, Jo Cameron Brown
South West Area, Rachael Fagan
South East Area, Hywel Morgan
Wales, Julia Carson Sims

Trustees 2023

Alan Davies
Judi Dench
Adrian Lester
Ruby Turner
Johnny Worthy

Industrial Information: Claims

UK Theatre / Equity Commercial Theatre Agreement

Equity's claim on the UK Theatre/Equity Commercial Theatre Agreement has three clear objectives. We seek:

- Significant uplifts in minimum rates and additional payments
- A restructuring in the provision of accommodation/digs and associated allowances
- Enhancements in rest and holiday entitlement for the theatre workforce

Financial Claim and Financial Items

We seek increased in minimum rates of pay for Year 1 (April 2023-2024) of 15%, and Year 2 (April 2024-2025) of a further 5%.

Current minimums under an 8 show week would therefore increase as follows:

			Current	Year 1	Year 2
Tier A*	Rehearsals	ASM/Performer	£483.37	£555.88	£580.04
		DSM	£551.15	£633.82	£661.38
		SM	£613.67	£705.72	£736.40
		CSM	£662.01	£761.31	£794.41
	Performances	ASM/Performer	£517.34	£594.94	£620.81
		DSM	£646.81	£743.83	£776.17
		SM	£724.27	£832.91	£869.12
		CSM	£776.27	£892.71	£931.52
Tier A	Rehearsals	ASM/Performer	£478.12	£549.84	£573.74
		DSM	£545.37	£627.18	£654.44
		SM	£607.36	£698.46	£728.83
		CSM	£655.18	£753.46	£786.22
	Performances	ASM/Performer	£498.77	£573.59	£598.52
		DSM	£623.46	£716.98	£748.15
		SM	£698.27	£803.01	£837.92
		CSM	£748.15	£860.37	£897.78
Tier B	Rehearsals	ASM/Performer	£451.85	£519.63	£542.22
		DSM	£514.89	£592.12	£617.87
		SM	£573.74	£659.80	£688.49
		CSM	£618.92	£711.76	£742.70
	Performances	ASM/Performer	£477.54	£549.17	£573.05
		DSM	£596.93	£686.47	£716.32
		SM	£668.56	£768.84	£802.27
		CSM	£716.32	£823.77	£859.58

Tier C	Rehearsals	ASM/Performer	£378.29	£435.03	£453.95
		DSM	£431.36	£496.06	£517.63
		SM	£480.22	£552.25	£576.26
		CSM	£518.05	£595.76	£621.66
	Performances	ASM/Performer	£382.03	£439.33	£458.44
		DSM	£477.54	£549.17	£573.05
		SM	£534.85	£615.08	£641.82
		CSM	£573.05	£659.01	£687.66

We claim for parity with West End rates for understudy responsibility and performance payments, Swing Dancer and Dance Captain Payments:

Performers' Responsibility and Performance Fees

- Leading Role: £45 in Year 1, £50 in Year 2
- Supporting Role: £30 in Year 1, £35 in Year 2
- Minor or crowd Role: £15 in Year 1, £20 in Year 2
- Dance Captain: £135 per week in Year 1, £140 per week in Year 2
- Swing Payment: £120 per week in Year 1, £125 per week in Year 2

We further claim a new payment for performers who cover lead roles, or part of lead roles in emergency situations they are not contracted to undertake of £40 per performance in Year 1 and £50 in Year 2.

Stage Management Responsibility Fees

We claim the revision of clause 6.5.10 as follows:

*If a member of the Stage management **team** is required to undertake the duties of a more senior member of Stage management on account of that senior member not being available to fulfil their own role, either through absence or because they themselves are covering a more senior role, **the Stage Manager covering the duties of their colleague shall be paid 1/8 of the minimum salary for the grade they are required to cover per performance for which cover duties are required.***

We claim new clause 6.5.10.1:

A Stage Manager who has responsibility to call the show will receive a weekly Payment of not less than £30.

EPK Payments

Additional clause 17.3.1.2 as follows:

For the use of EPK footage over and beyond the 4 Weeks allowed in 17.3.1, the Manager shall pay the Actor or Stage Manager £25.00 each calendar month that the EPK is used for worldwide use. This payment will secure all uses in 17.3.1.

Accommodation

We claim the revision of sub clauses under 9.3 as follows:

9.3.2 *In order to receive Living Away Allowance, the Artist shall supply to the manager a Council tax, gas or electricity bill **or tenancy agreement** (or other proof clearly linked to residence in a particular property) in the name and address of the Artist at their home address which is being used to calculate entitlement to such allowances. The Artist is solely responsible for providing **this proof of residence** at the same time as returning the signed contract; failure to do so will mean that Living Away Allowance is not paid for the contract.*

9.3.3 **Living Away Allowance payments to be made no later than four weeks in advance of the week the allowance is applicable to.**

Delete Clauses 9.3.4 and 9.35 and replace with:

9.3.4 For static commercial productions and tours at Tier B or Tier C, a living away allowance and per diem of no less than specified in Appendix 9 shall be paid for all rehearsal weeks in which the artist is required to work more than 25 miles from home and for all weeks of the tour.

9.3.4 For Tours at Tier A* or A, a living away allowance and per diem of no less than specified in Appendix 9 shall be paid for all rehearsal weeks in which the artist is required to work more than 25 miles from home.

9.3.4.1 For all Tours at Tier A* or A, the producer shall be responsible for the provision of accommodation at no less than 3* standard with each member of the cast and stage management team to have their own private bedroom and bathroom. A per diem of no less than specified in Appendix 9 shall also be payable.

9.3.4.2 Should a company member on a Tier A* or A Tour prefer to receive a weekly allowance instead of accepting the accommodation the producer shall arrange on their behalf, they will declare as such at which the offer of work is made and will instead receive the Living Away Allowance specified in Appendix 9. The artist shall have the option of accepting accommodation provided for the duration of the tour or receiving the allowance for the duration of the tour. For the avoidance of doubt, it will not be possible for an artist to opt in or out on a week by week basis.

9.3.5 and 9.3.6 to be re-named "Weekly Living Away Allowance" and "Daily Living Away Allowance"

Revise clause 9.3.7 as follows:

Where a touring production of any Tier performs in Dublin or elsewhere in the Republic of Ireland, the producer shall be responsible for the provision of accommodation at no less than 3 standard with each member of the cast and stage management team to have their own private bedroom and bathroom. The artist shall in addition receive a per diem of no less than specified in Appendix 9.*

We claim for a Weekly Living Away Allowance of no less than £400 per week in Year 1, and subject to bi-annual inflation based increases in Year 2.

We claim for a £15 per diem paid in addition to Living Away Allowances in Year 1, and subject to bi-annual inflation based increased in Year 2.

Working Hours & Holiday Entitlement

We claim the revision of sub clauses under 10: Hours of Work as follows:

10.1.2 Basic hours in rehearsal room weeks. The working week in rehearsal room weeks shall comprise a maximum of 40 hours between 9am and 10pm. Any overtime applicable for work over these hours to be paid at the rate at x1.5 between 40 and 43 hours; double-time in excess of 43 hours.

10.1.3 Basic hours other than rehearsal room weeks. The working week (other than in rehearsal room weeks under 10.1.2) in performance weeks shall comprise a maximum of 40 hours for commercial productions taking place in one venue. For touring productions, working hours shall be no more than 35 hours per week, with a further 10 hours per week available for travel time. Should travel time not be required in any given performance week, the manager may increase the weekly hours above 35 to a maximum of 40, with overtime payments due as per clause 10.5.1.

10.1.7: All attendance at calls made by the manager including travel, performances, rehearsals, fittings, photographs, press, publicity and recording calls shall count as hours worked. ~~Where the call to travel to the designated opening venue exceeds two hours then the first two hours shall not count as hours worked.~~

Additional bullet point at 10.2.1

It is understood that travel time between venues is working time, and that travel cannot take place on nominated rest days without that rest day being forfeited and compensatory payments due in line with 10.2.3

This amends result in the following revisions to overtime clauses at 10.5

10.5.1: At time-and-a-half on the Artist's overtime rate between 40 and 43 hours over any six days in rehearsal room weeks, in line with 10.1.2, for any hours over 35 in performance weeks on tour where travel time is not required.

10.5.2 at double time above forty-**three** hours over any six days; for any missed breaks; for any work on a seventh consecutive day; for any breach of the eleven hour overnight break or for time worked over and above normal working hours on filming an electronic Press Kit.

We claim the revision of Clause 11.1.11, Holiday Entitlement, as follows:

The Artist is entitled to **34** days' holiday with pay in each complete year of work. Entitlement for part-years and for part weeks worked at the beginning or end of an engagement will be calculated pro rata. The annual entitlement runs from the date of the first rehearsal.

Equity/SOLT/UK Theatre Agreements for Designers

Equity's claims on both the SOLT and UK Theatre Agreements for designers have four clear objectives:

1. Increase minimum fees due to designers of all disciplines under these agreements;
2. The introduction of a minimum day rate for designers of all disciplines;
3. Ensure that designers are provided with all details and information required to complete the job at the earliest possible moment;
4. The transfer of SOLT Agreement clauses into the UK Theatre Agreement. These clauses are highlighted in yellow.

Equity/Bectu/UK Theatre Agreement for Designers

Revisions and Additional Clauses

Additional clause 1.1.3:

The Designer shall attend all fit-ups, technical and dress rehearsals and shall be present at the first public performance of the production, unless otherwise mutually agreed. The Manager shall provide within the contract the key dates listed above and dates of key production meetings at which attendance is required. If the Designer is engaged before all of these dates are confirmed, the Manager will provide the Designer with these dates at the earliest opportunity.

At the point of contract the designer) and Manager will discuss and agree a total number of working days the initial fee purchases.

Additional daily payments will be made for attendance in excess of those dates agreed at the point of contract, as follows:

MRSL 1 - £250

MRSL 2 & 3 - £200

Commercial Sector - £250

For the avoidance of doubt, these minimum day rates shall apply to designers of all disciplines.

If meetings and key dates are cancelled or re-arranged at short notice – within 7 days – and the designer is unable to secure a refund for the costs associated with attendance (childcare, travel etc) then the Manager shall reimburse these costs when proof of expenditure is provided.

At the time of signing the Contract the Manager shall provide such details as are within his/her knowledge regarding the Production Manager and his/her area of responsibility or other person(s) responsible for providing all technical data, estimates of the budget within the area of the Designer's responsibility and accurate ground plan(s) of the theatre(s) in which the production is to be

presented. At the same time such relevant details as are within the Manager's knowledge regarding costume supervisor and other heads of department will be made available together with full staffing details.

Additional clause 1.1.4:

Costumes: Where the Designer is engaged to design costumes full details of casting together with individual measurements shall normally be provided where reasonable and practicable not less than six weeks prior to the first dress rehearsal. The Designer shall be given the opportunity to see each individual for whom costume(s) have been designed for at least one preliminary and one final individual fitting prior to the first dress rehearsal.

Costume Calls: All costume fitting calls shall be scheduled by the Manager at times which shall be mutually agreed between the Designer and the Manager.

Cast Replacement Costumes: In the case of all cast replacements (excluding emergencies) the Manager will, in consultation with the Designer, wherever reasonably possible, ensure that the Designer's original costume design is used.

Additional clause 1.1.5:

The Manager undertakes to provide full details to the designer at the point of contract about environmental sustainability requirements for the production. The manager acknowledges that sustainability efforts can result in additional work for the Designer, which shall be reflected in a negotiable uplift to the fee.

Additional clause 1.1.6:

The Manager shall confirm the design budget at the point at which the designer is engaged. The contract shall clearly stipulate the design cost sign-off date.

Additional clause 1.1.6.1:

Research and development: Any research costs required of the designer shall be detailed and negotiated separately, in line with the day rates specified in the agreement.

Amend to clause 1.4:

For any production under the scope of this Agreement for which an aspect of design is required at least one Designer shall be engaged. **For the avoidance of doubt, where a designer is engaged for two or more design disciplines under this agreement, the designer shall be due not less than the minimum fee for each design discipline.**

Additional clause 1.4.1:

Any further *substantial* design services required after Press night shall be subject to separate negotiations in advance of their execution and other design services shall be subject to mutual agreement. Should the designer be required by the manager to undertake duties related to the production through the course of the run, a weekly retainer shall be payable. For the avoidance of doubt, this retainer does not cover additional design work which shall be subject to a further fee to be negotiated between the Manager and the designer.

Amends to clause 1.7.1:

1.7 Design Communication

The Manager shall pay for the material and construction costs of any **physical** model(s) including the costs of an Assistant Designer to make the model(s) when necessary. All costs associated with the model(s) and/or Assistant Designer must be approved in advance by the Manager. **Should digital drawing or digital modelling be preferred/required, a further fee to be negotiated for all associated costs between the designer and the manager shall be payable. For the avoidance of doubt, production models are a necessary production expense. In consultation with the Designer and Production Manager, The Manager should ensure sufficient budget is in place to adequately support this aspect of the design process and the design team.**

If the Manager approves or requests significant changes to the parameters of the design which necessitate the set model to subsequently change significantly, the parties shall mutually agree any additional material and construction costs to be paid by the Manager under the provisions above.

When the Manager has paid the material and construction costs for the model in full, the model may become the property of the Manager should the Manager request. Acquisition by the Manager of the model does not impact upon the Designer's Ownership and Copyright rights as expressed in the Agreement.

Amend to Clause 1.9.3:

Where the Manager wishes to reproduce the Production using the Designs in the UK following the expiry of the agreed licence term, the Manager and the Designer shall mutually agree a fee to grant to the Manager a licence to use the Designs in such subsequent production. Such fee shall not be less than 25% prevailing category minimum fee or of the **fee paid to the designer, whichever is the greater**, and in determining this fee, the parties shall consider factors including • the relative sizes of the venues • ticket prices • the number of performance • time elapsed since the original production

New clause 1.9.3.1:

In addition to the licence extension payment outlined in 1.9.3, any further Design work required by the

Manager shall attract an additional fee to be negotiated between the Manager and the designer.

Change to clause 1.10:

Where the Production or any subsequent production presented pursuant to this Agreement is a pre-planned co-production between one or more companies who are a party to this Agreement, the minimum fee shall be as follows:

- Two co-producing companies – 125% of **the highest relevant minimum fee**
- Three co-producing companies – 140% of **the highest relevant minimum fee**; and
- Where more than three companies are involved, **the highest** relevant minimum fee shall increase by 15% per company

Amend clause 1.12.3:

Where elements of the Designer's work ~~(other than lighting designs which are excluded from the provisions of this Clause)~~ are used in publicity material, the Designer shall be consulted and given credit. **For the avoidance of doubt, no element of the Designer's work can be used in any promotional activity/initiative without their consent. The Designer should be credited on each occasion images of their work are used, including on social media.**

Where the Manager or a third party wishes to reproduce for merchandising (as distinct from publicity purposes – including programmes and brochures) aspects of the Designer's designs a further fee shall be mutually agreed between the Designer and the Manager or the third party in advance of any material utilising such aspects being offered to the public

Additional clause 1.13.4:

For the avoidance of doubt, the provisions in 1.13 and its sub-clauses also apply to live streaming. Where the producer intends to live stream the production, the designer will be notified at the point of contract.

Additional clause 2.4.1:

In addition, either:

The sum of £ for each week during the run of the Production

Or

A royalty of X % of the gross Box Office receipts throughout the run of the Production (which shall be not less than the minimum prescribed for 2.4.1.1 above). "Gross Box Office Receipts" as used here shall mean the gross box office receipts less VAT or other similar tax, library and usual agency and Credit Card commission.

Fees

We claim:

- The removal of the 'exceptional minimum' category in Commercial Theatre;
- A single studio/workshop rate for subsidised theatre;
- The introduction of a subsidised touring rate for set and costume design

In addition, we claim:

- That as per clause 1.4, a design fee is per discipline – not for two or more disciplines combined;
- 50% uplifts to minimum fees for set and costume design, with year one to deliver no less than 30%;
- 80% uplifts to minimum fees for lighting design, with year one to deliver no less than 60%.
- The introduction of a weekly fee/royalty system, with the weekly fee set at 2.5% of the relevant minimum rate

Equity/SOLT Agreement for Designers

Revisions and Additional Clauses

Amend clause 1.2:

The Designer shall attend all fit-ups, technical and dress rehearsals and shall be present at the first public performance of the production, unless otherwise mutually agreed. **The Manager shall provide within the contract the key dates listed above and dates of key production meetings at which attendance is required. If the Designer is engaged before all of these dates are confirmed, the Manager will provide the Designer with these dates at the earliest opportunity.**

At the point of contract the designer and Manager will discuss and agree a total number of working days the initial fee purchases.

Additional daily payments of no less than £250 will be made for attendance in excess of those dates agreed at the point of contract. For the avoidance of doubt, this minimum daily payment shall apply to designers of all disciplines.

If meetings and key dates are cancelled or re-arranged at short notice – within 7 days – and the designer is unable to secure a refund for the costs associated with attendance (childcare, travel etc) then the Manager shall reimburse these costs when proof of expenditure is provided.

Additional clause 1.5.1:

Should the designer be required by the manager to undertake duties related to the production through the course of the run, a weekly retainer shall be payable. For the avoidance of doubt, this retainer does not cover additional design work which shall be subject to a further fee to be negotiated between the Manager and the designer.

Additional clause 1.6:

The Manager undertakes to provide full details to the designer at the point of contract about environmental sustainability requirements for the production. The manager acknowledges that sustainability efforts can result in additional work for the Designer, which cannot be included in the minimum fee.

Additional clause 1.7:

The Manager shall confirm the design budget at the point at which the designer is engaged. The contract shall clearly stipulate the design cost sign-off date.

Additional clause 1.7.1:

Research and development: Any research costs required of the designer shall be detailed and negotiated separately, in line with the day rates specified in the agreement.

Amend clause 5.2:

Design Communication

The Manager shall pay for the material and construction costs of any **physical** model(s) including the costs of an Assistant Designer to make the model(s) when necessary. All costs associated with the model(s) and/or Assistant Designer must be approved in advance by the Manager. **Should digital drawing or digital modelling be preferred/required, a further fee to be negotiated for all associated costs between the designer and the manager shall be payable. For the avoidance of doubt, production models are a necessary production expense. In consultation with the Designer and Production Manager, The Manager should ensure sufficient budget is in place to adequately support this aspect of the design process and the design team.**

If the Manager approves or requests significant changes to the parameters of the design which necessitate the set model to subsequently change significantly, the parties shall mutually agree any additional material and construction costs to be paid by the Manager under the provisions above.

When the Manager has paid the material and construction costs for the model in full, the model may become the property of the Manager should the Manager request. Acquisition by the Manager of the model does not impact upon the Designer's Ownership and Copyright rights as expressed in the Agreement.

Additional clause 8.2.1:

In addition to the licence extension payment outlined in 8.2, any further Design work required by the Manager shall attract an additional fee to be negotiated between the Manager and the designer.

Amend clause 9:

Where the Production or any subsequent production presented by the Manager under the scope of this Agreement has originated in a theatre not under the scope of this Agreement, and the original designs are used, such use shall be subject to the agreement of the Designer and the Manager paying to the Designer not less than **75% of the fee paid to the designer for**

the original designs, or 75% of the minimum as set forth in this Agreement – whichever is the higher. A new SOLT/Equity Contract shall be completed between the Designer and the Manager.

It is understood that any design work required of the designer to facilitate the transfer of their designs shall attract an additional fee above the 75%, to be negotiated between the designer and the Manager.

Amend clause 11.3:

Where elements of the Designer's work ~~(other than lighting designs which are excluded from the provisions of this Clause)~~ are used in publicity material, the Designer shall be consulted and given credit. **For the avoidance of doubt, no element of the Designer's work can be used in any promotional activity/initiative without their consent. The Designer should be credited on each occasion images of their work are used, including on social media.**

Where the Manager or a third party wishes to reproduce for merchandising (as distinct from publicity purposes – including programmes and brochures) aspects of the Designer's designs a further fee shall be mutually agreed between the Designer and the Manager or the third party in advance of any material utilising such aspects being offered to the public.

New clause 12.4:

For the avoidance of doubt, the provisions in 12 and its sub-clauses also apply to live streaming. Where the producer intends to live stream the production, the designer will be notified at the point of contract.

Removal of Appendix 2 clause 17.1:

For seasons of 8 weeks or less, the Manager need not pay more than two-thirds of the above amounts (other than under Clause 8 above) if so negotiated with the Designer

Fees

We claim:

- 50% increases to minimum rates and the weekly fee for set, with year 1 to deliver no less than 30% increases
- 80% increases to minimum rates and the weekly fee for **costume and lighting**, with year 1 to deliver no less than 60% increases

Equity/SOLT/UK Theatre Agreements for Directors

This document outlines Equity's claims on both the UK Theatre/Equity and SOLT/Equity Directors Agreements.

When the claims were last renegotiated in 2018, an uplift of 21.6% both on the West End and in Subsidised Theatre, and a 22.7% uplift in Commercial Theatre was agreed.

Our 2022 claims for both agreements seek to build upon those gains.

Context

These claims are submitted against the backdrop of the cost of living crisis.

The energy price cap increased by 54% in April 2022, and prices are predicted to rise further this winter and beyond. RPI now stands at 11.8% and is predicted to rise further still, meaning the squeeze on theatre workers' incomes, already battered by the combination of insufficient support through the self-employed income support scheme and the loss of work through the pandemic, are at breaking point.

Equity's recent cost of living crisis membership survey shows:

- 60% of respondents anticipate difficulty in meeting essential costs (e.g. housing, rent, food, childcare, utility bills) due to the cost-of-living crisis,
- 47% have already experienced difficulties in meeting essential costs during the period 2021-2022.
- 33% have seen their level of personal debt increase in the last year,
- 41% feel negative about their prospects for work in the entertainment industry over the next 12 months (24% feel positive),
- 19% anticipate having to leave the entertainment industry due to the cost-of-living crisis (36% do not anticipate this, 46% are not sure).
- Our analysis of DCMS workforce estimates from January 2019 – December 2019 and October 2020-September 2021 shows:

- The number of young people (aged 16-24) working in music, performing and visual arts has fallen by 19% (compared with a 14% increase for people aged 55-64).
- The number of Black / African / Caribbean / Black British people working in music, performing and visual arts has fallen by 39% (compared with 9% fall of White people).

Finally, the 2021 Disability Arts Alliance report reveals that almost two thirds of disabled creative practitioners are worried that they will have to leave the creative industries because of lack of work and/or opportunities.

The cost of living crisis is therefore primarily a crisis of poor pay, and if fees do not rise urgently the workforce will continue to shrink – with disabled workers, younger workers and black and global majority workers most sharply impacted – undoing the gains the sector has made in recent years in advancing representation and inclusion.

Claim Data

In July 2022 Equity asked its director members who have worked on the SOLT/Equity or UK Theatre/Equity Agreements since they were last renegotiated in 2018 if they had noticed the >20% increase to their rates that had been agreed four years ago.

79% said they had noticed no increase, and 21% said that they were unsure.

We also asked our members to provide us with the amount they earned in fees from their most recent job as a director on either the West End, in Subsidised Theatre or the Commercial Sector.

In the West End, the mean average fee = £9,195. Accepting that not all of the respondents would have been engaged in Category A venues, this means that the mean average fee is £3,425 above the current highest minimum in the SOLT/Equity Agreement – a 37.5% difference.

The modal average on the West End = £12,000

In Commercial theatre, the mean average fee = £7,382. Accepting that not all of the respondents would have been engaged on long-running commercial tours or seasons, this means that the mean average fee is £2,316 above the current highest minimum in the UK Theatre/Equity Agreement – a 31.3% difference.

The modal average for the Commercial sector is £9,000

For the subsidised sector, the mean average fee = £4,323. Accepting that not all respondents would have been engaged in an MRSL 1 venue, this means that this mean average fee is £465 above the current highest minimum in the UK Theatre/Equity Agreement – a 10.75% difference.

The modal average for the Subsidised sector is £4,500

The Claim

We seek a 40% uplift in all rates under both agreements over four years, with year one to deliver not less than a 15% increase.

If, by the month preceding the implementation of Year 4 rates (March 2025), average RPI over the preceding three year period has exceed 40% then the final year will be re-negotiated.

Agreement revisions and uplifts in rates should come into effect immediately.

The revised rates for 2022-2023 and the final year of the agreement, 2025-2026, would be as follows:

	Role	Current	15% uplift 2022-2023 (Year One)	40% uplift 2025-2026 (Year Four)	
Sub rep	Freelance Directors (fee)				
	MRSL 1	£3,858.00	£4,436.70	£5,401.20	
	MRSL 2	£3,370.00	£3,875.50	£4,718.00	
	MRSL 3	£3,177.00	£3,653.55	£4,447.80	
	Artistic Directors (weekly)				
	MRSL 1	£882.00	£1,014.30	£1,234.80	
	MRSL 2/3	£784.00	£901.60	£1,097.60	
	Resident Directors (weekly)				
	MRSL 1	£732.00	£841.80	£1,024.80	
	MRSL 2	£673.00	£773.95	£942.20	
	MRSL 3	£624.00	£717.60	£873.60	
	Assistant Directors (all grades, weekly)	£538.00	£618.70	£753.20	
	Commercial	Freelance (fee)	£3,015.00	£3,467.25	£4,221.00
		Normal minimum (weekly)	£671.00	£771.65	£939.40
		Commercial Tours & Season			
Minimum					
Short run		£3,040.00	£3,496.00	£4,256.00	
Long run		£5,066.00	£5,825.90	£7,092.40	
Minimum Weekly Fees					
Long run weekly		£608.00	£699.20	£851.20	
Minimum additional day rate		£102.00	£117.30	£142.80	
SOLT		Category A	£5,770.00	£6,635.50	£8,078.00
	Category B	£5,018.00	£5,770.70	£7,025.20	
	Category C	£4,562.00	£5,246.30	£6,386.80	

SOLT/Equity Directors Agreement Revisions

1.4 – Definition of Duties

Feedback from directors working on the West End since 2018 has been that the expectations from producers around attendance at meetings and preparatory work in advance of rehearsals commencing has been mixed. Whilst this will vary depending on the needs of each production, we claim the following revisions:

1.4.2.1: Attendance at **no more than two** meetings before the rehearsal period of the production and **not more than two** visits to a performance of the play subsequent to the week in which its Designated Press Performance in the West End shall have taken place, unless the Manager and the Director mutually agree that such visits are unnecessary.

1.4.2.6 Responsibility for the Director's part in casting the original production as previously agreed with the Manager. **The Manager will inform the Director about the arrangements, dates and required contribution to the casting process at the point of contract.**

1.5 Attendance After Opening

1.5.1 Subject to the Director's reasonable availability, and if reasonably required by the Manager, the Director shall attend performances of the play for the purpose of maintaining the standard and concept of the original production. **Attendance at more than two performances after the Designated Press Performance in the West End shall attract an additional fee, to be negotiated between the Director and the Manager.**

1.5.2 Cast Replacements

Subject to the Director's reasonable availability, and if reasonably required by the Manager, the Director shall supervise and attend audiences and rehearsals for cast replacements for the production. **Such attendance shall attract an additional fee, to be negotiated between the Director and the Manager.**

UK Theatre/Equity Directors Agreement Revisions

2.2 Minimum Fees

Addition of clause 1.6.2. from the SOLT/Equity Directors Agreement: **Minimum Initial Fee: Increased by 20% for each week by which the rehearsal period exceeds 4 weeks (5 weeks for musicals).**

Addition of clause 1.6.3.1 from the SOLT/Equity Directors Agreement for Commercial seasons and tours only: **Royalties: A percentage of the Gross Box Office receipts each week throughout the run of the play, which, before recoupment, shall not be less than 1% and, after recoupment, shall not be less than 1.5% OR 1.6.3.2 Fixed Sum: The Manager shall pay the Director an agreed fee for each week during which the performances of the play take place, which shall not be less than 7.5% of the Director's initial fee.**

Finally, we seek the removal of the 'Exceptional Minimum' category in Commercial Theatre. This category no longer exists in the UK Theatre/Equity Agreement and should therefore not exist in the Directors Agreement either.

1.14.1 Recording for Broadcast

Addition of new clause 1.14.2.1: **For the avoidance of doubt, the above provisions also apply for to the recording of productions for live streaming purposes.**

2.3 Definition of Duties

Amend to clause 2.3.1.7: Actively co-operating in the education and outreach policies of the Manager (provided that this does not unreasonably interfere with rehearsals. Any session **and corresponding preparatory work required for educational purposes and outreach** not specified at the time of contracting the Director for which the Director is asked to take on the responsibility of leading shall be separately contracted and remunerated.

Amend to clause 2.3.1.8: **Attendance at no more than two meetings before the rehearsal period of the production and not more than two visits to a performance of the play subsequent to the week in which its Designated Press Performance in the West End shall have taken place, unless the Manager and the Director mutually agree that such visits are unnecessary.**

Amend to clause 2.3.2.10: **Responsibility for the Director's part in casting the original production as previously agreed with the Manager. The Manager will inform the Director about the arrangements, dates and required contribution to the casting process at the point of contract.**

Insertion of new clause 2.3.1.2: **Subject to the Director's reasonable availability, and if reasonably required by the Manager, the Director shall attend performances of the play for the purpose of maintaining the standard and concept of the original production. Attendance at more than two performances after the Designated Press Performance shall attract an additional fee, to be negotiated between the Director and the Manager.**

Insertion of new clause 2.3.2.3: **Subject to the Director's reasonable availability, and if reasonably required by the Manager, the Director shall supervise and attend audiences and rehearsals for cast replacements for the production. Such attendance shall attract an additional fee, to be negotiated between the Director and the Manager.**

UK Theatre/Equity Subsidised Theatre Agreement

Equity's claim on the UK Theatre/Equity Subsidised Theatre Agreement has three clear objectives. We seek:

- A significant uplift in minimum rates and additional payments
- A restructuring of the provision of accommodation/digs and associated allowances

- Enhancements in rest and holiday entitlements for the theatre workforce.

We seek a two year settlement to April 2025, with any financial provisions agreed for Year 2 subject to renegotiation should RPI exceed 20%.

Financial Claim & Financial Items

We seek increases in minimum rates of pay for Year 1 (April 2023-2024) of 15%, and a further 5 in Year 2 (April 2024-2025).

Current minimums under an 8 show week would therefore increase as follows:

		Current	Year 1	Year 2
MRSL 1	ASM (all grades)	£459.05	£527.91	£550.86
	Performer	£561.06	£645.22	£673.27
	DSM	£510.05	£586.56	£612.06
	SM	£572.28	£658.12	£686.74
	CSM	£605.94	£696.83	£727.13
MRSL 2	Performer	£494.75	£568.96	£593.70
	DSM	£477.41	£549.02	£572.89
	SM	£504.95	£580.69	£605.94
	CSM	£534.53	£614.71	£641.44
MRSL 3	Performer	£459.05	£527.91	£550.86
	DSM	£468.23	£538.46	£561.88
	SM	£473.33	£544.33	£568.00
	CSM	£495.77	£570.14	£594.92

Performers' Responsibility and Performance Fees

These shall apply for both responsibility and performance payments:

Leading role: £50 in Year 1, £60 in Year 2

Additional role: £25 in Year 1, £30 in Year 2

Swing payment: £50 in Year 1, £60 in Year 2

Flying: £70 in Year 1, £80 in Year 2

Head Boy/Head Girl/Dance Captain: £50 in Year 1, £60 in Year 2

Stage Management Responsibility Fees

We claim the revision of Schedule 4, Clause 3 as follows:

If a member of the Stage management **team** is required to undertake the duties of a more senior member of Stage management on account of that senior member not being available to fulfil their own role, either through absence or because they themselves are covering a more senior role, **the Stage Manager covering the duties of their colleague shall be paid 1/8 of the minimum salary for the grade they are required to cover per performance for which cover duties are required.**

Accommodation

We claim the revision of sub clauses under 17 – Living Away Allowances – as follows:

17.2: The Artist's home address is that at the top of their Contract. The temporary address is where the Artist may be staying from time to time during their Contract with the Manager. In order to receive Living Away Allowance, the Artist shall supply to the manager a Council tax, gas or electricity bill **or tenancy agreement** (or other proof clearly linked to residence in a particular property) in the name and address of the Artist at their home address which is being used to calculate entitlement to such allowances. The Artist is

solely responsible for providing **this proof of residence** at the same time as returning the signed contract; failure to do so will mean that Living Away Allowance is not paid for the contract.

New clause 17.2.1: **Living Away Allowance payments to be made no later than four weeks in advance of the week the allowance is applicable to.**

Delete clauses 17.3 and 17.4 in their entirety and replace as follows:

17.3 For all weeks in which the artist is required to work more than 25 miles away from their home address they shall receive a Living Away Allowance as specified in Appendix 7. For the avoidance of doubt, this provision applies to both static and touring productions, in rehearsal and performance weeks for the duration of the contract.

17.3.1 If the Artist's home address is between fifteen and twenty five miles from a given venue where the manager requires the Artist to work, the manager shall pay the Artist's fares between the Artist's home address and the venue.

Revise clause 17.6 as follows:

Where a touring production performs in Dublin or elsewhere in the Republic of Ireland, the producer shall be responsible for the provision of accommodation at no less than 3* standard with each member of the cast and stage management team to have their own private bedroom and bathroom. The artist shall in addition receive a per diem of no less than specified in Appendix 7.

We claim for a weekly Living Away Allowance of no less than £400 per week in Year 1, and subject to bi-annual inflation-based increases in Year 2.

We claim a £15 per diem paid in addition to Living Away Allowances in Year 1, and subject to bi-annual inflation-based increases in Year 2.

Working Hours & Holiday Entitlement

Working Hours

We claim the revision of clause 7.2.1 as follows: **In the rehearsal period, the artist can be called to work Monday to Friday. Saturday working is permissible in a designated tech week. In performance weeks, the Artist can work on any 6 of the 7 days of the working Week. The working Week runs from Monday to Sunday.**

We claim the revision of clause 7.2.5 as follows:

	Maximum hours in the working week	Hours of the working day
Rehearsal Room weeks	40	10am to 10pm
On stage rehearsals and performance weeks with any of: technical rehearsal (including for subsequent cast changes), preview performances, travel, get-in/get out, performance weeks with a press night	43	9am to 11pm
Performance weeks without - technical rehearsals, preview performances, travel, get-in/get-out, press night	40	10am to 11pm

Resulting in the following revisions to overtime clauses as follows:

12.2 Overtime shall be paid in units of fifteen minutes at double time for any work:

12.2.1 In excess of 43 hours worked in a Week (until 46 hours worked)

12.2.3 Before 9am or after 11 pm

Holiday Entitlement

We claim the revision of 14.1.1 as follows: Unless improved by local arrangement the Artist is entitled to **34** days' holiday with pay in each complete year of work. Entitlement for part-years and for part Weeks worked at the beginning or end of an engagement will be calculated pro rata. The annual entitlement runs from the date of the first rehearsal.

And of 14.1.2: Unless improved by local arrangement the annual entitlement rises to **36** days for those Artists with five years' or more continuous service with the same Manager.

Sunday payments

We claim the revision of 9.1 as follows: The Artist may be required to perform in Performances on Sunday(s). In each 4 week period of Performances (or part thereof) the first Performance on a Sunday shall be given without any additional payment being due (unless due under the additional payment and overtime provisions of Clause 12). The Artist shall receive an additional payment of **£50** for performing in each subsequent Performance on any Sunday(s) within the same 4 week Performance period.

ITC Ethical Manager Agreement for Performers and Stage Managers

This claim has been prepared by a dedicated working party of Equity members and staff, to reflect the aspirations and experiences of Equity members who have worked for ITC Ethical Manager Producers from 2019 to 2022.

We continue to believe that the Ethical Manager programme sets a vital standard in the independent sector by setting the minimum industry standards for ethical employment and promoting the sustainable, diverse and flourishing industry we seek to strengthen and protect, and we are pleased to have collaborated closely with ITC staff with a number of events this calendar year, including on a Theatre Green Book event and on the ITC Ethical Manager Agreement Podcast.

We will continue to build on promoting the benefits of Ethical Manager status to ITC members, and in joining ITC for the support, advice and expertise that we cannot and should not provide to producers. Our advice to our members and others contacting us for advice on respective Arts Council and Creative Scotland budgeting is for them to consider including ITC subscription within their initial budgets, and therefore the prospect of using the Ethical Manager Agreement on their production/s.

Our claim is driven by two overarching considerations. Firstly, the cost of living crisis, particularly in the context of the minimum rates and allowances that will, by end of March 2023, have remained frozen for three years, primarily linked to the COVID-19 pandemic. Secondly, our claim is driven by ensuring dignified conditions of work beyond financial provisions, particularly improving work-life balance which our members, committees, working parties, Council and policy rightly say is a key industrial priority.

Our longer term intention is to submit claims spanning three to four years, with commitments on minimum rate increases year on year. However, we recognise that it is not the right time for ITC or Ethical Managers to commit to a longer-term deal in what still remains a climate of uncertainty and a period in which Ethical Managers are still recovering from the impact of the pandemic during a cost of living crisis. To that end, we claim for a one year deal, to commence from 1st April 2023.

Alongside the claim, we seek agreement from ITC to conduct further joint work on promoting the Ethical Manager scheme and its benefits to both existing ITC members, and to those Managers for whom the ITC would be the most appropriate management association for them to join.

Our claim is outlined below.

1) Working Time and the Working Week

We are proposing a revision to the structure for the working week, which represents what we believe are more family friendly hours that achieve a balance between the needs of the producers and the importance of a life outside of work to our members. In the survey we undertook of members who have worked on the ITC Ethical Manager Agreement since April 2019, a reduction in working hours and reduction in the working week was one of the key areas identified as a priority for our claim. We accept that there is a need for flexibility on the part of our membership on the question of working hours and the composition of the working week, particularly whilst engaged on touring productions, but we believe there is room for improvement on the current clauses, particularly during rehearsal periods.

Thus we are claiming:

- Rehearsal weeks to consist of 35 hours, between the hours of 9.30am and 7.30pm, spread over five days.
- Weeks where there is travel or a get-in/get-out or weeks to consist of a maximum of 40 hours between 8.30am and midnight, spread over a maximum of six days.
- 43 hours in a production week (one designated week per production), spread over a maximum of six days.
- NO CHANGE to the 35 hour week where there are only performances and/or workshops.

2) Paid holiday

Partly informed by the general working week of those engaged as performers and stage managers being six days, the long working hours on tour, the generally antisocial working hours for performances, and the general lack of long-term job security; our view is that the Ethical Manager Agreement should encapsulate an aspirational vision beyond just meeting statutory minimums.

This aspiration is clearly reflected in most of the agreement in exceeding many statutory provisions. However, in respect of holiday provisions, the current provisions primarily only meet statutory minimums (and need to be reworded in order to comply with the Supreme Court ruling of July 2022 in Harpur Trust v Brazel). Thus we claim enhanced provisions of equivalent to 30 days holiday per year, and an amendment to clause L1A to:

Amount of Holiday: The Company Member is entitled to 57.69% of a day's holiday every week from the commencement of the engagement to the end of the engagement.

We claim an amendment to clause L1 Cii) to:

Pay in lieu of holiday shall be at a rate of 57.69% of actual daily salary (averaged over the period of the engagement) from the commencement of the engagement to the end of the engagement.

In order for artists and ITC members to understand the implications of the Supreme Court decision, potential liabilities for not complying with the judgement, and to get more support in how to calculate holiday pay and entitlements reliably, we claim that the Ethical Manager Handbook should contain some explanatory notes about the judgement and how and why holiday pay is defined and calculated differently to how it was historically under the Ethical Manager Agreement.

3) Overtime & Buy-outs

Overtime is an issue of paramount importance to our members, particularly members of the stage management team for whom this is more commonly a consideration. We believe that, where offered, buy-outs should be clear and transparent for stage management in particular.

Thus we claim a revision to clause F 2 as follows:

The above sum of £__ per week represents £__ as the weekly rate, and £__ for up to __ hours overtime payment.

We believe this change will support members to better track their hours and to understand the monetary value of the buy-out offered in relation to the weekly rate. We seek this change in the interest of clarity for managers and Equity members alike.

4) Casting, Auditions and Applications

Whilst Equity believes that members of both ITC and Equity have benefitted from the Code of Conduct on Auditions outlined in the Ethical Manager Handbook, we would like to move a significant section of this good practice guidance into the Agreement, and for certain provisions to become contractual rather than optional. Theatre Managers producing on Equity contracts in the West End, Commercial Theatre and Subsidised Theatre have signed up to a contractual Code of Conduct for Auditions, and we therefore claim that ITC Ethical Manager Members should do likewise to ensure consistency across the industry. The full Code of Conduction for Auditions is at Appendix 1 of this document.

Thus, we claim that the provisions in the Code that are equivalent to or exceed those outlined in the ITC/Equity Ethical Manager Handbook are incorporated into the ITC/Equity Ethical Agreement. Where the ITC/Equity Code of Conduct exceeds the stipulations of the Code agreed with SOLT & UK Theatre, such provisions shall remain as good practice guidance in the Handbook. Where relevant, the provisions of the Code of Conduct shall apply to stage management job applications.

Encouraging and supporting theatre to be more accessible is vital for enriching our cultural landscape. We must all play our part in breaking down the barriers that disabled people face so our workforces are truly representative of UK and regional demographics. We therefore claim the following in respect of the casting of d/Deaf, disabled and neurodiverse dancers: When considering or seeking to cast dancers, particularly any dancers that are or may be d/Deaf, disabled or neurodiverse, Ethical Managers will use the Equity Casting Guide for Deaf, Disabled and Neurodiverse Dancers.

5) Wellbeing, Dignity at Work and Environmental Sustainability

We believe that further improvements can be made, with particular reference to provisions around physical therapy. Thus, we claim that the following provisions in the ITC Equity Ethical Manager Handbook be incorporated into the Agreement. Where a Company Member is injured at work and the most appropriate therapy is not available on the NHS the Manager should contribute to the cost of treatment, as follows:

- First 2 visits payable by the Manager.
- Third visit – 1/2 payable by the Manager and 1/2 payable by the Company Member.
- Fourth visit – 1/3 payable by the Manager and 2/3 payable by the Company Member.
- Fifth and subsequent visits payable by the Company Member.

We believe that the ITC and Equity have a shared obligation to set best practice in the sector on questions of representation, of diversity and equality of opportunity.

Thus, we claim that the entirety of the Equal Opportunities clause in the Ethical Manager Handbook should be incorporated into the Agreement.

We further recognise the increasing visibility of performers and stage managers whose identities are beyond the gender binary, and we therefore claim the removal of gendered language in the Agreement, and the replacement of the same with inclusive, gender-neutral wording.

Since the allegations against Harvey Weinstein in 2017 and the subsequent #MeToo movement, Equity has worked hard across the industry to shape the conversation about the rights of all our members and other professionals to fair treatment in the workplace.

A number of ITC Ethical Manager Members have positively engaged with our Safe Spaces Campaign and Agenda for Change report, and we have been pleased to support our managers across the industry with the creation of positive anti-bullying and harassment policies. We note the example the ITC has set across the industry with the creation of a Dignity at Work policy and the championing of the Anti-Racism Touring Rider created in collaboration with ITC Ethical Managers. We believe most managers will already have policies in place.

Thus, we claim that ITC Ethical Manager Members must have a Dignity at Work policy, which will be made available to artists at the point of contract.

The severity of the climate crisis means that all sectors of industry must play their part in curbing emissions, limiting harm to the environment and providing responsible stewardship of the delicate ecology of our surroundings. Wherever possible, producers should aspire for their work to be of a net ecological benefit.

Equity members working on ITC productions typically tend to be younger than the average age of workers within the UK as a whole. This is also the case of theatre in general where we typically see a younger workforce. There are many contributing factors to this including deficiencies within the cultural funding landscape in supporting parents and carers to have longevity in their careers, and the physical demands of theatre touring, amongst many others. Younger workforces tend to be more passionate about and will unfortunately suffer the worst impacts of the climate crisis, so there is all the more reason to make the work they do as sustainable as reasonably possible.

Irrespective of age, dignified work and sustainable work are unextractable from one another. Sustainable work is dignified work, dignified work is sustainable work.

We therefore claim ITC Ethical Manager Members must have an Environmental Sustainability policy, which will be made available to artists at the point of contract.

6) Dance Appendix

The Dance Appendix has been well received by Equity members working as dancers. Changes to the appendix are requested in order to improve this document further still, and offer better health and fitness provisions for dance workers. Notably, Equity's Dance Committee are engaging with museums and galleries who are increasingly engaging dancers and other physical performers for work that does not take place in standard dance performance spaces, and encourage these publicly funded institutions to use the Equity/ITC Ethical Manager Agreement for this new strand of their programming.

We therefore claim a new clause in the Dancer's Appendix:

Where the dancer is required to work outdoors or on surfaces that do not comply with Equity's Fit to Dance charter, the dancer shall perform for a maximum of four hours. Where the dancer is required to work on such surfaces, the manager shall be required to provide appropriate footwear. Where the provisions of Equity's Fit to Dance Charter cannot be met, due consideration will be given to the provision of additional physiotherapy and massage either free or subsidised to the dancer.

We further claim that the following clause from the Handbook be inserted into the Ethical Manager Dancers' Appendix:

The Manager should provide at least 4 classes, at least 60 minutes long, for Company Members in a week. The Company Member should attend at least 4 classes per week.

As outlined earlier, in order to support accessibility and diversity within dance, we claim:

When considering or seeking to cast dancers, particularly any dancers that are or may be d/Deaf, disabled or neurodiverse, Ethical Managers will use the Equity Casting Guide for Deaf, Disabled and Neurodiverse Dancers

7) Credits

Appropriate crediting of artists is a matter of utmost importance to our members' professional development and ability to build their careers. However, the expense of compiling, editing and selling conventional programmes can leave the audience with no de facto way of knowing which artists are working on any particular evening.

Thus, we are claiming a new clause:

The manager shall credit the artist at each show in a medium which is at no cost to the audience (cast sheer, projection, board, social media, website etc.), make best endeavours to ensure that this is current to the show seen, and advertise where to find this information.

Equity members who work as dancers have reported an additional concern over the question of crediting. Their images are frequently used long after the work the image comes from has concluded, with no recognition that their work is being utilised by the manager for promotional purposes. Thus, we are claiming a new clause:

Where the artists' image is used by the manager in future materials unconnected to the production the artist was engaged for, the artist shall be credited by the manager.

8) Rates of Pay & Allowances

Equity is mindful of the myriad of challenges ITC members have faced in recent years, alongside the emergence of new challenges and the continuation and perpetuation of obstacles, including funding. However, wages in the entertainment industry continue to lag far behind national averages and have rarely built in fair remuneration for working typically longer working weeks, longer hours over average on tours, and frequently working late and on weekends limiting the functional ability of the workforce to spend time with friends and family.

According to the Office for National Statistics, the average weekly wage in the UK is now £613. Over the course of a year, this is £6,188 more than the current ITC/Equity minimum rate of £494 per week (or £25,688 per year).

At the time of submitting this claim, RPI stands at 12.3% and is forecasted to peak at higher rates for 2022 in October. The medium-term picture is also bleak: the National Institute of Economic and Social Research have forecasted RPI rates of 17.7% in 2023.

We have recognised the difficulties that ITC members have faced and this has been reflected in Equity's decision not to submit any new financial claim since our last submission of September 2019. However, the rates of pay and allowances will have effectively been frozen for three years by the time new provisions can be enacted for 2023 and a significant improvement on salary rates reflects a key priority of our members.

We therefore claim:

A weekly fee of £592.80 per week for 2023/2024 financial year – a 20% increase on the current minimum weekly salary rate. The above claim is recognisant of the difficulties ITC members face and the rates would effectively still mean salary provisions for 2023, if accepted, will be unlikely to have kept up with RPI rates of inflation since 2012 or when rates were frozen in 2020.

In respect of day rates, we similarly claim a 20% increase in the minimum rate, bringing it to £120 for 2023/2024 financial year. In respect of the following allowances:

Commuting Costs Threshold: Where relocation is not being paid travel costs over this are repaid	£25.20
Commuting Costs Ceiling: Maximum payable per week, above the threshold	In London £129.00, Outside London £104.80
Meals: Daily where breakfast is provided	£18.20
Meals: Daily where breakfast is not provided	£25.80

We claim a 20% uplift to these rates which would be (in green for ease of reference):

Commuting Costs Threshold: Where relocation is not being paid travel costs over this are repaid	£30.24
Commuting Costs Ceiling: Maximum payable per week, above the threshold	In London £154.80, Outside London £125.76
Meals: Daily where breakfast is provided	£21.84
Meals: Daily where breakfast is not provided	£30.96

9) Digs

Improving accommodation provisions in the Ethical Manager Agreement was the top priority of our members, who revealed that when they were expected to source and provide their own accommodation, the biggest challenge was being able to find accommodation within the rates provided in the agreement. The reality is that accommodation, touring and relocation allowances do not reflect the real costs to the workforce. All too frequently when artists are required to provide their own accommodation, they end up out of pocket. This is especially the case when considering that the current minimum rates will have been frozen for three years by end of March 2023. In addition to the existing financial barriers our members face, rental accommodation costs are forecasted to increase above inflation rates.

Furthermore, aside from the relocation allowance, the current Ethical Manager Provisions in respect of accommodation and touring allowances do not incorporate the higher living costs within London, beyond all other major UK cities.

Based on consultation with Equity members, the experience and strength of feeling of members in working party sessions alongside reviewing current dig prices, housing rental prices and budget hotel prices, our view is that significant increases in these allowances are required to reflect current costs and the forecasted costs for 2023. We therefore claim:

An accommodation allowance (where Company Member arranges hotel/B&B) of £49.08, and a London accommodation allowance of £53.59.

This is based on a 20% uplift on current rates and a London rate consistent with the Living Wage Foundation percentage increases in recommended rates.

To reflect significant savings to ITC Members where a Company Member chooses to stay with friends/family in place of claiming accommodation allowances, we claim:

An accommodation rate (where Company Member chooses to stay with friends/family) of £25

It is no longer true that the longer an artist is in a location, it is significantly cheaper to stay there. It should also not be presumed that the additional costs of living away from home are that of an artist with no caring responsibility or accessibility needs. Most importantly, the touring and relocation rates must resemble more closely the actual costs to company members. Otherwise, despite the requirement to live away for work, the uplift is effectively taken from their salary. Thus, we are claiming:

A single living away weekly allowance of £410 and a London relocation allowance at £447.68 to apply to all weeks where the artist has a home address more than 25 miles away from the place of work, whether rehearsal or performance venue and they choose to relocate.

It is important to note that whilst we recognise the significant increase in allowance rate we are claiming above (for what would be the relocation allowance and the touring allowance, now proposed as being one allowance), the rates we are proposing, using the weekly touring allowance as the guide, may still fail to meet the actual inflationary increases since 2020 to the point of the proposed 2023/2024 implementation. However, we seek, through this claim, to strike a balance in recognising the needs of the workforce alongside the major challenges the cost of living crisis poses for ITC Ethical Managers.

Finally in respect of accommodation provisions, our consultation with members revealed one of the biggest problems for artists on Ethical Manager Agreement engagements when required to book their own accommodation, was the time and labour it took to source and book it (second only to the difficulty of finding accommodation within the allowances set out). We therefore claim:

If The Manager does not intend on providing accommodation in a given applicable period of the engagement in which clauses G2a) and/or G3 apply and accommodation is required, Artists should nevertheless be able to choose between either finding their own accommodation based on the allowances offered in the Ethical Manager Agreement or for The Manager to source and provide suitable accommodation for them.

10) Pensions

Pension contributions are currently banded. We therefore claim that the banding on both manager and worker pension contributions is removed and that pension contributions are payable on the worker's full weekly fee.

11) Driving

Members engaged on Ethical Manager Agreements are frequently required to drive as part of the engagement. However, consultation with our members reveal significant disparity over what provisions have been put in place by The Managers to ensure that when they have to drive, they can do so safely and be fairly compensated for it.

We therefore claim that the aspects in the Handbook highlighting best practice is adopted (amended as outlined below) as part of the Ethical Manager Agreement and includes the following provisions:

- a. Where driving is not shared amongst all Company Members, those who drive should be compensated, either by the agreed distribution of other company duties or with extra pay.
- b. Company members who drive should have at least two hours' practice driving the relevant company vehicle, during working time and under supervision, before driving as part of a call.
- c. The Manager must make sure that Company Members who drive have been told the type of fuel the vehicle uses and how the petrol, oil and water caps can be accessed.
- d. Wherever reasonably possible, the Manager must ensure there are least two drivers per vehicle and that navigation duties are allotted to other company members.
- e. On a performance day, no one should have to drive for more than a total of four hours – or for more than two hours without a twenty minute break.
- f. Company Members who drive are responsible for company transport and must report any defects or incidents to the Manager as soon as possible.

12) Sickness & Family Friendly Leave

In respect of sickness provisions, we claim that the provision for sick pay at L2 iii) should be amended to:

"a payment equivalent to at least the current rate of Statutory Sick Pay (SSP) for the remainder of the Company Member's contract or the statutory period for SSP (whichever is the shorter)"

The basis for this amendment is to be as technically accurate as possible that this is mirroring a statutory provision for those who would be PAYE workers/employees.

In order to be as accurate as possible and to have consistency and parity with other Collective Agreements, we claim for Clause L3 to be amended to:

“Family Friendly Leave: The Company Member shall have the following contractual entitlements: maternity leave, maternity pay, ante-natal leave and pay, paternity leave and pay, adoption leave and pay, parental leave and pay, and shared parental leave and pay. The eligibility requirements for and entitlement to these contractual entitlements are the same as those for the equivalent statutory entitlements, from time to time in force, excluding the requirements to be an employee or employed earner.”

13) Actor-Muso Appendix and Rates

Increasingly Ethical Managers engage Actor-Musicians on productions and it is unfair for actor-musos not to expect additional payments and clarity in respect of portage. Having some Actor-Muso provisions also ensures that a significant part of the industry workforce feel valued for their specialist contributions, we therefore claim:

An Actor-Muso Appendix consisting of a definition of what that role is, under the same performance salary rates and other rates for performers and stage-management. However, the appendix would include specific rates for portage to be included in line with the provisions of the UK Theatre/MU Agreement.

Appendix 1 (* of claim) Equity/SOLT/UK Theatre Code of Conduct for Auditions

(Note: Including ‘workshops’ where a workshop is used as part of the audition process).

All involved with the casting process have a responsibility to make reasonable endeavours to ensure performers are given the opportunity to prepare and give of their best.

A2.1 Facilities

A2.1.1 The Manager shall provide, where reasonable and practicable, in addition to the room in which the auditions are being held, appropriate accommodation to enable the Artists to change, wait and prepare.

A2.1.2 Audition accommodation shall be of a suitable size, properly lit, cleaned, heated and ventilated.

A2.1.3 When Artists are required to dance, the Manager will provide suitable surfaces and washing facilities and will use their best endeavours to provide shower facilities.

A2.1.4 The Manager shall arrange auditions to provide as much privacy as possible and shall, in any case, ensure that the Tannoy or other sound equipment is switched off.

A2.1.5 The Manager shall provide, where reasonable and practicable, access for disabled people.

A2.2 Personnel

A2.2.1 A person responsible for casting shall be present at all auditions.

A2.2.2 There shall be sufficient personnel (and, in the case of open auditions for musicals, there shall be a minimum of two) who shall be briefed as to the requirements of those conducting the audition.

A2.2.3 An Equity representative shall be entitled to be present at all open auditions to give any necessary information.

A2.2.4 Unless the Manager is employing an agent as a casting consultant, agents will only be allowed to attend auditions at the request of an Artist and then only for the audition of the Artist making the request and with the prior consent of the Manager.

A2.2.5 No members of the press or persons other than those listed above shall be entitled to be present in the audition area without the Artist’s prior knowledge and consent upon reasonable notice. Whenever the Manager intends to hold auditions with the press present they shall offer the Artist an alternative time when the press will not be present.

A2.3 General Procedures for Auditions

A2.3.1 Where possible all Artists shall receive at least 48 hours’ in advance:

A2.3.1.1 Notification of the nature of the auditions and, details of the part(s) being cast; and who will be present;

A2.3.1.2 Notification if the audition is to be taped or recorded in any way.

A2.3.1.3 All necessary material. All the material will remain the property of the management to whom it will be returned if requested.

A2.3.2 Artists should arrive in adequate time and be fully prepared by their audition time. If any Artist is unable to attend an audition at the specified time, they will inform the Manager as soon as possible. If any Artist arrives late for an audition, the Manager shall not be obliged to audition that Artist or use their best endeavours to do so.

A2.3.3 On arrival at the place of audition, the Artist shall be informed of the names and roles of the persons conducting the audition and of any special requirements which have not already been notified in advance.

A2.3.4 Nothing shall prevent the Manager from inviting the Artist to audition for a part for which they were not originally being considered, provided the Manager shall afford the Artist reasonable time and facilities to prepare for such additional audition.

A2.3.5 The Manager shall inform Artists (or their agents) either prior to or at the time of the audition of the arrangements for Artists (or their agents) being notified of the results of their audition. Performers or their agents should be informed when they have not got a role at the earliest opportunity and at least by the time the full cast are announced in the Press.

A2.3.6 If the Artist is recalled on the same day, a time for the recall shall be mutually agreed.

A2.3.7 All those who are essential to casting decisions should work with performers to minimise the number of recalls.

A2.3.8 If the Artist is called to attend more than two auditions, they shall be paid travel and out-of-pocket expenses for attending any auditions after the second (in London, such provision only applies to artists who live outside of Zone 4). For auditions in excess of six, all travel expenses will be paid for the sixth audition onwards. The Manager will make expense forms available at the auditions and the Artist shall submit a claim for travel within one week of the audition and which shall be reimbursed with two weeks. The Manager shall ensure that the Artist is required to attend as few recalls as possible.

A2.3.9 Any auditions involving nudity or semi-nudity will be conducted in line with Schedule 11.

A2.3.10 An Artist already under contract to another Manager shall bring to the audition written evidence of their availability to accept the engagement if offered.

A2.3.11 With specific exceptions as allowed by law, performers should not be asked for personal information, verbally or in writing, as part of the audition.

A2.3.12 Information provided on the head sheet or the artist declaration form or equivalent must be treated in accordance with data protection law.

A2.4 Special provisions for Open Auditions

A2.4.1 Artists shall be required to complete an audition card, which shall have provision for the Equity name and number (where applicable), legal name (if different from the above), their agent and details of their credits.

A2.4.2 Artists will normally be auditioned in order of their arrival at the place of audition, where they will be given a numbered card (in addition to the card referred to in A2.4.1 above), which shall determine their place in the order of those being auditioned.

A2.5 Special provisions for Straight plays

A2.5.1 A description of the part(s) being auditioned shall be given in advance to the Artist or their agent, where the play has been written, with full details of the scenes to be read.

A2.5.2 The Artist shall be informed in advance whether they are required to give a set speech of their own choosing and/or to read a scene.

A2.5.3 If the Artist is required to read with another person, that person shall be competent.

A2.6 Special provisions for Musicals / Operatic productions

A2.6.1 A capable pianist and a piano in tune shall be provided although an Artist may use their own pianist if they wish and, in any event, the Artist must supply suitable music.

A2.6.2 If the Artist is required to learn a specific number, the Manager shall provide the music and where possible an MP3 guide track, which shall be made available not later than forty-eight hours before the audition, and the Artist shall perform the audition piece as provided.

A2.7 Advertisements

A2.7.1 The Manager shall ensure that all advertisements relating to auditions shall be as specific as possible.

A2.7.2 Advertisements should contain the following information where appropriate: A2.7.2.1 Whether any specific requirements exist regarding gender, ethnic characteristics, age range, height, dance or voice or music type, or previous professional experience;

A2.7.2.2 Any requirement regarding clothing and footwear; A2.7.2.3 The timing of an open audition; A2.7.2.4 The date of rehearsals and production if known.

A2.7.3 Casting breakdown should encourage applications from the most diverse range of Artists possible.

A2.8 Self-taping In the case of self-taping, Artists should be given clear direction on what is required and a realistic time frame. There should also be a timely acknowledgement of receipt.

ITC Ethical Manager Agreement for Freelance Designers

In considering the cost of living crisis and the rates that will have remained frozen for 3 years by end of March, we claim a 20% uplift in all Financial Provisions, for commencement on 1st April 2023.

This would change the following provisions:

Design Brief – Part ii

2. FEE

For the above agreed extra work, the Manager shall pay, the designer the sum of not less than £529.90 per week or part thereof. This will be invoiced separately to the Design Fee. It is agreed that the aforementioned extra work will take not more than weeks to complete.

And:

6. FEE

The Manager shall pay to the Designer a freelance fee as defined below. The minimum fee for Design Brief I shall be £2,704.70, which includes up to four visits to the Company's designated base by the Designer and the Designer's attendance during the Production Week. (If it is mutually agreed that the Designer shall not attend the Production week, a deduction of £529.90 can be made to the above fee).

To:

2. FEE

For the above agreed extra work, the Manager shall pay, the designer the sum of not less than £635.88 per week or part thereof. This will be invoiced separately to the Design Fee. It is agreed that the aforementioned extra work will take not more than weeks to complete

And:

6. FEE

The Manager shall pay to the Designer a freelance fee as defined below. The minimum fee for Design Brief I shall be £3,245.64, which includes up to four visits to the Company's designated base by the Designer and the Designer's attendance during the Production Week. (If it is mutually agreed that the Designer shall not attend the Production week, a deduction of £635.88 can be made to the above fee).

We claim all other financial provisions including commuting, relocation, living away, touring, accommodation and meal allowances mirrored to the claim we have submitted for Ethical Manager Agreement for Performers and Stage Managers. For ease of reference, this is:

An accommodation allowance (where Company Member arranges hotel/B&B) of £49.08, and a London accommodation allowance of £53.59.

An accommodation rate (where Company Member chooses to stay with friends/family) of £25

A single living away weekly allowance of £410 and a London relocation allowance at £447.68 to apply to all weeks where the artist has a home address more than 25 miles away from the place of work, whether rehearsal or performance venue and they choose to relocate.

Commuting Costs Threshold: Where relocation is not being paid £30.24
travel costs over this are repaid

Commuting Costs Ceiling: Maximum payable per week, above In London £154.80, Outside London £125.76
the threshold

Meals: Daily where breakfast is provided £21.84

Meals: Daily where breakfast is not provided £30.96

West End Claim 2022 for Settlement 2023

Equity's West End claim has a limited number of clear and concise objectives. We seek: a real-terms pay increase for all members in conjunction with more meaningful time off during the rehearsal period; increased holiday and incapacity salary entitlement; and

proper recognition through better remuneration of the contribution covers, understudies and swings have made and continue to make since theatres reopened in 2021. In compiling the claim Equity has surveyed and consulted our members and also the agent community, as is customary.

Financial Claim and Duration of Agreement

We seek an increase in minimum rates of pay for Year 1 (April 2023-2024) of 17%, and Year 2 (April 2024-2025) of a further 10% or RPI if higher.

Our other claim elements are as follows:

2.1 Contract

Buy-outs are increasingly being offered to actor members which are not transparent, which make the basic salary offered unclear and which undermine minimum terms.

In addition to the drafting changes set out at the end of the claim we claim a new Clause:

2.1.2.1: An Actor cannot be engaged on a buy-out if their basic salary is less than £1000.

2.7 Annual Holiday

We are seeking to increase holiday entitlement on the basis that our members work a six-day week for the performance period and the current entitlement is calculated assuming a five-day work week.

2.7.1 Entitlement

Change the current clause 2.7.1.1 to read: *The Artist is entitled to 34 days' holiday with pay in each complete year of work. Entitlement for part-years will be calculated pro rata.* Change clause 2.7.1.2 to read: *36 days for those Artists with 5 years' or more.*

Equity is seeking an additional clause to be added to the agreement limiting the use of embargo periods.

Add new clause: *2.7.1.4: The Manager must specify any holiday embargoes, with a maximum of three separate periods, at the point of contract. The cumulative total of these periods may not exceed a quarter of the length of the entire contract.*

2.9 Allowances & Expenses

Equity is claiming an increase to the Relocation Rate in order to reflect the increased costs of relocating for members.

West End Relocation Rate to increase to £300.

3.2 Incapacity

Equity seeks increases to the incapacity salary period given the active nature of work and the six-day performance week which can lead to increased rates of injury and illness.

Amend the Clause 3.2.4.1 to read: *The annual Incapacity Salary Period of the Actor or member of Stage Management shall be:*

<i>Duration of Contract</i>	<i>Applicable Incapacity Salary Period</i>
<i>0 to 13 weeks</i>	<i>2 weeks</i>
<i>14 to 26 weeks</i>	<i>3 weeks</i>
<i>27 to 39 weeks</i>	<i>4 weeks</i>
<i>40 to 52 weeks</i>	<i>5 weeks</i>

We are also claiming an increase to the ceiling on Incapacity Salary in order to limit financial detriment to Principal Artists from a period of sickness absence.

Amend: 'Incapacity Salary': is the Actor or member of Stage Management's Salary capped at triple the Applicable Minimum Salary

3.7 Rehearsals

We believe the time is right to look again at implementing the five day rehearsal week in the West End and claim the following addition to the agreement.

Add the new Clause 3.7.2 *Working Week During Rehearsals: During the initial rehearsal period of a contract the working week will be a maximum of five days from Monday to Friday, apart from tech week when it can be a maximum of six days from Monday to Saturday.*

Financial Claims and Financial Items

Equity claims 17% on the minimum rate.

Minimum Pay Rates

Performer/ASM:

Category A	£899.71 (17%)
Category B	£818.42 (17%)
Category C	£736.41 (17%)

Stage Management uplifts to rise to £76.05 for DSM per week (17%) and £152.10 for SM (17%).

Equity seeks increases to fees to remunerate swings, covers and understudies for their hard and important work. We are also claiming a responsibility fee for minor or crowd roles.

Covering rates –

Responsibility and Performance Fees			
Leading role	£70.00 (100%)	Emergency cover of a role	£18.50 (103.3%)
Supporting role	£45.00 (104.5%)	Emergency cover of a feature	£9.00 (103.2%)
Minor or crowd role	£18.50 (103.3%)		
Dance captain	To rise to £140 per week (17%)	Swing rate	To rise to £120 per week (33.3%)

All other rates in the agreement to be increased by 17%.

Equity Stage Management members are clear that workers who take on extra responsibilities covering more senior roles should be paid a responsibility payment in the same way that performers are.

Add the new clause:

A member of the Stage Management team required to cover a more senior role will be paid a weekly responsibility fee of £25 and a per show fee of £6.25 when asked to fulfil the more senior role due to absence or stepping up. In the latter instance, Clause 6.3.5 would not also apply. The weekly responsibility fee will apply from the point that the member of Stage Management is asked to learn the extra track/s for the senior role.

3.9 EPKs

We claim that the rates in the Agreement be updated as these have been eroded severely by inflation, i.e. the EPK fees to be increased to £316 (17%) and £158 (17%) and £18 (20%).

Drafting Changes

We seek drafting clarifications as follows:

2.1 Contract

The use of buy-outs is increasing and Equity Performer and Stage Management members are unanimous in the need for additional clarity during the contracting process and increased obligation on Management to meet any additional payments incurred during the contract.

Retain Clause 2.1.2 *Any addendum or rider which forms a part of the Contract shall not worsen the overall position of the Artist over the period of the engagement from that provided for in this Agreement or the Standard Contract.*

Separate from above and add:

2.1.3 *Where an element of contractual entitlement is bought out for an enhanced sum, the Manager shall clearly state the total buy-out figure for the entire contract, and the difference between that buy-out figure and the agreed basic rate. The difference between these two figures will be the agreed amount of pre-purchased overtime. The producer will ensure that weekly hours are tracked such that when all the pre-purchased overtime is expended, the producer shall pay any overtime accrued on a weekly basis. For the avoidance of doubt, holiday pay and bank holiday pay are not items that can be included in the buy-out and must be paid in addition to basic pay; a buy-out is an aggregation of payments due, not hours worked.*

Equity Royal National Theatre Performers Claim 2023

- As CPI was at 10.4% in February, our claim is for an 11% increase to all minimum rates to represent a real terms pay increase.
- A commitment to reviewing the schedule to contract section S. 'Understudy Code' alongside A. 'Days and Hours of Work' given the move to the straight-run structure as opposed to the rep system, with a view to addressing issues raised about working time by understudies. We would like to agree a joint terms of reference for this review with a timeframe.

Equity Royal National Theatre Stage Management Claim 2023

- As CPI was at 10.4% in February, our claim is for an 11% increase to pay to represent a real terms pay increase
- Job titles: a) redefine job titles at all levels such that, e.g. Senior and Stage Manager are one role paid at the higher rate of pay and b) create a company stage manager band
- Bring everyone onto a 44 hour contract
- Simplify overtime by paying one enhanced rate on bank holidays and Sundays, set at the 'over 5 hours' rate
- A commitment to reviewing the provision of contracts, policies and payslips with a view to improving how these processes are experienced by members

Equity Royal National Theatre Staff and Associate Directors Claim 2023

- As CPI was at 10.4% in February, our claim is for an 11% increase to pay to represent a real terms pay increase

English National Opera

An uplift to pay of 5% for the 2023/24 season beginning 1st August 2023 was claimed.

Royal Opera House

Chorus:

A pay restoration claim was submitted, seeking an uplift of pay by the August RPI percentage from the beginning of the 2023/24 season and a further commitment to the restoration of pay to pre-pandemic levels, with an uplift of 14% across 3 seasons starting

from 2023/2024.

Ballet:

A pay restoration claim was submitted, seeking an uplift of pay by the August RPI percentage from the beginning of the 2023/24 season and a further commitment to the restoration of pay to pre-pandemic levels, with an uplift of 10% across 3 seasons starting from 2023/2024.

Opera Actors and Dancers:

A pay claim was submitted, seeking an uplift of pay by the August RPI percentage plus an additional 3.5% from the beginning of the 2023/24 season.

Ballet Actors:

A pay claim was submitted, seeking an uplift of pay by the August RPI percentage plus an additional 3.5% from the beginning of the 2023/24 season.

Glyndebourne

A three year claim was submitted in November 2023, seeking a year 1 uplift of 9.7% for the 2024 season, a year 2 uplift of September 2024 inflation plus 2.6% and a year 3 uplift of September 2025 inflation plus 1% for year 3.

Rambert

A claim was submitted in 2023 seeking a 6% uplift to rates of pay. Equity also claimed for a supplies allowance to contribute to the costs of makeup and other items on tour, and for haircut expenses to be covered where artists are required to maintain a particular hairstyle.

Bauer Media and Global Radio Equity Commercials

In September 2021, Equity proposed an increase of 15.2%, which is reflective of RPI since the rates last increased.

BBC Radio

In October 2023, Equity proposed the following:

Rates

An 9.1% increase on all minimum fees and all other financial items, which is reflective of an annual RPI increase.

Terms

New provisions to:

- Assert the performers' moral rights
- Clarify the meaning of 'transmission right' and map the language onto the terminology of the Copyright, Designs and Patents Act (CDPA) 1988
- Commit both parties to work together to establish ethical provisions covering the use of generative AI and synthetic performances

OMUK

Rates

In May 2023, Equity proposed increase of 18.4%, which is reflective of CPI since the agreement was established in April 2021.

Terms

Equity proposed new provisions to:

- Assert the performers' moral rights
- Strengthen transparency so that the budget of the Game is provided
- Develop a clause regarding use of promotional material
- Strengthen confidentiality obligations from both parties
- Clarify personal data law in relation to artists' voice or likeness
- Engage voiceover artists for voice cloning
- Facilitate visits to your studio
- Facilitate information sharing

English Language Teaching

Rates

In March 2023, Equity proposed an increase of 10.1%, which is reflective of RPI since April 2022 when the rates last increased.

BBC Equity Television Agreement Headline Claim

1. Fee Increase

- RPI increase on minimum weekly fees – no less than 13.5%
- Episode Fees to increase in line with the Pact rates - £557 and £61.50 currently but a commitment to increase these in line with Pact if agreed before negotiations have concluded.
- Increase on all other financial items – no less than 13.5%

2. Walk-On and Supporting Artist Provisions – Part Five

- Significant increase on fees in line with Pact rates and no less than 15% increase on all financial items
- Review of costume fittings – no less than a four-hour call with a rate in line with Pact which is currently £50.50

3. Engagement of Minors

- Introduction of provisions for the engagement of minors (age 10 to school leaving age) with rates of pay to be no less than half the adult rates. Minors would also receive all the same terms and conditions as provided for in the Agreement such as holiday pay, royalties, residuals etc.

4. Stunt Provisions

- Travel, fittings, nights shoots, overtime rates etc in line with the Pact Agreement
- Review of the daily and weekly fees – significant increase in line with Pact Agreement

5. Engagement of Dancers

- Rehearsals to be paid at the same rate as engagement fees
- Very clear definition of engagement of dancers and cannot be engaged as walk-on and supporting artists.
- Review of the engagement of dancers – daily fees as opposed to weekly fees

6. Additional Use Payments – Clause 11.2.2

- SVOD Provisions in line with Pact
- Other % extensions in line with Pact
- Ensure these are fit for purpose with inclusions for AVOD services and any other improvements that may be needed.

7. Equal Opportunities – General Terms - Clause 4

- Propose a new clause regarding provision of hair and make up along the following lines -
- "The BBC shall ensure that hair and make up support is provided to all artists in a cast, regardless of ethnicities and represented across the cast. The BBC shall ensure that hair and make-up support provided is of suitable skill and standard for all artists in a cast regardless of ethnicities and cultures represented."
- Improve Clause 4.3 – negotiate and agree an access rider in advance

8. Bullying and Harassment – General Terms – Clause 5

- "Statement of Commitment" provisions agreed between broadcasters to be codified in the Agreement

9. Nudity and Simulated Sex Acts Clause 5.13

- Use of intimacy directors referenced in the Agreement

10. Appendix 5 – Repeat Fee Escalator to be updated and reviewed

11. Time of Payment

- Clause 5.6 – to include the payment of royalties

12. Continuing Drama Series

- Propose to introduce terms codified in a separate appendix which will deal with terms such as holiday entitlement and the operation of taking holiday, sickness, controls over the artists' ability to work elsewhere, social media etc.

13. Other issues

- Equity Green New Deal – roundtable meeting happening on the 15th of June and the commitment to ongoing discussions on these issues
- AI – introduction of wording to protect artists

PACT Equity Supporting Artist Agreement 2024-2025

Equity Claim	Agreed
Increase in minimum rates of pay for Year 1 of 11.4% in line with RPI, with a yearly increase in line with RPI for 3 years.	6% over 2 years: 4% 1 January 2024 2% 1 January 2025
Meal allowance Increase to: Breakfast £5 (currently £5) Lunch £10 (currently £5) Dinner £25 (currently £10)	Breakfast £5 Lunch £10 Dinner £15 Or £25 for 24 hours
SP3.6 Addition of prosthetics: Where a Supporting Artist is required to wear prosthetics on any part of the face or body	SP3.6: Agreed at current £20 rate
Holiday Calculate at 12.07% in accordance with statutory legislation, instead of 10.77%	Agreed
Clause 6a) inclusion of Continuous Working Day Shall be a work period of any seven continuous hours and after the completion of the seventh hour Artists shall be entitled to overtime payments	Agreed
Travel	Negotiations ongoing
AI & 3D Scanning	Negotiations ongoing

ITV Equity Agreement - 2023 pay claim

Equity Claim	Agreed
9% increase on all minimum fees in the collective agreement	6% uplift on the minimum episode fee (£479.24 uplifted to £508) and 4% on all other minimum fees in the collective agreement

Birmingham Royal Ballet

Equity claimed a 14.4% increase in basic pay for our members employed at the Birmingham Royal Ballet for the period 1 April 2022 to 31 March 2023.

To illustrate the origins of this claim please refer to the table below.

Year	RPI% at April	BRB % pay
2011	5.2%	1.2%
2012	3.5%	0%
2013	2.9%	0%
2014	2.5%	1.0%
2015	0.9%	1.5%
2016	1.3%	0%
2017	3.5%	1.0%
2018	3.4%	3.0%
2019	3.0%	2.0%
2020	1.5%	0%
2021	2.9%	0%
2022	9.0% (March)	
Total	39.6%	9.7%

Please note the overall difference from 2011 to 2022 in the April RPI rates when compared to BRB's pay awards to the dancers is 29.9%, since the 2019 award to 2021 is 5.4%. The table clearly highlights how the dancer's rates of pay have been eroded when compared to the RPI inflation rates since 2011, even prior to the Covid-19 pandemic.

Being very mindful of the recent uplifts in the cost of living due to the increases in national insurance payments, food, energy bills, petrol, rental prices and the further projected increases during 2022 Equity's claim on behalf of the dancers is not unreasonable.

By agreeing to fund this award it will also help to close the gap between the rates of pay at the ROH, ENB and Northern Ballet. In addition, it will have a profound and positive impact to the health and well-being of the dancers.

Industrial Information: Rates

Equity/UK Theatre Commercial Theatre Performers and Stage Managers

Performer/ASM

Weekly Minimum Fees	Rehearsals	8 Show Weeks	12 Show Weeks
Tier A* (1,500+ Seats)	£507.54	£543.21	£597.81
Tier A (500-1,499 seats)	£502.03	£523.71	£576.07
Tier B (250-499 seats)	£474.44	£501.42	£551.57
Tier C (up to 249 seats)	£448.06	£479.32	£504.74
Deputy Stage Manager			
Tier A*	£551.15	£646.81	£711.54
Tier A	£545.37	£623.46	£686.07
Tier B	£514.89	£596.93	£656.89
Tier C	£431.36	£477.54	£525.30
Stage Manager			
Tier A*	£613.67	£724.27	£796.97
Tier A	£607.36	£698.27	£768.31
Tier B	£573.74	£668.56	£735.42
Tier C	£480.22	£534.85	£588.44
Company & Stage Manager			
Tier A*	£662.01	£776.27	£853.74
Tier A	£665.18	£748.15	£822.97
Tier B	£618.92	£716.32	£787.95
Tier C	£518.05	£573.05	£630.36
Actor-Musicians			
Weekly Minimum Fees	Rehearsals	≤ 2 instruments	≥ 3 instruments
Tier A*	£562.49	£641.60	£705.76
Tier A	£559.86	£641.60	£705.76
Tier B	£546.73	£641.60	£705.76
Tier C	£525.05	£641.60	£705.76

Touring Allowance: £300. Subsistence: £195. Daily Touring Allowance: £50

Understudy responsibility/performance payment: £18.46/£27.64

Swing Dancer: £35. Dance Captain: £50. Flying: £50

Equity/UK Theatre Subsidised Theatre

Performers & Stage Management

Weekly Minimum Rates	MRS� Grade 1	MRS� Grade 2	MRS� Grade 3
Performers & ASMs	£459.05	£459.05	£459.05
MRS�	£561.06	£494.75	£459.05
Deputy Stage Manager	£510.05	£477.41	£468.23
Stage Manager	£572.28	£504.95	£473.33

Company Stage Manager	£605.94	£534.53	£495.77
Actor Musicians			
Rehearsal	£569.88	£501.35	£463.72
≤ 2 Instruments	£575.00	£504.90	£469.40
≥ 3 Instruments	£632.50	£555.39	£516.34

Other Payments

Understudying

Responsibility/Swing: £25

Additional Roles: £10

Performance, leading: £27.64

Performance, other: £16.58

Flying: £48

Head Boy/Head Girl/Dance Captain: £36

Relocation Allowance: £188.15

Commuting Allowance: £161.65

Touring Allowance: £265

Daily Touring Allowance: £44.17

Sundays

One performance in every four weeks (or part thereof): No Payment

For each additional performance in the same 4 week period (or part thereof): £40

Equity/UK Theatre And Equity/SOLT Creative Team Agreements**Equity/SOLT (West End) Directors**

Minimum Fees	Category A	Category B	Category C
	£5,770	£5,018	£4,562

Equity/SOLT (West End) Designers

Minimum Fees	Category A	Category B	Category C
Sets			
Major Musicals	£7,321	£7,003	£6,367
Musicals	£5,699	£5,451	£4,955
Straight Play/Small Musical	£4,233	£4,049	£3,681
Weekly Fee	£219	£210	£191

Costumes

Major Musicals	£4,866	£4,673	£4,249
Musicals	£3,827	£3,661	£3,328
Straight Play/Small Musical	£2,849	£2,725	£2,477
Weekly Fee	£170	£162	£147
Lighting			
Major Musicals	£3,669	£3,509	£3,190
Musicals	£2,849	£2,725	£2,477
Straight Play/Small Musical	£2,118	£2,026	£1,842
Weekly Fee	£133	£127	£116
Expenses			
Per Day	£65.09	£62.26	£56.60
Overnight	£146.48	£140.11	£127.37

Equity/UK Theatre Directors

Minimum Fees	MRSL Grade 1	MRSL Grade 2	MRSL Grade 3
Subsidised Repertory			
Freelance Directors Fee	£3,858	£3,370	£3,177
Artistic Director Weekly Fee	£882	£784	£784
Resident Directors	£732	£673	£624
Assistant Directors	£538	£538	£538
Commercial Repertory			
	Directors Fee	Exceptional Minimum	Normal Minimum
Freelance Director	£3,015		
Weekly Fee		£560	£671
Commercial Tours & Seasons			
	Short Run	Long Run	
Exceptional Minimum	£2,281	£3,421	
Normal Minimum	£3,040	£5,066	
Exceptional Minimum Weekly Fee	£457		
Exceptional Minimum Daily Fee	£76		
Normal Minimum Weekly Fee	£608		
Normal Minimum Daily Fee	£102		

UK Theatre Designers**Minimum Fees for Freelance Designers (Lighting Designers Italicised)**

Royal Shakespeare Co./Royal National Theatre	Full	Small
	£6,913	£4,147
	£3,169	£1,585
Subsidised Theatre	MRSL 1	MRSL 2/3

	£3,971	£2,909	
	£1,483	£809	
Subsidised Theatre Studio/Workshop	£1,688	£1,402	
	£710	£646	
Commercial Theatre	Higher Minimum	Straight Play	Exceptional Minimum
	£3,842	£3,089	£1,663
	£2,428	£1,354	£649
Opera A	Full	1 Act & Small Scale Tour	
	£7,599	£3,534	
	£3,697	£1,694	
Opera B	Full	1 Act	Small Scale Tour
	£5,528	£2,353	£2,589
	£2,112	£961	£1,052
Opera C	Full	1 Act	
	£2,600	£1,183	
	£1,057	£582	
Ballet A	Full	1 Act	Small Scale Tour
	£6,913	£2,211	£2,589
	£2,112	£961	£1,052
Ballet B	Full	1 Act	Small Scale Tour
	£3,549	£1,295	£2,589
	£1,845	£720	£974
Ballet C	Full	1 Act	
	£2,600	£518	
	£927	£582	

VLEC Choreographers Contract

In the previous year the agreement was reviewed, as it is on a three-year basis, so the revised one will be in place until January 2026. The agreement provides an annual RPI + 1% increase each January. The rates for 2024 were confirmed to increase by 6.2%

The minimum fees 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. The rates applying from 2nd January 2024 until January 2025 are as follows:

Cruise Ship: £4,492

Holiday Centre / Theme Park: £3,365

Floorshow: £3,365

For any work in excess of the three weeks, an additional fee of not less than £1,066 per week or part thereof will be paid. Where the work in excess of 3 weeks is on a cruise ship engagement and takes place on board ship this rate shall be increased to £1,508.

Daily Rate: £340

2023 ITC Ethical Manager Collective Agreement Rates

23/24 Financial Year

Accommodation, commuting, relocation, touring and meal allowances

Commuting Costs Threshold: Where relocation is not being paid travel costs over this are repaid	£30.24
Commuting Costs Ceiling: Maximum payable per week, above the threshold	In London £154.00 Outside London £125.76
Daily Accommodation Allowance: where Company Member arranges hotel/B&B	In London £53.59 Outside London £49.08
Daily Accommodation Allowance: where Company Member stays with friends etc. (not own home)	£25.00
Daily Meal Allowance: where breakfast is provided	£21.84
Daily Meal Allowance: where breakfast is not provided	£30.96
Weekly Living Away Allowance: To apply to all weeks where the artist has a home address more than 25 miles away from the place/s of work, whether rehearsal or performance venue/s and they choose to relocate	In London £447.68 Outside London £410

Performers and stage managers

Minimum Weekly Salary	£545.00
Minimum Daily Rate: 3 days or less, 4-6 days paid at the weekly salary	£120.00

Designers

Design Fee	£2,983.93
Making: Weekly fee for building set and other duties	£584.61

Directors

Preparatory Fee: Full length play	£1,780.96
Preparatory Fee: Short play	£1,232.32
Rehearsals: Weekly payment	£545.00
Artistic/ Resident Directors: Weekly pay for all duties	£661.83

Choreographers

Preparation & up to 2 weeks' rehearsal: Minimum Fee	£2,200.30
More than 2 weeks' rehearsal: Weekly Fee	£545.00
More than 2 weeks' rehearsal: Daily Rate	£177.07
Session Rate (max. 3 hours)	£113.85

Fight directors

Session rate	£102.38
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West End Minimum Rates - 8 Show Week

Category A (1100+ seats)	ASM	£838.19
Category B (800 – 1099 seats)	ASM	£762.46
Category C (up to 799 seats)	ASM	£686.06
Category A (1100+ seats)	DSM	£909.04
Category B (800 – 1099 seats)	DSM	£833.31
Category C (up to 799 seats)	DSM	£756.91
Category A (1100+ seats)	SM	£979.89
Category B (800 – 1099 seats)	SM	£904.16
Category C (up to 799 seats)	SM	£827.76
Relocation		£220

Equity Royal National Theatre Performers' Rates**2023-24 Performer Rates**

Minimum basic	£545.78
Minimum performance fee	£32.88
Minimum rehearsal salary	£565.94
Top Salary	£863.50
Top performance fee	£86.35
Supernumerary rate (from 24.10.23)	£52.60
Maximum basic	£994.50
Maximum rehearsal salary	£956.75
Maximum performance fee	£114.75
Travel/Subsistence Actors living between 15 and 24 miles from NT:	£21.22 per week for any rehearsal period* during the engagement.
Actors living between 25 and 39 miles from NT:	£47.74 per week for any rehearsal period* during the engagement.
Actors living 40+ miles from the NT and commuting:	£106.08 per week for any rehearsal period* during the engagement.
Actors living 40+ miles from the NT and relocating:	£265.20 per week for the entire engagement.

*For six weeks/for any rehearsal period, whichever is the longer.

Equity Royal National Theatre Stage Management Rates 2023-2024**Rates of Pay - Weekly****44 hpw contract**

Company Stage Manager	£1,021.72
Deputy Stage Manager	£929.30
Assistant Stage Manager	£845.75
40 hpw contract	
Company Stage Manager	£928.84
Deputy Stage Manager	£844.82
Assistant Stage Manager	£768.87

NT Live and NT At Home fee equivalent to one week's pay

The relevant extra Company Manager for touring payments are:

Per week	£181.66
For prep, one venue	£272.48
For prep, multi-venue	£363.30
Relocation Fee (SOLT > 60 miles from NT)	£220

Equity Royal National Theatre 2023-24 Staff and Associate Directors' Rates

Staff directors	£668 per week
Associate directors	£724 per week

Classical Public Concerts – From January 2023

Chorus rates (including 3 hour rehearsal on day of concert)

25+	£171.50
17-24	£177.00
11-16	£191.25
Small groups	£236.25
Overtime	Per 15 minutes or part £25.00
Extra rehearsals	Per 3 hour session or part £92.50

English National Opera

Chorus Annual Salary	£38,519.20
Extra Chorus Rate	£109.60 + holiday pay

Glyndebourne 2023 Season

Seasonal Choristers	£550.80 weekly
Seasonal Permanent Choristers	£561.82 weekly
Assistant Stage Manager	£531.83 weekly
Deputy Stage Manager	£610.96 weekly

Royal Opera House

Chorus

Basic Salary Annual £44,844.36

Extra Chorus

	Basic	12.1 % holiday pay	Total
Per rehearsal session	£116.22	£14.06	£130.28
1 st night performance session	£162.71	£19.69	£182.40
Per performance session	£139.47	£16.88	£156.35

Extra Chorus Concert Rates

	Basic	12.1 % holiday pay	Total
Concert day payment	£164.24	£19.87	£184.11
Rehearsal rate	£82.11	£9.93	£92.04
Overtime rate (per 15 minutes)	£19.54	NA	£19.54

Opera Actors (includes media)

	Basic 35 hrs per week	12.1 % holiday pay	Total
Weekly basic	£432.25	£52.30	£484.55

Opera Dancers (includes media)

	Basic 35 hrs per week	12.1% holiday pay	Total
Weekly basic	£491.75	£59.50	£551.25
Hourly basis fee for 35 hours	£14.05		
Per performance dance fee	Lower	Higher	
Highly featured dancers	£89.93	£146.94	
Featured dancers	£29.98	£88.17	

Additional fees

£1,500 pro rata underpin applied	
Flying	£40.40 per performance
Extensive Speech	£26.94 per performance
Nudity	£40.40 per performance (2/3rds of fee for rehearsals)
Fight Captain	£43.37 per performance
Dance Captain	£37.66 per performance

Ballet

Char Principal	£59,413.93
1st Soloist	£59,413.93
Soloist 9+ years	£55,760.18

Soloist	£50,384.61
1st Artist Grade 2	£44,897.34
1st Artist	£43,925.24
Artist Grade 5	£41,007.69
Artist Grade 4	£39,990.92
Artist Grade 3	£38,661.51
Artist Grade 2	£37,371.98
Artist Grade 1	£36,080.57
Aud Jebesen	£29,956.53
Prix de Lausanne	£29,956.53

Stage Management

Senior Stage Manager	£54,100.80
Senior Manager	£49,592.40
DSM	£44,977.92
ASM	£41,265.12

Ballet Actors

	Rate inc all media	Holiday pay +12.1%	Total
Rehearsal session (3 Hours)	£69.77	£8.44	£78.22
Rehearsal overtime t1.5	£17.45	£2.11	£19.56
Performance session	£69.77	£8.44	£78.22
Performance overtime t1.5	£17.45	£2.11	£19.56
Fitting session payment	£69.77	£8.44	£78.22
Bank holiday payment	£69.77	£8.44	£78.22
Body make up payment	£15.49	n/a	£15.49

English National Ballet

Dancers

	Annual Gross Salary
Foundation	£30,777
Year 4	£32,191
Year 5	£33,656
Year 6	£33,871
Year 7	£34,233
Year 8	£34,573
First Artist	£36,635
Junior Soloist	£37,263
Soloist	£41,107

First Soloist	£45,865			
Principal base rate	£55,000			
Stage Management				
	Weekly	Overtime at T1.5	Overtime at T2	Missed Meal Break at T2
Calculation	= Annual / 52	= Weekly/40x1.5	= Weekly / 40x2	= Weekly/40x2
Permanent Staff				
Stage Manager	£821.60	£30.81	£41.08	£41.08
Deputy Stage Manager	£689.33	£25.85	£34.47	£34.47
Casual Staff				
Assistant Stage Manager	£577.50	£21.66	£28.88	£28.88

New Adventures

Company rehearsal salary	£572.68 per week
Performance salary for those new to New Adventures	£572.68
Performance salary for those dancers previously employed by New Adventures on up to two contracts but are new to the production concerned	£616.45
Performance salary for those previously employed by New Adventures on this production or three or more other productions	£638.38
Additional fee per performance for principal role	£50.34
Additional weekly fee for Dance Captain	£122.96

UK Theatre / SOLT / Equity Opera and Ballet

Ballet Agreements

3 October 2022 – 1 January 2024

£450

Opera Agreements

Opera Directors & Staff Directors Agreement	3 October 2022 – 2 October 2023
ROH/ENO	£11,125
ROH/ENO – Studio	£6,305
GTO / SO / WNO / Opera North	£7,863
GTO/SO/WNO/Opera North – Studio	£4,508
All other companies	£7,863
Opera Singers Agreement	3 October 2022 – 2 October 2023
Opera Singers	£431
Opera Guest Artists Agreement	3 October 2022 – 2 October 2023
Rehearsal	£366

Session Fee	£83
Performance Fee	£296
Cover Fee	£104
Subsistence	£108
Cut off	£1,231

Opera and Ballet Agreements

Opera and Ballet Stage Management	3 October 2022 – 2 October 2023
ASM	£418
DSM	£447
SM	£488
CSM	£536
Subsistence	£108
In costume	£18.47
Dress allowance	£12.31

Opera and Dance Touring Allowance Caps

Weekly Rate	£439.35
Single Performance Rate	£73.23

Please note that the Touring Allowances should be uplifted to the following amounts (25% enhancement) for the following towns:

Aberdeen, Birmingham, Manchester, Glasgow, Inverness, Bath, Milton Keynes, Oxford

Weekly Rate	£585.18
Single Performance Rate	£97.61

Rambert

Apprentice 2	Dancer (DO level)	Dancer (D1 level)	Dancer (D2 level)
£ 25,856.09	£28,252.08	£34,441.09	£39,932.67

Bauer Media and Global Radio Equity Commercials Rates

Analogue rates agreed by Global and Bauer

Band	RAJAR listening figures	Rate
8	5,000,001+	£855
7	3,500,001 - 5,000,000	£335
6	2,500,001 - 3,500,000	£225
5	1,000,001 - 2,500,000	£105
4	750,001 - 1,000,000	£75
3	500,001 - 750,000	£54
2	250,001 - 500,000	£42

1	0 - 250,000	£30
Digital rate agreed by Bauer		
App pre-roll, Spotify, Instream	£50.30 per 300,000 impressions (17p per 1,000 impressions)	
Digital rate NOT agreed with Global (issue outstanding)		
DAX	£65 per 500,000 impressions (13p per 1,000 impressions)	
Client participation in session rate agreed by Global and Bauer		
		£150

BBC Radio

Agreement – BBC Equity Audio Agreement (Issue Date 14 November 2023)

Minimum Engagement Fees	2 TXS	1 TX	Increase
Full Day	£309	£211	5%
Part Day	66.66% of full day fee but not less than		
	£309	£211	5%
Additional rehearsal/ performance days	£165	£117	5%
Additional Part Day (recalls only)	£110	£75	5%
Read through (Part Day)	£106	£106	5%

Statement of commitment for AI: The BBC and Equity are discussing terms for generative AI which will evolve over time. The terms agreed with Equity will apply to contracts entered into under this Agreement.

OMUK

Agreement – OMUK Equity Voiceover Video Games Agreement (October 2021)

Type	Hour Rate BSF	Buyout (100% BSF)	Increase
Standard: Games that have a budget in excess of £5 million.	£300.00	£300.00	n/a
Indie: Games that have a budget between £0.5 million and £5 million.	£200.00	£200.00	n/a
Micro: Games that have a budget under £0.5 million.	£175.00	£175.00	n/a
Overtime	30-minute, pro rata increments.		

English Language Teaching

Agreement – Spoken Voice Recordings for Educational Non-Broadcast Use Equity Agreement (April 2022)

Band	Increase
Band A = Linear audio recordings irrespective of the platform for delivery, and in relation to a specific title	

Band		Increase
Half-day session minimum fee	£229	4%
Full day session minimum fee	£382	4%
Half-day minimum solo fee	£270	4%
Full day session minimum solo fee	£457	4%
Band B = Non-linear audio recordings irrespective of the platform for delivery, and in relation to a specific title		
Half-day rate	£269	4%
Full day rate	£452	4%
Band C = Complete Buy Out and enables the publisher to use the recorded material in any format, medium, or publication, or to re-use it in other titles published by the publisher		
Half-day rate	£309	4%
Full day rate	£545	4%
Band D = Dictionary & Database		
Half-day rate	£366	4%
Full day rate	£656	4%
Overtime payable	£20 per 15 minutes	4%
Improvisation (substantial part of the session)	£32	4%

Holiday pay is included in the fees above.

Cinema Agreements 2023

	Films registered in 2022	Previous year
Low Budget (£1 million-£3 million)	25	27
Very Low Budget (under £1 million)	15	9
PACT Option A (Net profit share participation)	30	41
PACT Option B (Royalty payments)	16	26
PACT Option C (Enhanced Royalty payments)	2	6
Non PACT Option A	22	12
Non PACT Option B	16	10
Non PACT Option C	1	0
SVOD feature length *	0	1
Total	127	132

*The provision of SVOD films registrations has this year moved over to the SVOD department.

The rates shown below are minimum rates and key terms.

Actors, dancers, eligible capture performances and other artists including puppeteers	Basic Daily inc. use fees	Weekly Basic inc. use fees
Full Budget (£3 million or over)	£570.00	£2,280.00
Low Budget (£1m-£3m)	£262.50	£1,050.00
Very Low Budget (under £1m)	£225.00	£900.00
Stunts		
Stunt performer	£623	£2,492
Stunt co-ordinator	£791	£3,164

Stunt insurance	£20.00	£40.00
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ADR session rate

Full budget: £325 inc. use fees

Low Budget / Very Low Budget: £106.00 exc. use fees (+75% for Low Budget films and +50% for Very Low Budget films)

Voiceovers inc Revoicing/Commentary

Session Rate 4 hours: £109 exc. use fees (+280% full budget / 75% for Low Budget films and +50% for Very Low Budget films)

Session Singers

Per hour session		
Scale 1 1-36 hours	£143	(Per 2 hour session: £286)
Scale 2 37-350 hours	£105	(Per 2 hour session: £210)
Scale 3 351-800 hours	£96	(Per 3 hour session: £288)
Scale 4 801+ hours	£71	(Per 3 hour session: £213)

Terms of engagement

- Working day/night: 10 hours including 1 hour for lunch
- Continuous working day: 8 hrs between 7am & 7pm, which must include a running buffet for the artists
- Time spent in makeup, hairdressing and wardrobe is included as part of the working day
- Payment is on a weekly basis and is due by Friday of the week following that in which the work is done
- Nightwork: basic fee + 50% daily fee
- Work on sixth day: additional daily fee
- Work on seventh day: daily fee + 100% daily fee
- Daily rest period: normally 12 consecutive hours between calls but can be reduced to a minimum of 11 consecutive hours as a result of production demands
- Weekly rest period: normally 24 consecutive hours during a 7 day period but can be reduced to a minimum of either 2 rest periods of 24 consecutive hours each during a 14 day period or 1 rest period of 48 consecutive hours during a 14 day period
- Rest break: uninterrupted rest break of 20 minutes no later than 6 hours from call time (including hair/make up etc) or six hours from last rest break

Terms of engagement for minors

(Aged 10 up to school-leaving age)

- Daily and weekly performance salary: No less than 50% of the adult rate
- All other fees: No less than 50% of the adult rate
- Use fees: Applicable pre-purchase of Use Fees applies
- Back-end: Minors to be assigned Time and Salary Units and to participate in Net Profit (Option A)/Royalty Payments (Options B/C) as applicable
- Local education authority: Hours, breaks and other relevant terms to be governed by applicable local education authority license/statutory requirements

EQUITY TV AGREEMENTS 2024: A Digest of Minimum Terms and Conditions**PACT TV**

Artists	Including independent productions for BBC	
Engagement fee	£596.00	Per week and per episode
Production day	£66.00	For each day worked in a seven-day period beyond the first
7th day payment	£98.50	
One-day engagement fee	£377.00	

Overtime

Standard	£24.00	Per 30 minutes or part thereof up to two hours
Enhanced	£46.50	Declared holiday, night work, 7th day or beyond two hours
Night work		
Standard	£32.50	Work beyond midnight or commencing before 4am
Enhanced	£76.50	On a declared holiday
Rehearsal		
Weekly	£495.00	
Daily	£124.00	
Holiday Pay	£16.50	
Post Sync	£313.00	
ADR	£214.00	Background noise
SVOD		
Engagement fee	£795.50	
One-day engagement fee	£445.00	
Stunts		
Including independent productions for BBC		
Co-ordinators daily	£659.00	Per week and per episode
Co-ordinators weekly	£2,638.00	For each day worked in a seven-day period beyond the first
Performers daily	£496.50	
Performers weekly	£1,985.50	
Insurance		
Daily	£16.50	
Weekly	£32.50	
Overtime	1/6th of daily fee	Per hour or part thereof
Costume fittings	30% of daily fee	
Travel	50% of daily fee	Travel on a non-working day
Work	150% of daily fee	Work beyond midnight or before 4am
Recce day	£496.50	
Terms of engagement		
Normal working day /night: 10 hours including one hour for lunch		
Continuous working day/night: 8 hours without cessation for lunch but includes a running buffet		
Dawn call: A call which commences at either 4am or 5am. Overtime shall apply after 5 hours		
Makeup/hair/wardrobe: Included as part of the working day		
Daily rest period: Normally 12 consecutive hours between calls but can be reduced to 11 consecutive hours		
BBC		
Artists		
In-house productions		
Engagement fee	£640.00	Generally artists engaged for 1 week
Additional day	£99.00	
Daily Rate	£417.00	

Overtime	£21.00	Pre-recordings per 30 minutes or part (up to 2 hours overtime)
	£40.00	Pre-recordings per 30 minutes or part (over 2 hours overtime)
	£42.70	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 15 minutes or part
	£14.50	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 60 minutes or part
Dawn Calls	£64.00	From 5am
Night Calls	£64.00	Beyond midnight to 7am
Holiday Pay	£14.70	
Supplementary attendances	£33.00	max 4 hours
	£65.00	max 8 hours
Travel days	£65.00	
Post Sync	£217.00	Re-voicing etc
ADR	£196.00	Background noise

Stunts

Co-ordinators daily	£410.00	Generally artists engaged for 1 week
Co-ordinators weekly	£1,640.00	
Performers daily	£355.00	
Performers weekly	£1,420.00	
Waiting/travel days	£173.00	

Read Throughs & Fittings

Up to 4 hours	£86.00	
4-8 hours	£173.00	
Overtime	£21.00	Pre-recordings per 30 minutes or part (up to 2 hours overtime)
	£40.00	Pre-recordings per 30 minutes or part (over 2 hours overtime)

Terms of engagement

Working Day on Pre-Recorded Productions: 10 hours including 1 hour for lunch or 8 hours without cessation for lunch but includes a running buffet.

Working Day on Live Productions: 12 consecutive hours allowing 10 hours of work or 10 consecutive hours inclusive of a meal break of 1 hour.

Night work: Restricted to a continuous period of 10 hours to include up to 8 hours' work

Daily rest period: Normally 12 consecutive hours between calls but can be reduced to 10 hours in special circumstances.

ITV

Artists	Coronation St, Emmerdale, Hollyoaks	
Engagement fee	£508.00	
Production day	£67.50	
7th day payment	£101.42	
One day engagement	£702.57	
Overtime	£10.83	Per quarter hour
Night calls	1.5x daily fee	Beyond midnight or 12-7am

Supplementary attendances	£42.48	
Travel days	£49.44	
Holiday pay	£15.50	
Bank holidays	2x daily rate	Christmas, Boxing and New Year's Day
	1.5x daily rate	All other public holidays
Post sync	£322.85	
Sound only recordings 4hrs	£225.21	Per session (1-6 programmes)
	£338.57	Per session (1-13 programmes)
	£43.22	Overtime, per hour
2hr session	£131.42	
Stunts		
Performers and co-ordinators daily	£320.65	Minimum two days
Overtime	1/5th of daily fee	Per hour or part thereof
Costume fittings	£80.19	Calls up to 3 hours
	£106.36	Calls over 3 hours
Travel	50% of daily fee	Travel on a non-working day
Night work	150% of daily fee	Work beyond midnight or before 4am
Recce day	Daily fee	

Subscription Video on Demand Original (Netflix etc) As per PACT conditions plus...

Engagement Fee	£758.50
Production Day	£61.50
One Day only	£424.50

Terms of engagement:

Attendance Day in Studio/Rehearsal: Up to nine hours during which time two meal breaks of one hour each shall be given

Attendance Day on Location: Up to ten hours during which time eight hours of work may take place. In addition to the eight hours of work one meal break of one hour and up to one hour of travelling time may be allowed.

Birmingham Royal Ballet

	As of April 1 2023	Increase
1st Year	29,035.65	3,929.23 (15.65%)
2nd Year	29,032.50	3,926.08 (15.64%)
3rd Year	29,035.65	1,883.03 (6.93%)
4th Year	30,871.54	1,961.07 (6.78%)
5th Year	33,028.21	2,072.77 (6.70%)
First Artist	35,796.87	2,204.51 (6.56%)
Soloist	42,016.05	2,000.76 (5.00%)

	As of April 1 2023	Increase
First Soloist	50,613.14	2,410.15 (5.00%)
Principal basic rate	55,218.02	2,629.43 (5.00%)

Northern Ballet

Premier dancer	43,506.17
Principal soloist	41,502.82
Leading soloist	39,989.75
First soloists	38,249.05
Junior soloist	34,537.36
Coryphee	33,414.16
5th year corps	31,359.12
4th year corps	29,450.72
3rd year corps	27,551.68
2nd year corps	26,011.44
1st year corps	24,071.25
Apprentice	20,590.00

Welsh National Opera

Chorus from September 2023

	Year	Week
Grade 1 - up to 2 years	30,766.39	591.66
Grade 2 - 2-4 years	31,477.28	605.33
Grade 3 - 4-8 years	31,832.35	612.16
Grade 4 - 8-10 years	32,188.34	619.01
Grade 5 - 10-15 years	32,542.69	625.82
Grade 6 - over 15 years	32,899.23	632.68

Stage Management from September 2023

	Year	Week
Stage Manager Senior	39,900.00	767.31
Stage Manager Grade 1	37,275.00	716.83
DSM Senior	36,225.00	696.63
DSM Grade 4	33,547.05	645.14
DSM Grade 3	32,731.24	629.45
DSM Grade 2	32,209.54	619.41
DSM Grade 1	31,374.81	603.36
ASM Senior	30,454.10	585.66
ASM Grade 4	29,725.43	571.64
ASM Grade 3	28,997.91	557.65
ASM Grade 2	28,269.82	543.65

Teledwyr Annibynnol Cymru Cyf (TAC) and Equity Main Agreement

The Minimum Terms and Conditions for the Engagement of Artists in Programmes made for S4C.

Minimum Engagement Fees

Minimum Daily Fee	£330.00
Minimum Three Day Engagement Fee	£550.00
Minimum Weekly Fee	£660.00
Minimum One Day Engagement Fee	£740.00

The Producer shall contribute 5% of the Artist's Daily / Three Day / Weekly Engagement Fees into the Pension Fund, subject to a maximum contribution of £66.80 each episode, segment or instalment in which the Artist's performance is incorporated.

The Artist shall contribute 2.5% of the payments stipulated above subject to a maximum payment of £33.40 for each episode, segment or instalment in which the Artist's performance is incorporated.

Rehearsal Rates

Minimum Daily rate	£220.00
Minimum Weekly rate	£450.00

Multi-Episodic Rates

Weekly Engagements	£275.00
Three Day Engagement	£220.00
Daily Engagement	£138.00

Children's programmes: Minimum per episode payment £142.29 per episode, provided the relevant Weekly Fee is less than the per episode fee calculation. Such fee shall be aggregated over the entire Engagement period.

Maximum Overtime Rate

Day	£56.15 Per Hour
Night	£81.45 Per Hour

Artists working on Christmas Day, Boxing Day, New Year's Day and other days designated as Public Holidays shall be paid an additional £54.00

Young Persons in Full-time Education £247.70

Travel and Subsistence Allowances

Overnight Allowance	£56.76 per night
Breakfast	£5.50
Lunch	£7.50
Supper	£10.00
Mileage	40p per mile

Additional Fees

Fee for any travel undertaken on non-working day	£76.00
Costume / Wig Fitting	£165.15 per day £88.10 per half day
Sound Recording Sessions	Full Session £226.60 Half Session £138.90

Engagement of Stunt Performers and Co-ordinators

Stunt performers	£335.80 per day £1,354.20 per week
Stunt Co-ordinators	£508.55 per day £2,033.50 per week

Note: Minimum Engagement Period = two days.

Teledwyr Annibynnol Cymru Cyf (TAC) and Equity WO/SA Agreement – as at 1 April 2023

The Minimum Terms and Conditions for the Engagement of WO/SAs in Programmes made for S4C

Hours of Work are 8 out of 9 hours a day

Schedule A	Walk-ons	Minimum Rates of Pay 2021	Holiday Payment
Clause 5.1	Walk-on 1 Full Day rate	£76.00	£10.80
	Walk-on 1 Half Day rate	£60.00	£8.51
	Crowd	Negotiable	1/12th of negotiated fee
Clause 5.3	Walk-on 2 Daily rate	£130.00	£15.60
Clause 7.1	Special Skills payment	£43.44	£5.21
Clause 7.2	Costume Fitting payment Full Day	£58.25	£6.99
	Half Day	£29.64	£3.56
Clause 7.3	Costume Change payment	£7.15	
Clause 7.4	Appearance Change payment	£10.73	
Clause 7.5	Demanding Work payment	£21.46	
Clause 9.2	Mileage per mile	40p	

Meal allowances as per Main TAC/Equity Agreement if catering not provided.

Policy and Communications

Digital Communications

The average open rate for our newsletters has continued to trend upwards throughout 2023, from 53.53% in Jan 2023 to 58.92% by the end of the year with our content continuing to be designed to contain relevant material for a broad cross-section of the membership. A pattern was also noted which suggests spikes in open rates when the preview line includes region specific content.

The content with the highest engagement across the year included our casting policy news. Strength of feeling on this matter was also reflected in the open rate of two standalone emails addressing the issue which were sent out in November, each gaining an open rate of over 70%, as well as in over two hundred email replies thanking Equity for acting on this issue. This response is second only in 2023 to engagement received with our SAG solidarity rally and comms.

Casting policy content also garnered some of our highest level of engagement and reach on social media in 2023, with tweets on the issue having reach in excess of 200k accounts. Our content regarding ENO industrial action and our statements on international issues were also high performing in both the newsletter and on social channels.

Stand alone emails, on pantomime contracts and an end of year message from Our General Secretary respectively, were also high performing with 60%-70% open rates.

Website

The new Equity website was launched in February 2023. Since launch, website traffic has significantly increased from an average of 8-13k users per month at site launch to 27-40k average users per month over the past year. The rise in traffic is due to a range of factors: SEO work making sure Equity is ranking for topical and relevant keywords and phrases; increased focus on creation of new content pages, keeping the site fresh and giving users a reason to continue returning to the site and increased traffic during Equity's support of the SAG-AFTRA strike and other key campaigns and events across the year. Going into 2024, the Fair Wage on Stage campaign to support the ENO chorus is driving significant traffic to the site. The overall performance of the site has continued to improve, with significant improvements in the site load speed (partly due to removing the member profile section which was significantly slowing down the site):

- Average organic traffic per month has risen from an average of 8-13k users per month at site launch in February 2023, to 27-40k average users per month over the past year.
- Content related to the Fair Wage on Stage campaign has so far generated 5,205 sessions on the website since

October 2023.

- GTMetrix (measure of site load speed) graded the site a C at launch, as of December 2023 graded a B.
- Google performance has improved from 68/100 to 88/100 (which is also about page speed).

Press

Across the year Equity was featured in excess of 700 pieces of coverage across the media. Over the almost four-month period from January 25th to May 26th 2023 alone, the union received over 200 items of coverage, averaging over 50 items a month – making it the most coverage-heavy period since media tracking began in 2021.

Our most covered activity in 2023 followed the announcement of the SAG-AFTRA's strike when Equity published a solidarity statement and FAQs that was covered by many global outlets. A key message was communicating why Equity members could not go on strike alongside SAG-AFTRA – due to the UK's draconian anti-strike laws. In the following days, the General Secretary participated in a round of media interviews, reiterating our key messages to ITV News, BBC News, Reuters and more. Our rally in Leicester Square to further demonstrate our support for SAG-AFTRA attracted a great deal of press attention, with almost every major national broadcaster and newspaper in attendance or covering the event. Sky News even ran a live stream on their social media so viewers could watch the rally in real time. Our work around this strike has helped to forge new relationships with the press and lay groundwork for the way our own film and TV negotiations are covered in the future.

The Save Oldham Coliseum campaign also generated a large amount of coverage. A rally and further actions, such as demonstrating outside Oldham Council and a press conference after our meeting with Arts Council England generated 76 items of coverage, reported by both national outlets (BBC News, Sky, The Guardian, etc) and heavily by local press (The Oldham Times, Manchester Evening News).

Coverage of live performance agreements, inclusive of the West End, Commercial and Subsidised agreements, numbered 17 items (Evening Standard, The Stage, BBC Radio 4 Front Row, etc).

Our ongoing campaign to save the ENO, including the publication of a survey of chorus members and statements in response to the developing situation, attained press coverage throughout the year (including in The Guardian, The Times, Evening Standard, etc).

Artificial intelligence, a topic which sees continual interest, was also covered significantly, including a Channel 4 News appearance by Equity member David Holt who had his voice stolen – our clip of this reached over 400 retweets on Twitter.

Our campaign against cuts to the arts in Northern Ireland, including a rally and petition hand-in, was well-covered by

the local press across 13 items (BBC Radio Foyle, UTV, Belfast Telegraph, etc).

Policy

Nine consultation responses were submitted across 2023 and Equity gave oral evidence on artificial intelligence to the House of Commons Science and Technology Committee

We have held fifteen meetings with senior policymakers over 2023, discussing a wide range of policy issues including arts funding, the tax status of performers, Beijing Treaty, artificial intelligence, Spotlight and industrial issues, among others.

Membership and Distributions

End of Year Membership Stats

Total membership numbers	2022	2023
In benefit	46,735	47,832
Number of leavers	5,290	5,029
Total joiners	4,312	4,786
Number of new joiners	3,023	3,191
Number of rejoins	1,289	1,595
New joiners by profession		
Actors	904	1,790
Dancers	83	136
Singers	12	41
Stage management	65	92
Variety	612	523
Other Contracts	357	204
Graduates	990	n/a
Breakdown by gender		
Male	21,880	21,970
Female	24,610	25,044
Other	245	294
Breakdown by membership type		
Full members	36,850	37,982
Long services members	3,998	3,909
Retired members	509	501
Child members	182	171
Graduate members	4,148	4,272
Life members	968	903
Honorary life members	48	55
Student members	2,609	2,244
Breakdown by region		
International	459	466

Northern Area	6,954	6,702
Europe	463	442
Northern Ireland	516	539
South East	11,130	10,493
South West	3,469	3,522
Gone Away	674	906
Scotland	2,845	2,630
London	17,852	17,508
Wales	1,749	1,691
Midlands	3,890	3,749
Breakdown by age		
Mean	44.07	44.16
Median	41	41
Mode	27	27

Equity Distribution Services (EDS)

2023 In Figures

Total royalties distributed to performers engaged on Equity contracts	£14.9 million
Performers paid	Over 20,000

New sources of secondary income allocated to performer accounts in 2023:

Film, independent production & cast album recording royalties derived from Equity's industrial agreements	£9.2 million
TV and radio royalties negotiated by Equity under licensing agreements with national broadcasters	£4.6 million
Equitable remuneration collected from Finland for performers in British audio-visual productions	£0.64 million
Unclaimed royalties paid out to 2,056 performers & agencies after dedicated campaign to locate missing performers & performer estates	£1 million
New film, TV, radio and musical cast album titles added to EDS's production database	6,582

Affiliations and Other Partners

Equity affiliates to or works closely with the following organisations:

Amnesty International – Equity affiliates to Amnesty and is a member of the Amnesty trade union group.

Association of British Theatre Technicians (ABTT) – This is a charity and membership organisation working to raise technical standards in live performance.

British Association for Performing Arts Medicine (BAPAM) – BAPAM is a unique health charity that is part-funded by Equity.

British Equity Collecting Society (BECS) – BECS is a collective management organisation set up by Equity, but run independently of Equity. It collects revenue from the compulsory collective administration of statutory rights in other countries.

Burma Campaign UK – This organisation campaigns for human rights and democracy in Burma.

Campaign Against Climate Change (CCC) – Founded in 2001 after organising a protest at the USA not signing the Kyoto Treaty, the CCC mobilises on climate issues throughout the year.

Council for Dance, Drama and Musical Theatre (CDMT) – CDMT is responsible for the accreditation of vocational dance and musical theatre training schools.

Charity Finance Group (CFG) – CFG helps member charities develop their financial management knowledge and skills.

Child Poverty Action Group (CPAG) – CPAG is a charity working to alleviate poverty and social exclusion.

Creators' Rights Alliance (CRA) – The CRA is a collective advocating and campaigning on policy issues such as fairer contract terms and working conditions, copyright, and intellectual property.

Cuba Solidarity Campaign (CSC) – Founded in 1962, the Cuba Solidarity Campaign opposes the US embargo of Cuba and campaigns for an end to US occupation of Cuban land and against foreign intervention in Cuba.

Culture Counts – This is a Scotland-based network of arts, heritage and creative industries organisations.

Equity Charitable Trust (ECT) – A number of Equity

Councillors serve as trustees on the board of this independent grant-making charity.

Federation of Entertainment Unions (FEU) – The FEU is a joint representative body of which Equity is a member alongside the NUJ, MU, BECTU, Unite, and the WGGB.

Fédération Internationale des Acteurs (FIA) – The International Federation of Actors was set up in 1952. Equity General Secretary Paul W Fleming serves on the FIA Presidium as Vice President and Equity continues to be active throughout its structures including the Executive, EuroFIA, the English Speaking Group and several Global Working Groups.

International Committee for Artists' Freedom (ICAF) – ICAF is Equity's voluntary committee leading on campaigning for freedom of expression and against the persecution of artists globally.

Irish Congress of Trade Unions (ICTU) – ICTU is an umbrella organisation to which unions in both the Republic of Ireland and Northern Ireland affiliate.

Institute of Employment Rights (IER) – The IER is an independent network of academics and experts in employment law and trade union rights. Equity General Secretary Paul W Fleming sits on the IER's Executive Committee.

Justice for Colombia (JfC) – JfC campaigns for human rights, trade union rights and peace with social justice in Colombia. Equity is an affiliate of JfC and active in its campaigns, particularly through the TUC.

Labour Research Department (LRD) – The LRD is an independent research organisation that produces publications and electronic services for trade unionists and workers.

Liberty – Liberty is an independent membership organisation that campaigns on civil liberties in the UK.

Maternity Action – This is a UK charity working to protect and improve the rights of pregnant women, new mothers and their families.

Mechanics Centre – The Mechanics Conference Centre is located at the Mechanics Institute in Manchester, the birthplace of the TUC.

National Council of Voluntary Organisations (NCVO) – The NCVO is an umbrella body for the voluntary and community sector in England.

National Network for Children in Employment and Entertainment (NNCEE) – The NNCEE is an association that works to improve working conditions and safeguarding for children in employment and entertainment.

National Pensioners Convention (NPC) – A campaigning

organisation seeking to promote the welfare and interests of all pensioners.

One Dance UK – Equity works closely with One Dance UK to advance the interests of our members working in the sector.

Parents & Carers in Performing Arts (PiPA) – PiPA brings together employers, unions, and representative groups to address disadvantages faced by parents and carers working in the performing arts.

Performers' Alliance – Equity, the MU and the WBBG work together through the Performers' Alliance to provide the Secretariat for the Performers' Alliance All Party Parliamentary Group, a cross-party grouping in Westminster that advocates for creative workers.

Safety Curtain – Formerly known as the International Performers' Aid Trust, Safety Curtain is a charity that provides small grants to assist performers in peril outside the UK.

Stage Management Association (SMA) – The trade association for stage managers, advocating on their behalf in the industry and providing support in the form of training, career development, tax advice, and so on.

Scottish Trades Union Congress (STUC) – The STUC brings together the trade union movement in Scotland, with 39 trade unions affiliated including Equity.

Trades Union Congress (TUC) – The TUC is a federation of trade unions representing workers in England and Wales. Equity is represented on the TUC General Council by General Secretary Paul W Fleming and has members elected to serve on several of the TUC's national equalities committees.

Trade Union Coordinating Group (TUCG) – Equity is an active member of the TUCG. The aim of the group is to advance progressive campaigns in parliament and beyond.

Unions21 – Equity is a member of this organisation which coordinates training, information and events services across a number of smaller unions.

Voice of the Listener & Viewer (VLV) – A non-profit charity that promotes high-quality broadcasting and supports the independence and secure funding of the BBC and public service broadcasting.

War on Want – An anti-poverty charity that campaigns globally against inequality, injustice and climate disaster.

Wortley Hall – The "Workers' Stately Home", purchased by a co-operative of trades unionists in the 1950s for the good of the labour movement, and still run by a co-operative of workers and trades unions. Equity became a shareholder of Wortley Hall in 2023.

Wales TUC – The coordinating body of trade unions in Wales, the Wales TUC represents around 400,000 workers and is a part of the TUC.

Branches

Birmingham & West Midlands Branch

Alexander Davis
P.J. King
Georgina Taylor
Nicholas Barnes
Tracey Biggs

East Midlands Branch

Caron Jane Lyon
Eleanor Mattley
Kim Gillespie
Gillian Geddes
Elizabeth Clough

Brighton & Sussex Branch

Mjka-Anne Scott
Owen Aaronovitch
Clown Buz
Fiona Bruce
Carole Bremson
Kate Dyson
Johnny Worthy
Robert Cohen

Kent Branch

Laure Meloy
Nicholas K Brand
Marie Kelly
Sian Jones
Tudor Smith
Duncan Woodruff
Sara Kettlewell
Dylan Eleanor Faye

East Anglia Branch

Giovanni
Norman Fisher
The Amazing Anthony
Joseph Ballard
Crazy Corin
Philip Segon
Michael Chandler

Oxford & Home Counties Branch

Ezra Poundland
John Grant-Casey
Allan Webb
Chrissy Caine
Todd Kramer
Matthew Baylis

Essex & Hertfordshire Branch

Samsara

Nikki Simon
Liz Mullen
Andrew Alton-Read
Stephen Moriarty

Bristol & West of England Branch

Janet Adams
Mary Lane
Kim Hicks
Martin Clayton-Smith
Rachael Fagan

Devon, Cornwall & Wessex Branch

Wanda Mary Blair
Tank Sherman
Stefan Antoniuk
Sarah McCourt
Michael Terry

Edinburgh & East of Scotland Branch

Anne-Louise Fortune
Catherine Bebhinn
Torya Winters
Christa Cameron

Highlands & North of Scotland Branch

James Gillies
Myette Godwyn
Lynn Edmonstone

Glasgow & West of Scotland Branch

Louise Montgomery
Eva Lorraine
Rachel Flynn
John Carnegie
Kirsty Miller

Greater Manchester Branch

Chris Clarkson
Billy Scouse
Victoria Brazier
Sophia Horrocks
Lucas Cheong Smith
Leah Marks

Merseyside & Cheshire Branch

Matthew Stables
Flloyd Kennedy
Duncan Riches
Matthew Field
Amber Buttery

Lancashire & Cumbria Branch

Denis Askham
Des Day
Nikki Leonard
Michael Deliso
June Ascot

London North Branch

Feyesa Wakjira (co-opted)
Nick Putz
Peggy-Ann Fraser
Ayvianna Snow
Sarah Kinsella
Rhubarb The Clown
Frances Rifkin
Toni Brooks (co-opted)

London South Branch

Maria Tyminski
Loz Hartley
Fiona Whitelaw
James Somerset
Paul Valentine

North Wales Branch

Monty's Double
Kenton Lloyd-Morgan
Martin Gorst
Paul Penlington

South Wales Branch

Volenté Lloyd
Richard McAndler
Nana St Bartholomew-Brown

Lagan & East Branch

Glenn McGivern
Charmaine Carr
Debra Hill
Chris Robinson
Cathy Brennan-Bradley
Roxanne James
Megan Keenan

Foyle & West Branch

Bryan Sutherland
Gemma Walker-Farren
J.P Conaghan
Muire McCallion
James McAnespy
Gerald Dorrity

Committee Reports

Audio Committee

Proactive Priority

Action Plan

1. Audio rates

Publish an audio rate card with recommended rates in areas where the union does not currently have collectively bargained agreements. E.G Audiobooks, Videogames, A.I. Voicing, Animation

- Establish Working Party
- WP to establish priorities/order in which to make rates
- WP to research different rates structures within industry
- Decide on structure for overall rate card to achieve desired outcomes from survey
- Conduct a survey on pay/rates for members, agents and other key engagers
- Launch rate card and update audio hub with new info and guidance
- Comms and open meetings to establish rate card

2. Industry best practice for engagers

Strengthen the Audio Info Hub with relevant guidance for members such as Audio Question checklist, and create a new section focused on best practice for engagers sign posting to legal obligations and importance of collective bargaining

- WP meeting to decide on priorities and action plan, including further discussion on sustainability agenda
- WP to write new section for engagers (possible sections on transparency, remuneration, current and know future legislation, value of collective bargaining).
- decide on format of the best practice document
- Equity staff to liaise with external partners about legal obligations
- Share draft document with Audio UK and request for their approval for potential partnership
- Roll out the new guidance through comms and open meetings for members
- WP to arrange meetings with Pay to Play website

Dance Committee

Proactive Priority

Action Plan

1. Develop and pursue a strategy to implement the Dance Committee's 2023 Conference Motion.

- Engage with the professionally made professionally paid campaign
- Ensure better education amongst dancers about what "Equity rates" are and where they apply
- Map the different forms of dance work being done and how such work is currently paid
- conduct research into pay across the dance sector
- Make further plans when appropriate based on the information acquired above when complete.

2. Develop dance-specific communications to engage dance artists and choreographers in union membership and engage existing members in Equity activity.

- Create a consistent and engaging social media presence.
- Work with staff to create a dance-specific identity within the union's overall branding.
- Develop a singers news letter
- Encourage members to engage actively with their colleagues about Equity.

3. Ensure that dance is featured and specifically named in any relevant union campaign.	<ul style="list-style-type: none"> - Ensure there is a Dance Committee member present and active in the AI working group once formed. - Keep up to date with the PACT Recorded Media Agreement to ensure dance is considered. - Monitor campaigns as they unfold and ensure dance feels represented/dance committee engages with these.
4. Build connections with Equity's Green New Deal Network, and embed sustainability in Equity's work in dance.	<ul style="list-style-type: none"> - Have a Dance Committee member present and active in the GND network - Encourage dance companies to adhere to Theatre Green Book standards and where possible enshrine this in collective agreements. - Explore the idea of building a GND dance working group. - Track and celebrate good green practices in dance.
5. Create a resource to combat art worker to art worker exploitation.	<ul style="list-style-type: none"> - Connect/collaborate with the directors and designers committee - Conduct research into what information about this already exists as a union resource, think about what further information is required. - Host online/in person meetings with the focus of "what you wish you knew/what should be in this resource". - Host a launch meeting - Develop a plan for continued engagement with the resource.

Deaf and Disabled Members Committee

Proactive Priority	Action Plan
1. Provide meaningful and actionable contributions to the industrial agenda	<ul style="list-style-type: none"> - Discuss with industrial committees terms to support safety, access and opportunity for deaf, disabled and neurodivergent members (eg use of Access Co-Ordinator's and riders and appropriate Covid 19 risk assessments to ensure equal access) to be included in newly negotiated agreements. - Consider access terms for self-tapes including: taking into account overcomplicated or vague taping instructions, the timescale the process demands for those of different abilities, the lack of IRL direction to explain what's needed for visual learners, and the practical and technical barriers which can be experienced by deaf, disabled & neurodivergent artists.
2. Representation in the nations.	<ul style="list-style-type: none"> - Provide meaningful and actionable contributions to National Committees and ensure Nations are represented within the DDMC - Ensure observers attend National Committees - Request representatives from Nations attend DDMC - DDMC meetings to take place across UK
3. Access to work	<ul style="list-style-type: none"> - Lobby government and other agencies to include freelancer voices in their policies and programmes with regards to access to work and ESA - Work with broadcasters and other engagers - Work with disabled-led organisations

- | | |
|---|---|
| 4. Raise Committee profile within Equity including committees and networks – and raise DDMC activism within committees and networks | <ul style="list-style-type: none"> - Consider achievable toolkit and training options including video guides - Focus on empowerment including access to language and ability for all to contribute and fully participate in events and meetings, including with reference to Covid 19 - Highlight successful legal claims & ensure that the climate crisis agenda is included in DDMC activism and DDMC is present within the Green New Deal network |
| 5. Recruitment of members from deaf, disabled and neurodivergent communities. | <ul style="list-style-type: none"> - Ensure understanding of intersectionality is embedded into recruitment campaigns - Focus on outreach |

Directors & Designers Committee

Proactive Priority	Action Plan
1. Representation and inclusion of directors and designers within Equity	<ul style="list-style-type: none"> - Foster connections with other Equity committees for joint work and collaboration - Enact Conference 2023 motion on specific recruitment materials and campaigns focused on the creative team, UK wide - Continue with previous committee programme of regular newsletters and open meetings - Raise profile and wider industry awareness of the importance of Fight Directors
2. Director and designer terms and conditions	<ul style="list-style-type: none"> - Progress work on assistant/associate/resident director and designer agreements with SOLT/UKT - Finalise and circulate fringe agreement - Continue designers fees/agreements negotiations with SOLT/UKT to include greater clarity on model and other expenses - Second iterations of job descriptions. - Creation of agreements and rates for immersive theatre
3. Directors and designers in education	<ul style="list-style-type: none"> - Participate in visits to relevant courses at training institutes to talk to emerging directors and designers about Equity membership - Create guidance documents for directors and designers working as professionals on student productions around rights and best practice
4. Parents and carers	Work with PiPA and other industry bodies to develop best practice around work/life balance and caring responsibilities
5. Climate emergency	Work with Equity for a Green New Deal, ALPD & SBTD Sustainability groups on the creation of a Green Rider

LGBT+ Committee

Proactive Priority	Action Plan
1. Drag Network	Support the network to recruit members to the union through promoting events and activities - lead member Mais Robinson & Sab Samuels
2. Education/outreach events with branches	Information gathering from existing working groups/Campaigns Roundtable between the committee and working groups/campaigns.
3. Far Right (safety principles & cancellation fees, commitments & contracts)	Making the anti drag story hour threat a health and safety issue for our members, work to create best practice on safety principles, cancellation fees and contracts with a venue or local authority - lead member Tigger Blaize
4. LGBT+ Network	Organise at least three events for the network during this mandate/term that creates a space for our LGBT+ members and move them towards activism in the union (through campaign actions or activities) - lead member Mais Robinson

Race Equality Committee

Proactive Priority	Action Plan
1. Action the REC Motion accepted at 2023 policy conference.	- IM to organise meeting with CB and KJ. - To establish priorities to approach primary arts funding bodies across nations and regions. - Ensure that members are aware of this work and consulted on key focus
2. Support activity to increase black activism across the union, and including nations and regions.	- Make appeal to branch members based on ethnic diversity to attend a dedicated meeting. - Hold regional fora where sufficient branch interest is generated. - REC to promote a dedicated version of the Deps training programme
3. To devise a complaints template.	- Identify main categories of template. - To relate this to the report form of the Equity website.
4. Support diversity in casting decisions	- Continue to identify casting decisions where ethnic diversity is problematic. - Promote the use off the ethnicity and heritage category. - Liaise with the CDG in relation to the new category

Northern Ireland National Committee

Proactive Priority	Action Plan
1. Equity for a Green New Deal	Promote and support the New Deal in NI and represent NI in New Deal Equity Group. Have E4GND address the NIC.
2. Safe Home	Build on and promote Safe Home in NI via agreements with local councils, utilising member contacts with arts officers.
3. Campaign to raise Government Arts spend making the case for increased investment in the arts.	Continue to create and support agile campaign plans to support reverse the cuts campaigns with politicians, councils and the Department.
4. Low Pay No Pay	Create a suite of policies and clause additions to NI in-house agreements eg: <ul style="list-style-type: none"> • Green New Deal • Childcare • Casting • Working with child actors • Audio • Use of volunteers/ensembles
5. Equity across the Island	Build on relationships with Trade Unions on the island of Ireland including utilising ICTU structures and existing relationships with non-affiliated Unions.

Scottish National Committee

Proactive Priority	Action Plan
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1. Fund the Arts, Feed the Economy campaign	<ul style="list-style-type: none"> - Continue work of the FFFE campaign - Engage with local authorities and councils - Plan event for Scottish MPs in Westminster - Plan event for MSPs in Holyrood - Engage with Equity campaign team - Engage with Equity Scottish branches
2. Supporting the Green Agenda across Scottish creative industries	<ul style="list-style-type: none"> - Follow up with Creative Carbon Scotland - Engage with Equity Green New Deal group
3. Holding a solidarity event for the Scottish creative industries	<ul style="list-style-type: none"> - Establish working party - Engage with Equity campaign team - Source suitable venue - Engage with fellow creative unions and STUC - Organise event plan including speakers, films and promotional material - Engage with Equity Scottish branches
4. Championing best practice in equalities in the Scottish creative industries	<ul style="list-style-type: none"> - Engage with STUC Equalities committees and conferences - Plan an event with PIPA - Engage with Equity Equalities committees and host events in Scotland
5. Holding a forum event for the Scottish role-playing sector	<ul style="list-style-type: none"> - Establish working party - Develop event plan including speakers, industry guests and promotional material - Engage with Equity role play working group to learn more about rates and contracts information for members - Engage with Equity campaigns team

Screen & New Media Committee

Proactive Priority	Action Plan
1. Self-tapes - Code of Best Practice for Screen Auditions	<ul style="list-style-type: none"> - Raise awareness among the membership of the current selftape guidelines for scripted drama, commercials, and Deaf and Disabled talent through a "Know Your Rights" campaign, involving supportive members of the CDG and CDA and others in the casting and agent community. - Now that castings are going more hybrid – some in person, some self-tape, some on Zoom, sometimes all three for the same job – address the fact that there sometimes seems to be little structure around which mode is used when and for whom. Post-pandemic, more consideration should now be taken as to which style of casting is appropriate for which types of jobs (selftapes are not usually appropriate for theatre, musical theatre, dance auditions for instance), and equally as importantly, that when there is a choice, performers should be allowed a say in which they prefer. This could be accomplished through open dialogues with the CDG, CDA, and Spotlight, perhaps setting up a system where an actor could indicate, either through their agent or directly if unrepresented, which mode they would prefer each time if there is a choice, as part of being submitted for a role. - Discuss a greater role for Spotlight in promoting and enforcing the three codes of conduct, especially for commercials where some of the bigger problems lie, and work with the organisers and the rest of the working parties to revisit and strengthen the guidelines.

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2. Supporting Artists Network
- Contact all members that define as Supporting Artists to notify them of an open meeting for members and non members to be held on zoom
 - Use the open meeting to formally launch the Equity Supporting Artist Network
 - Explain the reasoning behind the network - the imminent threat of AI and the long term aim of improved pay and conditions, achieved by member density.
 - Explain that it needs to be self organising, with Branches being local geographical assembly points and the SA network as a national framework.
 - Ask the members what resources they need in order to organise online - e.g. WhatsApp Group/Facebook Page/Other online organising structure
 - Provide the SA Network with a dedicated page of contacts for the national/regional organisers that they can turn to for advice
 - Encourage SA members to consider nominating national/regional SA deputies that can report to/ communicate/liase with staff/ the SA S&NM committee members
 - Engage directly with working SA members on sets, locations and studios
 - Ensure that each branch across the Nation and Regions has this as an agenda item
 - Encourage SA members to connect with other members across the nations and regions
 - Educate SA members about the Equity agreements, where to find them, why they should be familiar with them and where the agreements apply geographically
 - Support the work of the Equity staff across the nations and regions to encourage non-members to join the union and the SA network
-
3. Green Rider action plan
- Network Building
Dec 2023 - Mailing List
- Merge the signups to Action Network, with those who signed the open letter plus industry contacts/June 15 Roundtable attendees, so we have a centralised mailing list.
 - Do a mailout to all supporters before the end of the year, updating them on the pilot scheme and where the campaign has got to, to keep momentum going and leave the year on a hopeful note
- Jan - March 2024 - Host 2-3 onboarding sessions / peer to peer trainings for Green Rider supporters
- To answer questions
 - Support them to engage with their agent on the Rider
 - Broaden out understanding of the Rider and its purpose
- Jan - Dec 2024 - Film screenings and events
- With support from Climate Spring
 - Invite a range of creatives in the climate space to Screenings of films like Can I Live? and potentially productions that have trialled the Rider Pilot Scheme & Equity Negotiations
- March-April 2024 - Collate pilot scheme feedback from productions to inform negotiations
- Potentially partner with BAFTA albert to help aggregate this data
 - When will negotiations be starting and what information do industrial officials feel we need in order to get Green Rider measures into collective agreements? Agents Strategy Develop a strategy for approaching agents & convene an agent roundtable
 - Enlisting supporters in our network to send the Rider to their agents and open the conversation
 - Connecting with supportive agents (Kate Staddon & the PMA, Curtis Brown, Hamilton Hodell, CAA Foundation) who can help convene their peers
 - To encourage supportive agencies to circulate the Green Rider to their clients and entertainment lawyers they work with.
 - To host an agents roundtable in Jan/Feb to ascertain barriers to engaging talent with the rider and find agent-led solutions.
-

Singers Committee

Proactive Priority	Action Plan
1. Engage with singers to increase awareness of Equity's work with singers and encourage singers to join and/or become more active members of the union.	<ul style="list-style-type: none"> - Work with Equity staff to launch and maintain a quarterly Equity Singers Newsletter. Content for this should be a standing item on the agenda. - Explore the possibility of committee social media. - Establish a visual identity for singers in Equity and develop relevant print and digital materials. - Advocate for the union in the workplace, encourage others to become actively involved. - Mapping workplaces in areas of strategic importance. - Create a "manifesto for singers" – clear explanation of what we do for singers already, what the ambition is what we can do with greater membership. - Ensure new singer members are welcomed into the union and receive communications about different areas of organising they can get involved in.
2. Establish Equity networks of Singers working in specific areas of the industry, for example work in churches.	<ul style="list-style-type: none"> - Identify what areas it would be useful to establish networks within (e.g. liturgical, opera). - Identify leaders in those communities of singers and how to engage with them to gain better access to singers/singers in the workplace and encourage their advocacy of the union. - Develop different models of engagement which work well for different groups of singers.
3. Work to improve Equity's access to Singers' workplaces to build power in the workplace and facilitate improvements to fees, terms and conditions.	<ul style="list-style-type: none"> - Undertake a workplace mapping exercise to see where singers are working, how they are engaged and what union density currently is. - Work with Equity staff to support contact with engagers and creating opportunities for visits. - Develop and pursue a strategy for improving terms and conditions where employers are reluctant to engage with the union. - Work with Equity staff to create template letters for non-members in workplaces which are difficult to reach/where visits have not been possible.
4. Support efforts to expand the number of singers' workplaces which use Collective Agreements (or develop charters where more appropriate) across all regions and nations in the UK.	<ul style="list-style-type: none"> - Identify key issues faced by Singers in their workplaces and organise members around these issues. - Work with Equity staff to support making contact with engagers to discuss terms and conditions and encourage their use of collective agreements.
5. Campaign for dignity at work for all singers, empowering members to speak out about bad practice and ensuring that workplaces have dignity at work policies in place.	<ul style="list-style-type: none"> - Working with Equity staff to ensure that all workplaces using a collective agreement must have a dignity at work policy including a clear and appropriate contact to report issues. - Communicate to Equity's Singer Members about the "Know Your Rights" resources already available to them, and know how to seek support from their union when they require it.

Stage Committee

Proactive Priority	Action Plan
1. Advance the work on achieving a five day working week, including better rights for performers who are parents or with other caring responsibilities in order to achieve a better work-life balance.	<p>First steps:</p> <ul style="list-style-type: none"> - Members of Committee to volunteer to attend meetings with SOLT/UK Theatre as appropriate. - Assist with communication of objectives to members including campaigns. - Assist by promulgating the five day rehearsal week where appropriate with Directors Support trials.

2. Advance the work on improving digs via the Code of Conduct in the Commercial and Subsidised Sectors and provide support/communications.	<p>First steps:</p> <ul style="list-style-type: none"> - Assist with the devising the Code and volunteer to attend meetings with UK Theatre as appropriate. - Assist with communication of objective to members including campaigns - Assist with monitoring the implementation of the Code.
3. Advance Worker status issues in Low Pay/No Pay sector and the education of members	<p>If involved with or aware of any company not acknowledging worker status assist Equity staff by advising members to come forward.</p> <p>Assist with the communication of worker status issues to members via activist networks and others.</p>
4. Increase take up of Fringe Agreements or House Agreements approved by Equity in the low pay/no pay sector	<p>Identify and advise staff of contracts that are not using Equity contracts</p> <p>Help develop and participate in any campaigns/ communications as appropriate</p>
5. Advance the embedding of sustainability clauses in theatre contracts	<p>Work with Equity for a Green New Deal Network to advance priority.</p>

Stage Management Committee

Proactive Priority	Action Plan
1. Buy outs: Act as champions to bring a cultural shift to the work of SMs so that SMs working under boy-outs get exactly what they are entitled	<ul style="list-style-type: none"> - Work with and encourage others to report to Equity Officials that lead on the collective agreements to ensure that they are being properly adhered to and met. - Use, advocate for and encourage the use of the Buy-out calculator so that SMs working under Boy-outs under collective agreements (and non-collective agreements) shift culture so that SMs can demand and receive what they are entitled to, and, long-term, producers budget better and have in place better staffing provisions.
2. Combat the misuse of combined and acting roles and missed break provisions.	<ul style="list-style-type: none"> - Work with and encourage others to report to Equity Officials that lead on the collective agreements to ensure that they are being properly adhered to and met and focus on there being more clarity in agreements around missed breaks. - Encourage SM members through advice and guidance to feel empowered to push back on work or tasks that seeks for them to do what would normally be multiple jobs in a manner which is untenable an/or exploitative and to actively seek support from their union on workplace issues. - Work with and encourage others to report to Equity Officials that lead on the collective agreements to ensure that collective agreements do not in any way allow for the agreements to go against the spirit of the existence of missed break provisions so that they are properly used as an exception to the rule, rather than an endemic issue, and actively seek support and encourage others to seek support from their union, ensuring on endemic breaches of break provisions for advice and guidance.
3. Pro-actively listen to SMs in the industry and ensure an evidence-based response, as a committee, to encapsulate their priorities and concerns into our work.	<p>Survey and find publicly facing ways for SMs to give their concerns and priorities to the committee in an evidenced based way.</p> <p>Demonstrate in our actions and communications that we have taken those priorities and concerns on board.</p>

Variety, Circus and Entertainers Committee

Proactive Priority	Action Plan
1. Workplace safety. Work on ensuring workplaces are safe from physical injury and sexual harassment	- Sexual harassment project for circus - Previously planned working party on workplace safety Comedians' Charter
2. Networks. Continue to facilitate meetings of existing variety networks and set up new ones where needed.	- Existing networks are: Comedians, Puppeteers, Storytellers, Circus, burlesque (needs relaunching), drag networks in various areas, wrestlers, street performers
3. Branches. Ensure that the new Equity branch structure works for variety members by working with Variety Officers.	- Provide Variety Officers with regular bulletins on what is happening in variety. - Robert Lugg to do organising report. Meet with Variety Officers and provide training in the role.
4. Venue preservation. Use our best endeavours to ensure that venues used for variety performance are not lost due to financial unviability or planning.	- Look at setting up a reporting system and a way of putting venues in touch with help. See the Emergency Conference motion for this year's Equity Conference.
5. Recruitment and retention. Continue to recruit new members at events and through workplace engagement.	- Staff will continue to attend workplaces and events but always on the lookout for new events and initiatives from activist members. - Look at use of social media.

Welsh National Committee

Proactive Priority	Action Plan
1. Member and Activist Engagement – working with branch structure	Aim – Competitive Elections in 2025 for WNC and Branches in Wales - Hold Engagement Events · Survey Members - Launch WNC Newsletter to connect with members and provide visibility

2. Devolution, including Devolution of Broadcasting How would devolution impact the professional employment of members in Wales?	<p>Aim – Continue engagement and conversation around Devolution, including but not limited to Broadcasting, from the previous WNC term.</p> <p>Equity policy continues to support broadcasting being a UK Government power, however the WNC have previously gained authority from the Equity Council to make sure they are part of the devolution discussions so as to see how this might impact the professional employment of members in Wales.</p> <p>Since the last term of the committee, the Expert Panel put together by Welsh Government recommended the formation of a Shadow Broadcasting Authority in Wales but the Welsh Government did not have the budget to support its implementation.</p> <ul style="list-style-type: none"> - Survey and engage with members around devolution more widely, to better inform any future policy position recommendations. - Engage and Discuss with Stakeholders how the positive arguments, especially around S4C, can be moved forward - Produce Report and Recommendation for Equity Council and Screen & New Media Committee - Look at asks for Senedd Elections in 2025 for lobbying and member engagement
3. Advocate for Extension of Universal Basic Income trial in Wales to Creative Sector	<p>The Welsh Government are already running a UBI pilot for those leaving care, and the WNC have previously lobbied them regarding an extension of this pilot to the Creative Sector. A Senedd Committee have made a recommendation to Welsh Government to review the Irish Government’s Basic Income for the Arts Pilot at the appropriate time.</p> <ul style="list-style-type: none"> - Engage in conversations with UBI advocates in Wales, and further afield - Research other models of Minimum Income Guarantee in other countries - Monitor the progress of the Irish Government Pilot - Look at asks for Senedd Elections in 2025 for lobbying and member

4. The Health of the Sector in Wales, and the impact on Equity members.

The creative sector and the freelancers who, for the most part, work within it often suffer from a perception that their career path is neither realistic, viable or sustainable for the long term. The industry does not struggle in finding new entrants into the various disciplines, but it does face a difficulty in retaining the talent in the long term due to a number of factors. A focus on skills and upskilling is incredibly important, but we cannot lose sight of the importance of continuing to strive for better terms and conditions of employment and a further professionalisation of the workforce. This must be done in conjunction with the employers, the Welsh government and the Creative Unions in social partnership.

Questions need to be explored as to why people are leaving the sector in Wales, especially production freelancers and creatives. Discussions need to take place, and dramatic improvements must be made by organisations in receipt of public funding in both Live Events and Recorded Media.

- Seek meeting with Arts Council Wales and Creative Wales to scrutinise their priorities and decisions, reflecting on the impact on employment.
- Use existing union resources to educate the sector over best practice, and reporting structures for problematic behaviour and discriminatory practices.
- Lobby Welsh Government and work with them to make the case for plugging the gap left by EU funding since Brexit.
- Encourage Full Transparency and Access to Casting and Freelance Jobs – lobby ACW and CW to make this a requirement of funding under the Social Partnership and Procurement Act.
- Continue to advocate for Fair Work, including but not limited to fair pay rates of Union Rates or better. Not forgetting that Fair Work is not just rates of pay, but better terms and conditions.
- Set up engagement events with members and other stakeholders, including Creative Freelancers Wales, to build our power and voice.
- Look at asks for Senedd Elections in 2025 for lobbying and member engagement

5. Discrimination, bullying and inappropriate behaviour in the creative sector in Wales

Despite the best efforts of the union there continues to be claims of bullying and inappropriate behaviour in the sector in Wales, including continued discrimination around pregnancy, caring responsibilities and lack of opportunities.

Whilst there is an overlap with Priority 4, we believe that as well as pro-active work with funders and the sector there also needs to be greater education for our members around their rights and empower them to speak up and work with the union to find suitable resolutions.

Building on the excellent work done by the Women's Committee and the other equality strands, and using the excellent resources already built into the website, we would seek to engage with members and build knowledge and share best practice with employers.

- Engagement Events
- Find Organisations and Employers to celebrate, and amplify to members in Wales.
- Look at asks for Senedd Elections in 2025 for lobbying and member engagement

Women's Committee

Proactive Priority	Action Plan
1. Actioning the WC motion approved at Equity Conference 2022 regarding notification of offenders on set.	<ul style="list-style-type: none"> - Work around ways to encourage individuals to report abuses through proper channels - Discuss with Cathy Sweet at Dec Committee mtg complaints procedure in PACT and other collective agreements and ways to increase reporting and any improvements needed in complaints procedures - Liaise with CIISA and other similar organisations and build a relationship in order to utilise their views and expertise in this area. - Potential research carried out on lack of reporting/how to increase reporting - Allocate roles to committee members
2. Women's Committee Roadshow - continuing to promote the Toolkit and also the Menopause resource for employers and reaching out to women members across the UK via roadshows.	<ul style="list-style-type: none"> - Set out a schedule of roadshows nationally - Committee members allocated to roadshows and holding events regionally and nationally to roll out and discuss issues under this umbrella. - Liaise with Regional Officers to ally with any industrial campaigns/visits etc - Contact relevant Officials to assess how best to contact engagers to incorporate menopause resources/policies into agreements - Invite national and regional employers to these events, theatre cos, TV etc.
3. Look at developing potential Access riders regarding the needs of freelance workers.	<ul style="list-style-type: none"> - Collate list of important info including employment rights/rights/caring rights under agreements and how to assert those rights to employers and colleagues. - Look to developing a web resource/checklist of info important for Ms to know on set - Allocate roles to committee members to carry out the work
4. Age discrimination – make links with writers and arts organisations to source research on employment of women over 50 and work with officials in Equity to protect against age discrimination in collective agreements	<ul style="list-style-type: none"> - Make links with relevant organisations - Access and publicise relevant research on this matter - Liaise with relevant Equity officials - Collate the history of research in this area to be added to the Women's Toolkit.

Young Members Committee

Proactive Priority	Action Plan
1. Make the union and committee more educational, empowering and engaging to young members.	<ul style="list-style-type: none"> - To host four member facing events annually, including at least one outside of London, with an emphasis on them being FUN. - Assist with student and young company engagement visits. - Find a way to increase capacity of union and increase resources through solo visits to young companies and student visits, with overall staff oversight and only for those who have received appropriate proper training.

-
2. Spread the importance and awareness of workplace rights amongst members and argue convincingly for them as a way to build power.
- Be a champion of the importance of employment law in driving improvements to our members rights in our own workplaces and networks and through asserting and encouraging others to assert rights when they are denied.
 - Make best use of social media and other media to best communicate with younger members.
 - Find effective ways to disseminate and spread 'positive propaganda' at events
-
3. To listen to young members and non-members and respond accordingly based on their priorities and experiences.
- Gathering reliable data and information, for example through surveys and feedback at events.
- Demonstrate in our work in 1 & 2 that we continually incorporate responding to, addressing or prioritising the views, concerns and priorities of young members.
-

Elections

Equity Declaration of Result: Committee Elections 2023

Overall turnout

Total electorate	45,959
Total number of ballots received	2,792
Total turnout	6.07%
Total invalid votes (see below)	1
Total valid votes	2,791

Please see below for a breakdown of results per committee.

Scotland National Committee

As Returning Officer for the Scotland National Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Beano the Clown	41	
Liz Carruthers	102	ELECTED
Paul Connolly	35	
Rachel Flynn	98	ELECTED
Helen Fox	42	
Natasha Gerson	62	ELECTED
Kieran Hodgson	52	
Zoe Hunter	62	ELECTED
Hannah Jarrett-Scott	99	ELECTED
Crawford Logan	67	ELECTED
Rachael McAllister	45	
Kate McCall	29	
Kirsty Miller	81	ELECTED
Louise Montgomery	78	ELECTED
Elaine Stirrat	109	ELECTED

I declare that Elaine Stirrat, Liz Carruthers, Hannah Jarrett-Scott, Rachel Flynn, Kirsty Miller, Louise Montgomery, Crawford Logan, Natasha Gerson and Zoe Hunter are duly elected to the Committee.

Total electorate	2,510
Total number of ballots received	218
Total turnout	8.69
Total invalid votes (see below)	0
Total valid votes	218

The number of ballot papers rejected was as follows:

Void for uncertainty	0
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No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	0

Northern Ireland National Committee

As Returning Officer for the Northern Ireland National Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Stephen Beggs	47	ELECTED
Stephen Dix	31	ELECTED
Elaine Duncan	32	ELECTED
Roisin Gallagher	38	ELECTED
Marina Hampton	31	ELECTED
Holly Hannaway	33	ELECTED
Fiona Hull	28	
Gerard McCabe	19	
Muire McCallion	32	ELECTED
Alan McKee	29	ELECTED
Patsy Montgomery-Hughes	43	ELECTED

I declare that Stephen Beggs, Patsy Montgomery-Hughes, Roisin Gallagher, Holly Hannaway, Elaine Duncan, Muire McCallion, Marina Hampton, Stephen Dix and Alan McKee are duly elected to the Committee.

Total electorate	505
Total number of ballots received	60
Total turnout	11.88%
Total invalid votes (see below)	0
Total valid votes	60

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	0

Audio Committee

As Returning Officer for the Audio Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Louise Barrett	593	ELECTED
Mike Bodie	346	
Charlotte Chiew	514	ELECTED
Paul Delaross Huaut	137	

Will de Renzy-Martin	244	
Elaine Duncan	362	ELECTED
Kay Eluvian	313	
Marcus Hutton	473	ELECTED
Todd Kramer	89	
Leonor Lemée	388	ELECTED
Cameron McGarva	299	
Patrick McKenzie	292	
Sheila Mitchell	391	ELECTED
Annette Rizzo	360	
Chloë Sommer	430	ELECTED
Jo Troy	349	
Alan Turkington	400	ELECTED
Craig Van Ness	154	
Rebecca Yeo	574	ELECTED

I declare that Stephen Beggs, Patsy Montgomery-Hughes, Roisin Gallagher, Holly Hannaway, Elaine Duncan, Muire McCallion, Marina Hampton, Stephen Dix and Alan McKee are duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	1,407
Total turnout	3.06%
Total invalid votes (see below)	1
Total valid votes	1,406

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Women's Committee

As Returning Officer for the Women's Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Charmaine Carr	241	
Amelia Donkor	628	ELECTED
Hannah Ducharme	324	ELECTED
Peggy-Ann Fraser	420	ELECTED
Andrea Lyn Gould	265	
Marina Hampton	286	
Gemma Harvey	319	ELECTED
Maureen Hibbert	634	ELECTED

Ava Hunt	302	
Laura Jury	364	ELECTED
Mary O'Loan	305	
Jean Rogers	625	ELECTED
Elaine Stirrat	443	ELECTED
Debra Tidd	84	
Mimi Tizzano	338	ELECTED

I declare that Maureen Hibbert, Amelia Donkor, Jean Rogers, Elaine Stirrat, Peggy-Ann Fraser, Laura Jury, Mimi Tizzano, Hannah Ducharme and Gemma Harvey are duly elected to the Committee.

Total electorate	24,515
Total number of ballots received	1,261
Total turnout	5.14%
Total invalid votes (see below)	0
Total valid votes	1,261

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	0

LGBT+ (Men) Committee

As Returning Officer for the LGBT+ (Men) Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Giovanni Bienne	373	ELECTED
Andrew C. Husband	88	
James Nicholson	374	ELECTED
Angelo Paragoso	329	ELECTED

I declare that James Nicholson, Giovanni Bienne and Angelo Paragoso are duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	602
Total turnout	1.31%
Total invalid votes (see below)	1
Total valid votes	601

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0

Writing or other identifying mark	0
Unmarked ballot paper	1

LGBT+ (Trans) Committee

As Returning Officer for the LGBT+ (Trans) Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Tigger Blaize	278	ELECTED
Kay Eluvian	195	
Doc O'Brien	84	
Mais Robinson	269	ELECTED
E M Williams	341	ELECTED

I declare that EM Williams, Tigger Blaize and Mais Robinson are duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	588
Total turnout	1.28%
Total invalid votes (see below)	1
Total valid votes	587

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Screen and New Media (Actors) Committee

As Returning Officer for the Screen and New Media (Actors) Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Will Attenborough	679	ELECTED
Peter Barnes	668	ELECTED
Sean Biggerstaff	593	
Ken Birk	386	
Ian Bonar	383	
Laurence Bouvard	687	ELECTED
Jo Cameron Brown	874	ELECTED
Kriss Dosanjh	236	
Alexandra Dowling	463	
Sarah Kameela Impey	649	
Hywel Morgan	703	ELECTED
Enyi Okoronkwo	884	ELECTED
Danusia Samal	733	ELECTED

I declare that Enyi Okoronkwo, Jo Cameron Brown, Danusia Samal, Hywel Morgan, Laurence Bouvard, Will Attenborough and Peter Barnes are duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	1,930
Total turnout	4.20%
Total invalid votes (see below)	1
Total valid votes	1,929

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Screen and New Media (Walk-Ons / Supporting Artists) Committee

As Returning Officer for the Screen and New Media (Walk-Ons / Supporting Artists) Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Paul Anderson	565	ELECTED
Andrea Lyn Gould	492	
Volenté Lloyd	523	

I declare that Paul Anderson is duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	1,581
Total turnout	3.44%
Total invalid votes (see below)	1
Total valid votes	1,580

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Screen and New Media (Stunt Performers / Co-ordinators) Committee

As Returning Officer for the Screen and New Media (Stunt Performers / Co-ordinators) Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Mark Johnston	821	ELECTED
Lee Sheward	553	

I declare that Mark Johnston is duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	1,375
Total turnout	2.99%
Total invalid votes (see below)	1
Total valid votes	1,374

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Stage Actors Committee

As Returning Officer for the Stage Actors Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Alasdair Buchan	478	ELECTED
Jane Crawshaw	603	ELECTED
Matthew Forbes	485	ELECTED
Daniel Fraser	311	
Joanna Holden	517	ELECTED
Zoe Hunter	460	
Haruka Kuroda	606	ELECTED
Natasha Leaver	690	ELECTED
Andrew Linnie	413	
David Mara	370	
Rhidian Marc	299	
Peter Mooney	327	
Angelo Paragoso	347	
Vivien Parry	829	ELECTED
Adam Pettigrew	397	
Etisyai Philip	896	ELECTED
Tom Quinn	284	
Joseph Richardson	279	
Reece Richardson	171	
Matthew Rowland	375	
Helena Wilson	739	ELECTED

I declare that Etisyai Philip, Vivien Parry, Helena Wilson, Natasha Leaver, Haruka Kuroda, Jane Crawshaw, Joanna Holden, Matthew Forbes and Alasdair Buchan are duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	2,060
Total turnout	4.48%
Total invalid votes (see below)	1

Total valid votes	2,059
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The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Deaf and Disabled Members Committee

As Returning Officer for the Deaf and Disabled Members Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Natalie Amber	122	ELECTED
Nicholas Barnes	85	ELECTED
Shekhar Bassi	92	ELECTED
Rachael Bellis	78	
Siobhán Cannon-Brownlie	102	ELECTED
Dan Edge	105	ELECTED
Jess-Luisa Flynn	90	ELECTED
Steven George	84	
Doug Holton	36	
Megan Keenan	90	ELECTED
Lee Ravitz	73	
William Spencer	54	
Ciaran Stewart	95	ELECTED
Mimi Tizzano	83	
Sarah J Warren	99	ELECTED

I declare that Natalie Amber, Dan Edge, Siobhán Cannon-Brownlie, Sarah J Warren, Ciaran Stewart, Shekhar Bassi, Jess-Luisa Flynn, Megan Keenan and Nicholas Barnes are duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	272
Total turnout	0.59%
Total invalid votes (see below)	1
Total valid votes	271

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Variety, Circus and Entertainers Committee

As Returning Officer for the Variety, Circus and Entertainers Committee held between Wednesday, 31 May 2023, and Friday 7

July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Beano the Clown	228	ELECTED
Dian Cathal	106	
Rachel Darq	154	ELECTED
Clifford Lee Evans	103	
Yvonne Joseph	145	ELECTED
Sean Kempton	118	
Eva Lorraine	151	ELECTED
Valerie Jean Mann	136	ELECTED
Neil McFarlane	136	ELECTED
Smashlyn Monroe	121	
Joshua Morris	90	
Bob Oakley	105	
Sukh Ojla	154	ELECTED
Jeremy Phillips	87	
Red Sarah	172	ELECTED
The Amazing Anthony	89	
Tink	150	ELECTED

I declare that Beano the Clown, Red Sarah, Rachel Darq, Sukh Ojla, Eva Lorraine, Tink, Yvonne Joseph, Neil McFarlane and Valerie Jean Mann are duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	501
Total turnout	1.09%
Total invalid votes (see below)	1
Total valid votes	500

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Stage Management Committee

As Returning Officer for the Stage Management Committee held between Wednesday, 31 May 2023, and Friday 7 July 2023, I hereby give notice that the number of votes recorded for each candidate was as follows:

Katie Bachtler	176	ELECTED
Nicki Barry	222	ELECTED
Adam Burns	130	
Jasmin Davies	166	ELECTED
Ben Delfont	267	ELECTED
Catherine Farish	172	ELECTED
Sophia Horrocks	198	ELECTED

Claire Kennard	175	ELECTED
Caron Jane Lyon	145	
Luciano Macis	119	
David Purdie-Smith	172	ELECTED
Harriet Saffin	217	ELECTED

I declare that Ben Delfont, Nicki Barry, Harriet Saffin, Sophia Horrocks, Katie Bachtler, Claire Kennard, Catherine Farish, David Purdie-Smith and Jasmin Davies are duly elected to the Committee.

Total electorate	45,959
Total number of ballots received	466
Total turnout	1.01%
Total invalid votes (see below)	1
Total valid votes	465

The number of ballot papers rejected was as follows:

Void for uncertainty	0
No unique identifier	0
Voting for more than nine candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Declaration of Candidates Elected Unopposed

Dance Constituency

As Returning Officer for the Dance Constituency I hereby declare that the following Candidates are duly elected:

Sumi Xiaoméi Cheng
Christina Rebecca Gibbs
Emma Jayne Park

Directors and Designers (including Fight Directors) Committee

As Returning Officer for the Directors and Designers (including Fight Directors) Committee I hereby declare that the following Candidates are duly elected:

Charlotte Emma
Aisling Gallagher
Laura Jury
Phil Stafford
Jack Stockdale

Directors and Designers (Lighting Designers) Committee

As Returning Officer for the Directors and Designers (Lighting Designers) Committee I hereby declare that the following Candidates are duly elected:

Jamie Platt
Zoe Spurr

Directors and Designers, (Set and or costume Designers) Committee

As Returning Officer for the Directors and Designers, (Set and or costume Designers) Committee I hereby declare that the following Candidates are duly elected:

Max Jones
Cory Shipp

LGBT+ (Women) Committee

As Returning Officer for the LGBT+ (Women) Committee I hereby declare that the following Candidate is duly elected:

Joan Beveridge

Race Equality Committee

As Returning Officer for the Race Equality Committee I hereby declare that the following Candidates are duly elected:

Nana St Bartholomew-Brown
Ken Birk
Julie Cheung-Inhin
Flavia Fazenda
Sarah Kameela Impey
Irvine Iqbal
Daniel York Loh
Frances Rifkin

Singers Committee

As Returning Officer for the Singers Committee I hereby declare that the following Candidates are duly elected:

Andrew Davies
Peggy-Ann Fraser
Martyn Harrison
Marie Kelly
Matthew Minter
Marika Rauscher
Richard Reaville
Mimi Tizzano

Young Members Committee

As Returning Officer for the Young Members Committee I hereby declare that the following Candidates are duly elected:

Arslan Akbutin
Dian Cathal
Jimmy Chambers
Benjamin Finch
Samuel Lane
Samuel Pearson
Jonathan Rainey Reid
Duncan Riches

Oscar Simms

Wales Committee

As Returning Officer for the Wales Committee I hereby declare that the following Candidates are duly elected:

Nana St Bartholomew-Brown

Jenni Barbieri

Garrin Clarke

Huw Davies

Katie Elin-Salt

Kevin McCurdy

Sharon Morgan

Rachel Pedley

Steve Purbrick

Craig Poyser

Returning Officer

UK Engage, Image House, 10 Acorn Business Park, Heaton Lane, Stockport SK4 1AS

Tel: 0345 209 3770

7 July 2023

Conference Report

Equity Conference 2023

The conference was held at the TUC's Congress Centre in London, 20-22 May, attended by 216 members, staff and invited guests.

Topics debated included self-taping, threats to drag artists, renewing the work around safe spaces, small venue closures, student membership, video games and arts cuts, including those affecting English National Opera.

A rally was held on the Saturday night in opposition to the mass closures of small venues across London and the whole UK, particularly LGBTQ+ venues. Closures had become all too frequent over the past decade due to many factors, but the problem had intensified over the past year as the cost of living crisis took its toll on small businesses and forced variety venues out of business up and down the country. The rally was hosted by Councillor Dan de la Motte and heard from speakers including President Lynda Rooke, Giovanni Bienne (LGBT+ Committee), Dian Cathal (comedian and Equity member), Dani Singer (Safe Only), Izzy Gibbin (Friends of the Joiners Arms), Gareth Forest (Campaigns Officer) and Paul W Fleming (General Secretary).

This year saw an expanded fringe, with nine events covering topics including the social model of disability, political attacks on the right to strike and celebrating activism across the union. Paul Nowak, TUC General Secretary, addressed the conference and spoke against the government's attacks on trade unionists through the new bill on minimum service levels, further undermining the right to strike. He also applauded the movement's unity in defending working people in all industries over this past year of industrial action.

A dinner was held at the British Medical Association on Tavistock Square. Joseph Ballard, Summer Strallen and seven deputies from the English National Opera (David Campbell, Deborah Davison, David John-Newman, Ronald Nairne, Amy Kerenza Sedgwick, Paul Sheehan and Andrew Tinkler) were presented with Honorary Life Membership.

Notification of Passing

This is a list of those who we were informed in 2023 had died.

In some cases, it is possible that a member may use the same or a similar name subsequent to the passing of the below members.

Jake Abraham
Pat Adams
Albert Alchemy
Luis Allan
John Allison
Ian H Anderson
Jo Anderson
Peter Anderson
George Andrews
Dean Joe Armstrong
Conrad Asquith
Mighty Atom
Alain Baczkowski
Christine Baker
Peter Barker
Peter David Barrett
Barbara Bate
Keith Baxter
Diana Mary Beall
Maggie Beckit
Rita Berke
John Bird
Jenifer Blackden
Michael Blakemore
Graham Blockey
Jean Boht
Bruce Bould
James Bowman
Michael Boyd
Chris Brailsford
Apple Brook
Diane Brookens
Barbara Bryne
Diana Buckland
Hugh Burns
Sarah Caisley
Sylvia Calvert
Douglas Cameron
Anita Carey
Steven Carne
James Caroll
Chloe
Charlie Chuckles

Justin Hugh Church
Graham Clark
Melanie Clark Pullen
Johnny Cleveland
Howard Coggins
Antonia Collins
Vaughan Collins
Fergus Connor
David Conway
Elisa Cowley
Carrie Craig
Derek Crawley
Robert Crewdson
Bernard Cribbins
Paul Crook
Janet Dale
David Danzig
Jacqueline Dark
Geoffrey Davies
Ron Davis
Jack Delvin
Richard Deveraux
John Dobson
Margaret Donaldson
Jonathan Douglas
Sheila Duffy
Jacqueline Dutoit
Hilary Dwyer
Pauline Dyball
Philip Eason
Richard Easterbrook
Kenny Eden
Dave Egerton
Jon Ellison
Enigma
Alan Felton
Lorence Ferdinand
Bob Flag
Norman Fraser
Jennifer Frazer
Michael Gambon
Anthony Gardner
Philip James Gault
Donald Gee
Shirley Gee
Peter Geeves
Paul Geoffrey
Matyelok Gibbs
Gino
David Goodall
Ruth Goring
Pamela D Gower
Bertie Greene

Stephen Greif
Catherine Hall
Joan Hall
Steve Halliwell
Charles Hamilton
Sarah Hamilton
Richard Hammatt
Aaron Harris
Gregg Harris
Wee Willie Harris
Anne Harvey
John Harwood
Chris Hawksworth
Murray Hayne
Patricia Heneghan
Eddi Hill
Jennifer Hill
Alfred Hoffman
Derek Hollis
Ewan Hooper
Martin Howard
Derek Hunt
Clay Hunter
William Hurt
Dafydd Hywel
Rob Inglis
Lindsay Ingram
Glenda Jackson
Valerie James
Anne Jamieson
Frank Jenner
Jane Jordan Rogers
Richard Kane
Lindsay-Jane Kennerell
David Kernan
Arthur Kincaid
Keith King
Sarah Lawson
Sally Leewood
Affolake Lewis
Mark Lewis
Peter Linden
Helen Lindsay
Robert Lister
Wyllie Longmore
Dennis Lotis
Michael Low
Ruth Madoc
Derek Mannway
Jez Mansfield
Doreen Mantle
James Marcus
Kimberley Marren

Peter Martin
Vivienne Martin
Andy Massey
Piero Mattei
David McCallum
James McCrimmon
Jim McManus
Donald McMaster
Dale Meeks
Josephine Melville
Alexander Milaw
Zia Mohyeddin
Bruce Montague
Barbara Moore
Charlotte Moore
Amelia Morse
Gordon Mounsey
Christopher Muncke
Dorothy Nash
Veronica Needa
John Nettleton
Elizabeth Norman
Ricky Norman
Rhoda Oatway
Sinead O'Connor
Paul O'Grady
Geoff Oldham
Maureen O'Reilly
Anne Orwin
Irene Papas
Helen Parlor
Bryan Payne
Eve Pearce
Roger Phillips-Davis
Jennifer Piercey
Dennis Powell
Dinny Powell
Patricia Prior
Christine Pritchard
Ron Rainbow
Christopher Reich
Frank Robb
Tony Rohr
Bob Romanoff
Elizabeth Ross
Georgina Rourke
Rosalind Rowlands
Jon Rumney
Ann Rye
Julian Sands
Joan Savage
Mike Scott
Michael J Shannon

Richard Simpson
Josephine Slaymaker
William Sleigh
Carol Sloman
Derek Smith
Christopher Somerville
Henry Soskin
Betta St John
Ian Stanley-MacFarlane
Jack Steel
Keith Stitchman
Rick Stupple
Arthur Sweet
Sylvia Syms
Alan Thompson
Angela Thorne
Ronan Vibert
John D. Vincent
Lillias Walker
Bruce Wang
Brian Ward
Maria Warner
Lionel Wheeler
Julia Whitaker
Keith Whittall
Bruce White
Maggie Whiting
Jane Whittenshaw
Johnny Williams Jnr
Tony Wright
Gloria Wys
Robin Yarnton
Shirley Young
Catriona Yuill
Kevin Zen
Benjamin Zephaniah

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EQUITY