



Annual Report 2025

EQUITY

ANNUAL REPORT

2025



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Introduction



This last year has marked the end of my first term as General Secretary, and, with the humbling support of the membership, the start of my second. To say that our industries, our movement, and our world has changed significantly since I was elected in 2020 seems like an understatement of epic proportion.

The campaigns we have mounted to fight the collapse of Manchester Pride, and Bethnal Green Working Men's Club for our variety members are exceptional. To have organised stoppages on major film productions to enforce the integrity of our agreements is unprecedented. To end the year with an indicative ballot smashing every threshold imaginable – over 75% turnout and over 99% approval for action short of a strike – is extraordinary.

From our conference in Derry, to every committee being contested for the first time; from our new political education programme to a new branch in the Midlands, we're a union where democracy is flourishing, solidarity is growing, all to deliver our vision of equity for all people.

Winning was the theme of much of our work, although the year was marked by a notable, albeit provisional, defeat. Our action against Spotlight is extraordinary not just for the bravery of the

claimants and our Council, but also the way in which members have welcomed it. Before our appeal was confirmed, the news of the defeat was met by members with comments of support, frustration, and pride. In the workplaces where we organise and negotiate, Equity is recognised as a fighting union, with members' interests at its core.

As a union, winning often means a compromise. A compromise does not mean the war is over. Equity was instrumental in securing compromises to disability benefit cuts, and we fight on for a better social security system. We reached an acceptable deal at the Welsh National Opera after almost two years of industrial activity, but we look ahead now to an opera strategy across Great Britain which is worker-focussed and gives the sector the base it needs.

It was the first full year of our radically revamped insurance package, and record payouts were achieved. It was the first year of dedicated staff for the South West of England, and the first where our Cardiff staff could focus on Wales.

Our individual casework has grabbed headlines – whether on "Tilly Norwood" or Scotrail, we've made a noise not just to support individual members, but to build the precedents a strong collective needs.

This Annual Report is a weighty tome and an official record, but it tells the story of a union on the march, a union that knows liberation comes in the struggle.

A handwritten signature in black ink, appearing to read 'Paul W Fleming'. The signature is fluid and cursive, with a long horizontal stroke at the end.

Paul W Fleming

Equity General Secretary

Staff Reports

Secretariat

Deputy General Secretary – Louise McMullan

The work of the union across the Nations and Regions continued to expand during 2025. A new Official position covering the South West of England was created, freeing up our Cardiff office staff to focus on Wales exclusively going forward and giving more resource to the 3000+ Equity members living in the South West area. In April Kye Dudd started in the new Official role and during subsequent months got to know the branches, engagers and venues across the patch as well as sourcing a new office in central Bristol which was operational by the end of the year. Meanwhile in Wales new opportunities were identified to organise at festivals and in variety, the dispute at WNO was finally resolved and plans were made to upgrade our Office facilities at Transport House in Cardiff.

Equity's Northern Office in Manchester is now well established as a base for our staff serving the North West, North East, Yorkshire and Humberside. It also houses the union's Education and Campaigns Officer and Senior Governance Officer. The regional staff in the Office led the way on several campaigns during the year including resisting the closure of Square Chapel in Halifax and responding to the collapse of Manchester Pride. The latter dovetailed with our organising work in Manchester's drag community and has led to the creation of a solid network of members.

In Scotland Equity led the pushback against the cancellation of River City with a colourful and persistent campaign, challenging the BBC and parliamentarians. In Northern Ireland legal wins for members working at site specific events and the arrival of Equity Conference in Derry made for a busy year for staff and activists.

The long running campaign to challenge employment practices at Cambridge Shakespeare Festival through Employment Tribunals and the expansion of work at Brighton Fringe continued in 2025 and the East & South East region's membership climbed to over 11,000 by the end of the year.

The Midlands celebrated the creation of a new standalone Equity branch in the Black Country & Staffordshire and a successful programme of events was completed at Leicester Comedy Festival.

Across the Nations and Regions staff and activists have reached out to new and emerging areas of work and have embarked on visits to drag venues across the country, organised at Pride events and holiday parks. Throughout, our staff have provided a first class caseworking service to our members, retrieving tens of

thousands of pounds in unpaid fees.

From mid-year onwards I started to oversee the work of the Recorded Media Department, leading staff in distributions, contract enforcement audio, commercials and videogames, while TV & Film continued to be managed by Cathy Sweet as Head of Section. By the end of 2026 plans were put in place to raise the number of workplace visits across the newly created Greenfield section and a re-structure of the team was conducted leading to the inclusion of the Students Team from mid 2026 onwards and the creation of an Official post working on agents and professional services. Contract enforcement work moved to the union's Governance section and was merged with the film registrations function to create a new, more senior Officer role and Distributions were amalgamated into the Finance and Operations Department. In the TV & Film team a new Official role was created to lead on Supporting Artists, Independent Film and emerging areas such as vertical dramas. The TV & Film Section's focus was dominated by negotiations towards new agreements in TV and Film including delivering a strong turnout in a ballot on AI provisions in December.

Throughout the year work was undertaken to meet the union's priority objective on Democracy. The staff team working on this objective raised the profile of Equity's Regional and National meetings, increased turnout and achieved a full slate of candidates in all committee elections, delivered a centrepiece Equity conference building on previous successful events and towards the end of the year focussed on the branch metrics project, creating a new mechanism for measuring branch successes and identifying resource needs.

Assistant General Secretary, Live Performance – Adam Adnyana

In 2025, the Live Performance department team's core work to support members in their workplaces is demonstrated through production visits, campaigns and representation in legal claims. This report provides an overview, and the Industrial Officials' reports include more details of the specific collective agreements that they manage and the delivery of industrial work over the course of the year. Industrial work and engagement with UK Theatre/Society of London Theatre on our national level collective agreements continued throughout 2025 along with the development of new localised agreements with the aim of increasing Equity presence in our member's workplaces across all areas of the UK.

Where there was a relevant link, staff worked to meet the union's organisation wide objectives. This included work aimed at promoting Equity membership in variety and light entertainment workplaces with improvements such as a more streamlined circus recruitment process, campaigning on behalf of drag and cabaret performers operating in the night-time economy and deeper

engagement with the Live Comedy Association being examples of this impactful work.

3 department objectives were set for additional focus throughout the year. These objectives covered areas across dance, theatre and Equity's student membership.

The first department objective aimed to expand Equity's industrial presence in the UK dance sector, and included a focus on the Equity/Independent Theatre Council agreement and its use across dance workplaces.

The second department objective focussed on establishing the union as the industrial voice of the creative team and increasing membership density across our principal collective agreements. Activities such as organised social events contributed to raising the profile of our work in this area.

The third objective sought increased Equity presence across all relevant educational institutions across the UK. This was primarily achieved through visits to performing arts courses, focussing on recruiting student members and developing a network of student deputies. Activists have been especially helpful in this membership recruitment, often accompanying Equity staff at course visits and providing valuable advice to students on the importance of union membership. This focus on education was also reflected in department staff support to activists who drive a campaign to reinstate primary school touring theatre work from the National Theatre's Learning section.

Live Performance department staff supported members on a range of legal matter including worker status, redundancy, holiday pay, discrimination and unfair dismissal, delivering significant wins in small claims courts and employment tribunals across the UK. In many of these cases, the use of legal action to assert workers' rights led to the establishment of new agreements with employers and engagers, ensuring improved terms and conditions for members future productions and an expansion of the industrial presence of the union across the sector.

Developing and delivering training resources remained a key feature of our work to improve awareness and knowledge of our collective agreements amongst our activists and wider membership. These resources provide valuable tools for members, enabling them to better challenge poor management when issues arise in the workplace.

In terms of industry links and governance across the sector, the Assistant General Secretary continues to represent Equity on the Boards of Dancers Career Development, the Council for Dance Drama and Musical Theatre and the British Association for Performing Arts Medicine.

The Assistant General Secretary also contributed to the FIA Live Performance working group on a number of industrial projects and campaign activities, including a webinar on mental health issues in theatre. Deepening relationships with other trade unions was also demonstrated by the Assistant General Secretary joining theatre activists to meet with counterparts in the United States to

support their negotiations, and learn more about the challenges faces by their members in their fight for improved terms and conditions in their workplaces.

Assistant General Secretary, Finance & Operations – Beccy Reese

The work of the operations department covers a range of functions, all of which have been strengthened through 2025. Details of each section are provided below. Reports on other industrially allied services have been provided directly by staff working on issues around agents, the Social Security and Tax service and from our Governance officer.

Finance

The annual accounts for 2025 demonstrate the stability of the Union's finances. We continue to have healthy fixed assets (buildings and investments) and few significant liabilities. Our largest expenditure, staffing costs, continues to grow due to the increase in staff numbers and our improvement in member benefits, particularly insurance has also increased our outgoings. Whilst we are currently able to balance income and expenditure we want to be able to continue expanding our ability to support members across every sector. This relies on the careful management of resources through the Union which is possible due to the experienced expertise of our finance team, who also maintain all our internal day to day financial processing with a high level of competency and efficiency.

Distributions

Over the course of 2025 the Equity Distribution Service (EDS) distributed £15 million to performers bringing the total distributed since EDS was set up in 2017 to £115 million in just over 8 years. These payments included the first distributions relating to the Harry Potter films under our new partnership with Warner Bros negotiated by the Contract Enforcement Officer which will ensure better consistency of payments to performers engaged on these films. Also included are the first royalties from our deal with Netflix on Imputed License Fees and Royalties arising under the Cinema Films Agreement for feature films being exploited on their platform. Over £1 million was distributed under that new deal in 2025 with more to follow in future.

The distributions team continued to issue regular payments to artists engaged on Equity contracts in programmes made available across BBC iPlayer, ITVX, Channel 4 and Sky catchup services. Core payments during the year also included collective licence monies negotiated by Equity for audio artists in drama, comedy and entertainment programmes broadcast on BBC Radio 4Extra, payments for UK film and television programmes recorded by households in Finland, and royalties for cast album recordings.

During 2025 EDS set up a royalties checker available on Equity's website at equity.org.uk/advice-and-support/secondary-payments/unclaimed-royalties to allow members to find out if we're holding funds for them. EDS cannot pass on royalties if we have incomplete or out-of-date payment/contact

details for a performer and we encourage all members to check whether they are due royalties or secondary payments and ensure that EDS has the correct payment and contact details for royalties and royalty statements. This applies to anyone who works or has worked in film, television, radio and cast album recordings.

Please contact the distributions team (Email: distributions@equity.org.uk; Call: 020 7670 0206) directly to update your details or enquiry about secondary payments.

Data Systems development

During 2025 we began an extensive project of developing our internal data systems. We appointed a systems officer to co-ordinate and develop this work. In contrast to previous major system development projects we are undertaking the discovery, scoping and refining requirements internally with the intention of being able to provide clearer and stronger articulation of our system needs and our priorities. 2026 will see us building on the work done with staff across all sections of the Union and completing the process of setting out our priorities for the internal data systems we require.

IT

We continue to remain vigilant of cyber threats and the constant changing variety and nature of potential attacks. We have recently installed a new managed detection and response service which provides 24/7 monitoring of our IT network for anomalous events and known threats. The service delivers automated actions eg isolating the affected device from the rest of the IT network.

Through 2025 we completed our roll out of Teams and Sharepoint improving the ability to collaborate on work across sections and democratic structures. We have also procured a new phone system delivering improvements to call handling and have completed a survey of our WiFi capabilities in guild house leading to procurement of an improved service.

Estates

At the end of 2025 we found a suitable office space for the newly created South West office in Bristol. This has now been fitted with space for 2 full time members of staff with the expectation of both roles being filled during 2026. We have also agreed an internal move within the Unite Building in Cardiff for our Wales office and will be refreshing the space for the team working there.

The refurbishment carried out in Guild House in 2021 and 2022 continues to provide an attractive and functional working and meeting spaces for staff and democratic meetings. Aside from repair work on rotten window frames the building has not required any further major maintenance or refurbishment work.

Membership

An overview of the developments within membership administration during 2025 is provided in the Head of Membership's report. In addition, we have seen a greater integration between staff in the membership team working

across key industrial priorities. Staff have supported the Live Performance team through assisting with records for directors and designers, provided Recorded Media with support for balloting members on the PACT negotiations and have been directly involved in the union wide objective focusing on Equity members working in Variety.

Assistant General Secretary, Policy & Communications – Sian Jones

2025 was an exciting year for this section, with AI, the Employment Rights Act, Spotlight and industrial campaigns driving significant exposure for Equity's policy and communications work. Increased staffing in Policy, and training and development for the communications team, both helped to deliver greater capacity and expertise across the two functions. We promoted and hosted an online hustings event during the General Secretary election, and the victor, Paul W Fleming, went on to be cover star of The House magazine for their culture special edition in June.

Policy

In January 2025, I took up the position of Assistant General Secretary, Policy and Communications. We welcomed a new Policy Assistant, Amelia Pratt, and a new Policy Officer (Industry), Anna Shea, who, under the leadership of our Head of Policy Tom Peters, have helped increase our efficiency and reach, expanding our ability to plan and execute parliamentary-linked work and to support industrial colleagues.

We took strides in our reputation as a leading voice on AI policy and workers' rights in 2025, including a highly involved and successful AI consultation response in February (ultimately resulting in a government u-turn). The Employment Rights Act finally came into law and kept our Policy Officer Dugald Johnson busy with many consultations and important work influencing and interpreting the new rights for Equity members.

During 2025, Equity held the chair of the creative unions group formerly called the Federation of Entertainment Unions (FEU). The group was refreshed and relaunched as the Broadcasting, Entertainment and Arts Unions (BEAU). This included rebranding, delivering a new website and setting up an APPG with cross-party support, along with a successful event held on the Terrace in parliament.

Our legal case against Spotlight is a union-wide campaign which reached the High Court in July. While the judge rejected our case, the Court of Appeal found merit and gave us permission to appeal. See policy reports for how this also featured in parliamentary debates. Spotlight remains a key interest with members and was consistently among our top-performing social media content throughout the year.

Communications

In 2025, Equity's comms team delivered record performance across social media, a foundational website insights project to guide our development work, built an online assets library, got more media hits than ever with an increase in broadcast,

produced two magazines, countless leaflets, and won three TUC Communication Awards. We welcomed Gail McAnena back from maternity leave and said goodbye to her cover, Will Bouisseau, who went on to work with a sister union.

We invested in staff training, with a particular focus on video skills, and saw year on year improvements in social media content, reach and engagement. We're producing more and better content, ensuring Equity members and the union's industrial priorities are front and centre, tracking our performance and learning what works well for Equity accounts.

A standout success was increasing our Instagram followers by 40% over the year on the back of a deliberate 'Insta-first' approach focusing on video and image assets, and aided by some strong industrial campaigns and Equity news events. Two of our Spotlight posts secured over 100,000 views, with a River City post also breaking the 100k viewer threshold (by comparison, none of our 2024 Insta posts got into the 100k+ bracket). We also exceed 4,000 likes for the first time with a global majority hair and make-up post.

In 2025 we also set up a Bluesky account, revived a dormant TikTok account, regularly posted to six separate social platforms, up from three in 2024, and created more bespoke video content than ever before.

In February, we took a deep dive into the website performance, launching a user survey and pouring over analytics and SEO data, with the results guiding our development work and content for the site going forwards. One quick impact was the decision to provide an 'ungated' landing page for rates and agreements to respond to search demand and survey results. Traffic massively increased to this section as a result and boosted our search rankings. Many other examples exist and the work is continuing into 2026.

We had our strongest media performance across 2025 compared to previous years, with an increase in broadcast helping to extend our reach. We notably picked up more broadcast interest in relation to AI stories, especially on the 'Tilly Norwood' synthetic actor story in September. Our trade media coverage remained strong through 2025, with more than 60 stories in *The Stage*, consistent coverage in *Arts Professional*, and a deepening of our relationship with *Deadline*, who broke several Pact-related stories.

The outstanding media moment of the year was Sky News taking our Pact AI ballot result live from the union's headquarters on 18 December, announced by general secretary Paul W Fleming who was flanked by a group of screen performer members. Several activists were briefed and fielded to further broadcast and print interviews. Towards the end of the year we completed a tender for a media contacts database and media monitoring service which we hope will improve our effectiveness in 2026.

Our design work extended branding and assets to more branches and networks, providing beautiful bespoke and

on-brand logos, templates and more for both print and digital use. For internal use, a digital asset library was built, collecting leaflets, publications, posters and digital assets for staff to view and reference.

Live Performance

Industrial Official, Commercial & Subsidised Theatre – Charlotte Bence

In early 2025 members of the Directors & Designers Committee held a first negotiation meeting with SOLT over the claim submitted on the SOLT & UK Theatre Designers Agreements. In the negotiations, designer members put forward the rationale for significant uplifts to minimum fees, plus improvements to wider terms and conditions on issues such as copyright, crediting and expenses. It was, therefore, disappointing that it took SOLT several months to make an offer in response to these negotiations. The committee voted unanimously to reject SOLT's offer of 10% on minimum fees and minor alterations to other elements of the agreement in December 2025.

Work on progressing these claims and delivering meaningful improvements to designer terms and conditions will continue in 2026, with the valued participation of the ALP, SBTD and Scene/Change.

Elsewhere, the committee's efforts in creating new resources for the website and holding open meetings for members and non-members amongst other activities has resulted in significant increases to the numbers of director and designer members of Equity. In the last quarter of 2025, Intimacy Directors in theatre decided to organise with Equity, with a new network to be formed by activists.

A comprehensive review of the Equity Register of Fight Directors was undertaken across 2025, and has resulted in detailed plans to future-proof the Register by making it more relevant to – and used by – theatrical engagers by working with the industry management associations and other relevant bodies. The outcomes of the review were endorsed by Council, and confirmed with the ERFD AGM at the end of 2025, with the work to implement the review commencing from early 2026.

Work on creating the claims for the Commercial and Subsidised Theatre Agreements for Performers and Stage Management began in summer 2025. Every member who has worked on either agreement since they were last negotiated in 2023 was surveyed to find out their priorities for improvements to these terms and conditions. Hundreds of members took part in these consultations and across both agreements respondents were clear that the three important elements of our claims should be increasing minimum rates of pay, fixing accommodation for people working away from home, and improving work/life balance. Other issues such as equality in WHAM provision, improving access to work and workplaces for disabled members, fixing buy-outs and improved holiday entitlement were also highlighted by members as priorities for change.

Working parties comprised of current and former Equity deps and members from both the Stage Actors and Stage Management Committees prepared and submitted the claims in November, following on from close alignment with the same process being undertaken on the West End Agreement to

ensure as much consistency as possible and unified industrial objectives across all three agreements.

The commercial tour deps network continued to grow and develop throughout 2025, with deps benefitting hugely from both political education training at Wortley Hall, and the regular deps training facilitated by Equity's Theatre Organiser. Through this network, deps have supported each other to push for higher touring allowances, resolve health and safety issues and assert entitlements under the agreement where producers have breached these. The deps network has also been invaluable in highlighting the lack of progress on the part of commercial receiving houses in implementing the Digs Code of Conduct Equity agreed with UK Theatre in 2024. Equity Organisers both in London and in the Nations and Regions have made repeated attempts to engage with the receiving houses over digs, but success has been minimal.

Against the backdrop of organisation-wide redundancies, a comprehensive overhaul of the House Agreement between Equity and the RSC has taken place throughout 2025, with members due to be balloted on the outcomes in the first quarter of 2026.

Industrial Official, Variety, Circus and Entertainment – Michael Day

Variety covers many different art forms, as the name suggests, with the majority performing an act that they've devised and developed themselves. This could be in comedy, cabaret, children's entertainment, storytelling, puppetry or circus and many other genres. The range of different venues and employers is also wide and constantly evolving as are the methods of booking. While many members use their own contracts or a template provided by Equity and negotiate their own rates, where feasible, Equity looks at workplaces where an Equity agreement could be used and was successful in getting some new ones in place in 2025.

Open meetings of members working in the nighttime economy, principally drag, comedy, burlesque and cabaret suggested that fees had not kept pace with performers' costs over the years. A survey of members in this field was carried out towards the end of 2025 to gather more information, specifically for London, as the Mayor's Office had a London Nightlife Taskforce running. The results of the survey, which will be published in full in 2026, did show the stagnation in fees, the rarity of contribution towards travel expenses when finishing very late and the costs associated with work such as travel, accommodation, costumes and make-up were very high. It will be explored in future meetings with members whether rate cards are possible or helpful in some fields and could be used to get rates up.

Street performance adds vibrancy to many town and city centres but can conflict with the interests of residents and businesses if not properly managed. Lots of locations have codes of conduct and guidelines and work harmoniously with the community but there were specific issues in London and

Birmingham this year. In Leicester Square a radio station took a legal case against Westminster Council for noise pollution and won. This resulted in the Council suspending the two busking pitches in Leicester Square with immediate effect. Equity and the Musicians' Union campaigned against this but although Westminster Council decided to appeal the court decision, which was supported by both unions, the matter remained unresolved at the end of the year. In Birmingham the City Council stopped all street performance in 2025 largely because of the activities of other street users rather than buskers and entertainers. Campaigning activities around this such as a petition and demonstrations ensued and will continue. An event for street performers was held by Equity in Edinburgh during the Fringe.

There were some high-profile company failures in 2025 notably Manchester Pride which left performers unpaid to the tune of £70,000 after the event had taken place. Members were involved in making representations to the City Council to try to get them to provide financial support and some progress had been made on this. Also being put in place by the performers and the community were mechanisms to ensure that this wouldn't happen for the 2026 event. The success of the North West Drag Network led to interest in other areas to form their own networks such as in Brighton which would be progressed in 2026.

The campaign to retain the Bethnal Green Working Men's Club as a viable performance space continued throughout 2025. Meetings with Tower Hamlets Council progressed with the preferred option being that the Council acquire the building and lease it back to the community group to run the performance venue. This work will continue through 2026.

The Circus Network launched their 'Fit to Fly' guidance for working in venues such as clubs, restaurants and festivals to ensure performers work as safely as possible. Other resources were also developed to help with risk assessments and technical riders. The commercial circus field, a large employer of performers for the touring tented season, worked with Equity to lobby government about the 'Premier' visa system that the industry relies on to bring overseas talent to circuses. The system is being retained for the time being but still under threat of closure.

The Comedians' Network met regularly throughout the year and discussed issues of concern in the industry. The Edinburgh Fringe and Brighton Fringe were frequent topics as many members work at them. The Leicester Comedy Festival, being the largest dedicated comedy festival in the UK, was supported by Equity with backing for an event helping new comedians named 'Bridging the Gap'. Also provided was a workshop on contracts for stand up as part of the 'Beyond a Joke' series. Equity has agreed to work more closely with the Live Comedy Association and Get Off Live Comedy during 2026.

Equity's Professional Wrestlers' Network met during the year with some good activists coming to the fore. Some new promoters signed up to the code of conduct and dignity at work

policies. New wrestling promotions were visited by officials and organisers to see wrestlers in their workplaces.

In order to meet other performers in variety who don't generally have regular workplaces Equity Officials and organisers attended events, trade shows and festivals including: Blackpool Magic Convention; Edinburgh and Brighton Fringes for comedy, circus and cabaret; Hat Fair in Winchester for street performers; Moving Parts, Newcastle and May Fayre, London for puppetry; Santa's Workshop in Cambridge, Keeping it Live and Curtains Up showcases in Leicester, Blackpool and Seal Bay for singers and tributes. Open meetings were also held for some groups of performers such as children's entertainers.

Variety and Light Entertainment Council (VLEC)

Equity is a joint secretary to the VLEC along with the Entertainment Agents' Association. Other constituent organisations include 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 4.3% in October 2025 which was the prevailing rate of inflation for the reference month. The Choreographers' contract was negotiated to cover the next three years on the same basic terms with the rates to increase from January 2026 by 5.2%.

Variety Legal Claims

Equity's legal claims services for members is primarily used by variety performers who work freelance doing one-off and short-term bookings and is delivered by Equity's industrial and regional officials and organisers, occasionally using solicitors. Most claims relate to non-payments of fees and cancellations although advice is provided on a wide range of workplace issues. Claims that are not able to be resolved in correspondence are taken forward to the County Court or Employment Tribunal. Equity covers the court fees and other costs. In July 2025 the Ministry of Justice made some changes to court procedures making it more complicated for Equity to issue claims in the County Court on behalf of members. Discussions were ongoing with government at the end of the year and into 2026 to resolve the matter and make the process more streamlined.

In 2025 the Equity Officials covering the UK recovered a total of £163,392 which represented a total of 230 cases. There were also some additional cases handled by Equity's solicitors.

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

In April 2025, I concluded negotiations for the Equity/ITC Fair Work Approved Agreement (formerly known as the Ethical

Manager Agreement) for Freelance Directors & Freelance Designers and Artistic/Resident Directors, achieving for the 25/26 financial year:

- o 2.5% increases on headline fees.
- o 5% self-employed directors
- o 2.5% increase on weekly designers
- o 5% increase on AD weekly

We officially launched the Equity Outdoor Theatre Charter having soft-launched it in 2024. And I led on convening an Outdoor Theatre Summit for outdoor theatre producers using union agreements to meet and network, and for Equity to better understand the challenges in the sector and where activities can be in mutual interests.

I also led with Equity's Singer and Dancer Official, Lottie Stables, on an event pitched at opera companies and the benefit of using a union agreement and having management association support and a similar event aimed at dance companies.

Equity increased its organising and presence within the Immersive sector through successfully negotiating two collective agreements with key immersive producers – The Lost Estate and Inventive Productions.

Following more strategic action plan for Panto in 2024, we continued with a 25/26 action plan for panto including plans for visits, contract checks and interventions against problematic companies, with sophisticated mapping exercises and survey design (for 2026 roll out) to help with working out priorities and targeting problematic companies.

In the LPNP sectors, we successfully negotiated over 20 individual Equity Fringe Agreements, and we successfully negotiated over 20 Equity House Agreements, all reflecting within the terms and conditions, the industrial priorities of the union.

We increased links with National Minimum Wage Enforcement Teams and provided preliminary evidence that helped result in payments in total of approx. £30,000 to a number of performers (and members) who were historically engaged by M & M Theatrical Productions and had not received a NMW compliant salary during the rehearsal periods.

In April 2025, we reached an agreement with Mountview that student showcases as part of courses would not allow for seeking and using external performers without pay and they would, instead, better ensure that existing students form part of the showcases and could gain valuable experience as part of their education.

In June 2025, we conducted a 'know your rights' workshop for performers and comedians pitched for those who would be taking part in the Edinburgh Fringe.

We successfully negotiated our landmark pantomimes

agreement with Crossroads Pantomimes, the largest panto company in the world.

On top of the regular day to day work to support members gain important settlements and payments owed, we concluded settlements for over 56 Equity members in excess of £20,000 in relation to Little Lion Entertainment.

Industrial Official, West End/Central London – Hannah Plant

2025 saw a period of economic stability across London's theatre landscape, most concentrated in the West End, with reports of commercial producers increasing revenue and a slew of sold-out runs. The third year of the SOLT/Equity West End agreement was the inflation lock element, which saw the final year's increase set at 3.5% from April, in line with the 3% CPI figure published by ONS on 19 February 2025, plus the 0.5% agreed in 2023. In total, minimum rates of pay have increased by 22.19% since 2023, outpacing CPI in the same timeframe by 14.76%.

It was also the year we started the process of surveying our members ahead of negotiations for the next West End agreement. The West End survey was conducted in August of 2025 and received over 660 responses, down from 769 responses in 2022 but still representing an excellent engagement rate. Responder members were comprised of 83% performers and 17% stage management (545 to 115) which is broadly representative of our membership in the West End. The priorities flagged were pay, work-life balance, holiday entitlement, incapacity salary, improved family friendly provisions and relocation allowance, in that order, but the gap between pay and work-life balance (first and second priorities) was smaller than last time, indicating a slight shift in members' attitudes. Staff created a working party, formed of activists and West End Deps, to work together to analyse the results and create the claim, which was then ratified unanimously by West End Deps Committee, Stage Management Committee and Stage Actors Committee. The West End claim focuses on raising pay the most in the smallest sized 'Category C' venues where currently rates of pay are lowest, on improving work-life balance through shorter rehearsal weeks and greater holiday allowance and making workplaces more accessible via improved family friendly provisions. The claim was submitted to the management association, SOLT, in November, with negotiations beginning in early December and recommencing in 2026.

The West End Deps' motion to conference in 2025 focused on surveying and challenging the growing burden of creating social media content to promote productions, which members described as having exploded in frequency during the post-Covid era. In the survey, many members reported being asked to undertake onerous work to generate ideas for online content, including achieving the buy-in of busy colleagues, plus filming and editing said footage before submitting to a marketing team, occasionally only to have their ideas ignored. These are tasks historically undertaken by producers' marketing departments

but are now being asked of our members for no additional pay, or via the growing prevalence of 'Social Media Captains', paid at various negotiated rates. These survey results directly fed into the claim which seeks additional remuneration for said work at or above a fair, agreed minimum rate. The West End was also the starting point for a new Actor Musicians Network in 2025, which had its first Annual General Meeting in March, created a Code of Best practice for producers engaging Actor Musicians across all three collective theatre agreements, and grew to nearly sixty members by the end of the year.

Members at Shakespeare's Globe Theatre benefited from the second of a two-year deal which included an increase protected by an inflation lock, delivering the same uplift to rates of pay as in the West End. At the National Theatre the year was a tale of two halves, with the first portion focused on settling the outstanding claim from the previous year, which included reinstatement of overtime for stage management, a brand-new Swing fee and a decent co-production allowance, alongside 5% on all rates of pay. Once settled, the union submitted a purely financial claim for the three bargaining groups which was finally resolved in November at ACAS after protracted negotiations, resulting in a pay uplift for all Equity-grade workers of 3%. At Hampstead Theatre, negotiations also resulted in a pay increase of 3% despite challenging financial circumstances, and at the Donmar Warehouse, Equity staff successfully negotiated a 10% increase to rates of pay, a figure well above rates of inflation and which reflects a financially successful couple of years for the theatre.

Industrial Official, Singers and Dancers – Lottie Stables

2025 saw the start of the consultation process for the SOLT-UK Theatre Agreements which cover Opera and Ballet. This began with a consultation survey for the Opera Guest Artists Agreement – the most frequently used and referenced of these – in which members were asked about their priorities for the upcoming claim, which will be submitted in Spring 2026. Alongside the survey, efforts have been made to visit principal singers' workplaces during the rehearsal period, and to encourage increased membership, and increased engagement from existing members, in union activity and their terms and conditions.

Addressing the challenges presented by funding cuts to the arts remains a priority in Opera and Dance. Cuts to Opera companies, and management decisions about the allocation of the funds that they do receive, have resulted in reductions in work for both permanently employed and freelance members working as singers, dancers, actors, stage management and creative team. Equity continues to campaign on this issue, and both Opera Deputies Committee and Singers Committee met to support the Policy team in their submission to the Arts Council England review.

Elsewhere in the opera sector commercial companies have continued to show resistance to using Equity agreements, organizing efforts have led to increased member engagement

in this area including with performer and stage management members taking action to address contract issues. Where workplace access proven difficult, members were able to support the organization of off-site meetings to ensure those newer to the industry were informed about their workplace rights and the benefits of union membership.

2025 saw the new Singers Committee build on initiatives launched during the previous term, contributing to existing communications channels such as the quarterly singers newsletter and building on this with a new Committee Instagram. These channels have supported organising work by enabling the committee to share union updates and committee activity, as well as encouraging singers to get more actively involved in the union through networks and working groups. Several open meetings were held to continue the work of the Liturgical Singers Network, with the Liturgical Singers Working Group having now completed the draft of the charter ready to launch in 2026.

The "Standing Dance Companies Deputies Committee" was also launched at the end of 2025, with Deputies from across the national/permanent dance houses able to communicate with each other about their industrial priorities, with the intention that the committee will facilitate sector-wide approaches to industrial issues and political campaigns where appropriate.

At the Royal Ballet and Opera negotiations for all groups focused on recovering pay following cuts which occurred during the pandemic, and particularly prioritized protections the lowest paid. A house-wide increase of 3.6% was negotiated, but underpinned with a minimum increase of £1,440 pro rata for all meaning higher percentage uplifts for opera actors (5.64%), opera dancers (5.03%), and those ballet dancers in junior ranks. These negotiations also saw the introduction of an additional increment for first soloists in the ballet, enabling pay progression for those who remain at that rank for a significant number of years. For stage management, new 'acting up' arrangements were introduced to ensure that members are paid fairly at the level of work they are undertaking. The chorus secured a change to ensure a mid season break of one week each season (previously wording only required six days), limits on the number of consecutive split days which can be scheduled, and an additional uplift to the chorus vocal health and wellbeing allowance.

At Glyndebourne, a 3% uplift to rates of pay was agreed for the 2025 season. ENB dancers and stage management received a 2% uplift to all rates of pay from April 2025, the second year in a two-year deal following a 2024 restructure to pay progression. ENO received a 3% uplift to rates of pay for the 2025/26 season, which represented the final year in a three-year deal agreed when the industrial dispute was settled. Stage Management pay was restructured, with significant improvements made to ASM and DSM rates following industry bench-marking. Actor and dancer payments were also reviewed, with an uplift of £100 per week secured for those performing complex choreography throughout. Rambert implemented a pay freeze in 2025, citing financial challenges.

Recorded Media

Head of Film & TV – Cathy Sweet

This has been another busy year, with significant work focused on resolving production issues and enforcing the terms of agreements across film and television. Numerous ad hoc negotiations were also undertaken where productions required additional rights beyond those covered by the existing collective agreements.

A large focus for the Film & Television section this year has been the ongoing negotiations with Pact on both the Pact Equity Television Agreement and the Pact Cinema Films Agreement. Claims for both agreements were submitted on the 31st of May 2024. The key include:

- o Pay – increase on minimum fees. This also includes a review of rates for holiday pay, overtime, pensions and penalty for late payments is included in this.
- o Secondary payments – reform royalty and residual payments so that artists receive a fair share from exploitation of their work.
- o AI – establishing clear protections and regulation around the use of generative AI in production.
- o Casting – codifying self-tape provisions in the agreements to establish fair methods of casting.
- o Fair contracts – tackle the misuse of special stipulations used to undermine the agreement and ensure suitable hair and make-up provisions for all artists.

There are many other improvements that are being sought such as better travel provisions, better on-set access to meet our members on set, the introduction of a green rider, and minimum terms for choreographers and movement directors. The negotiations have been complex, lengthy and remain ongoing. There has been positive progress on issues such as hair and make-up provisions, special stipulations, self-tape provisions and some payment terms. However, negotiations on AI protections have been particularly challenging. After numerous meetings there have been some improvements from Pact but there are still some fundamental principles missing. A decision was made to run an indicative ballot for industrial action to demonstrate the strength of feeling of our members and to make it clear to Pact that they had to deliver on these red lines. The ballot reached a 75% turnout with 99.6% voting in favour of taking action to secure these much needed AI protections. Pact has yet to meet expectations regarding royalties and residual payments for television. An improvement in these payments are critical to address the global exploitation of our members' work, and our members are not receiving their fair share.

The staff in the section have worked incredibly hard organising members across film and TV to ensure that members are engaged in the work we are doing and that we have strong activists to lead on this member engagement and getting the Union's message out to working members. This has been done by holding open meetings, delivering dedicated political

education training days and arranging specific events on certain key issues. Efforts to improve processes have led to earlier and more frequent production visits, including increased attendance at readthroughs. This has given us the opportunity to elect deputies for the cast and has resulted in some inspiring outcomes with these deputies leading on collective action. A record number of 383 cast visits took place across film and television sets in 2025.

The Screen and New Media Committee and the Equity Stunt Working Group have provided valuable support over the year with the Pact negotiations and attended negotiation meetings with the employers.

Ongoing work has continued on the collective licence agreements we have in place with the BBC, ITV, Channel 4, Channel 5 and Sky to ensure compliance and that the deals we have agreed are set at the right financial level for the usage and number of hours of content being exploited.

Industrial Official, Television (BBC & ITV) – Natalie Barker

ITV

There is ongoing work to modernise the agreement which hasn't had an overhaul since 2007. It was anticipated that the draft agreement would be finalised and launched in July 2025 but that has been delayed due to unavoidable circumstances on ITV's side. The aim is now to finalise the Agreement in early 2026.

A pay claim for 2025 was submitted and settled following a ballot of members on all three casts working on the agreement: Coronation Street, Emmerdale and Hollyoaks. A 2% uplift on the minimum fees in the collective agreement was implemented from 1st January 2025.

At the end of 2025, the pay claim for 2026 was submitted and settled following a ballot of members. A 2.5% uplift on all financial items in the agreement was agreed effective from 1st January 2026.

Towards the end of 2025 we submitted a claim for the renewal of the collective license we have in place with ITV for VOD rights for in-license programming. The claim is for a substantial restructure of the deal as it needs to be flexible enough to accommodate the various ways ITV may exploit the VOD rights via ITVX. This is directly in response to new exploitations in 2025, on YouTube and the promotion of a number of ITVX branded titles on Disney+. The claim also includes a top-up payment to cover these additional VOD exploitations that were not envisaged when the original collective license was drawn up. We are requesting that ITV notify Equity of any upcoming VOD exploitation of in-license programmes on the ITVX branded services hosted on third party platforms. Negotiations will continue into 2026.

Deputies Committee: Continuing Drama

Equity's new committee for Deputies in Continuing Drama

launched in January 2025. The committee met four times in 2025 to discuss issues of common concern, share organising experiences and ideas, and how to campaign to defend continuing drama. The committee sent a motion to Conference calling on Council to support such a campaign. No committee members were free to attend Conference as reps and so agreed to invite Dawn Hope to attend to represent the Committee and propose the motion, which was supported unanimously.

The work of the committee has also included:

- o A workplace poster incorporating a new design and colour-scheme specific to continuing drama. The poster gives a clear and striking visual presentation of the benefits of membership and the intention is that it be used to support recruitment and retention discussions in workplaces.
- o After identifying being able to do other work as an area of common ground, the deps on the ITV soaps are taking forward a project to consult cast members and meet with production with the aim of increasing the cast members' ability to undertake other work and improving the process for making requests.

In 2026, the focus will be on recruitment across the casts and strengthening member engagement. We also hope committee members will take up the offer of bespoke training sessions.

Officials and organisers in the nations and regions, who have a continuing drama(s) on their patch, attend committee meetings regularly and we meet prior to committee meetings to develop and implement the agreed soap strategy. The Campaigns and Education Officer has also given support to the committee.

BBC Charter Renewal

Discussions started towards the end of 2025 on how to incorporate the Committee's campaign to defend continuing drama and our industrial demands into the policy work on BBC Charter Renewal. The Committee will be involved in this work as it progresses.

BBC TV

The negotiations on the BBC/Equity TV Agreement were concluded and members balloted. The revised Agreement was implemented from 1st April 2025 and includes provisions addressing dignity at work – with new commitments from the BBC relating to anti-bullying and harassment and, for the first time, a provision requiring the use of intimacy coordinators for intimate scenes. Minimum rates are increased by 10% for BBC in-house production, and a 13% increase is applied to minimum episodic fees and associated payments (including production day payments, overtime and fees for supplementary attendances).

The BBC TV Agreement covers performers working on in-house BBC Drama, Comedy, and Children's productions including Eastenders, Casualty, Doctor Who, and Silent Witness. It includes actors, walk-on and supporting artists, dancers, stunt performers, puppeteers and singers.

The improvements to pay, terms and conditions also include:

- o Self-tapes – acknowledgement of Equity's Self-tape Guidelines as industry best practice
- o Bullying & harassment – Equity's Statement of Commitment provisions codified in the Agreement
- o Environmental sustainability – commitment from Producer and Artists to reduce environmental impact of production
- o Equal opportunities: Access – access riders to be negotiated before the start of engagements
- o Penalties introduced for late payment of royalties by the BBC
- o Introduction of provisions for the engagement of minors (age 10 to school leaving age) with rates of pay no less than half the adult rates and entitlement to secondary payments

Rate increases for walk-on and supporting artists were negotiated separately to the main agreement and were applied in February 2024 and February 2025.

Provisions relating to dancers and stunt performers and coordinators will be addressed during 2026.

Discussions on provisions dealing with AI continue with both broadcasters.

The iPlayer collective license for BVOD (Broadcaster Video on Demand) was renewed on a two-year deal.

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.

BBC Singers

Equity agreed with the BBC that we would have joint recognition with the MU for ad-hoc freelance singers who are not covered by the MU agreement for the BBC Singers permanent staff. After conducting a joint survey of our members working as BBC ad hoc singers, Equity staff and reps worked with the MU and their reps to draft the terms of joint recognition and an agreement to cover the ad-hoc singers which broadly follows the terms agreed by the MU for BBC Singers. After negotiation meetings, the draft Agreement was submitted to the BBC at the end of 2025 and we await their response.

Working with the Industrial Official, Singers and Dancers, and the Singers Committee, we continue our efforts to organise the ad-hoc BBC Singers and undertake regular studio visits.

Industrial Official, Streaming – Liam Budd

As an Industrial Official, I have played a key role in progressing our negotiations with Pact as we seek to revise and improve the collective agreements covering film and television. Significant progress has been made in the negotiation room towards delivering on our core demands, including better pay, reform of secondary payments, stronger AI protections, fairer casting and

self-tape provisions, improved contracts, and recognition for choreographers and movement directors.

One of the key priorities and challenges for the union has been securing comprehensive AI protections. The union navigated a complex series of negotiations, which culminated in an indicative ballot on industrial action. This saw 99.6% of respondents voting in favour, with a turnout of 75%. As negotiations continue, we remain committed to securing the strongest possible provisions and hope to reach a resolution in the coming months.

Preliminary discussions have also taken place regarding negotiations with the major streaming platforms. The union's strategic objective is to secure new side-letter agreements with Disney, Netflix, and Apple Studios that deliver significantly improved residual payments for our members. We are ready to progress these negotiations once the Pact discussions have concluded.

The demand for hair and make-up equality is another key priority in the Pact negotiations. Black performers and other global majority members too often experience substandard provision in this area. Alongside seeking to address this contractually in the negotiation room, important work has taken place to raise members' awareness of the protections already available to them and Equity's role as a trade union. To mark World Afro Day, we launched new resources to help members understand their rights and the steps they can take when inadequate hair and make-up provision is provided. We also organised a screening of Fola Evans-Akingbola and Jordan Pitt's documentary *Untold Stories: Hair on Set*.

Developing our team's organising approach was a key priority for 2025, as part of ongoing efforts to raise members' expectations, centre workplaces within union activity, and support our industrial objectives. In 2025 a number of initiatives were introduced across the SVOD patch, including:

- o Pre-production meetings with producers to hold employers accountable, ensure union access to workplaces, and secure cast lists at an early stage;
- o Consistent email communication with members from first contact through to wrap-up conversations at the end of production; and
- o Wrap-up Zoom meetings to engage day players and identify potential new activists.

Improving both the quantity and quality of Equity visits was another key focus. With the invaluable support of our Assistant Organisers, we have increased the number of visits taking place at read-throughs, dance rehearsals, and stunt rehearsals. These visits provide important opportunities to elect Deputies and build workplace activism from the outset of a production.

This work, alongside broader organising efforts across film and television, has enabled the union to engage a wider pool of working-member activists, helping to shift consciousness and spread activism across workplaces. We have also seen

a new wave of Deputies emerge, with members increasingly taking ownership of their workplaces and successfully winning improvements to their working conditions.

Industrial Official, Film – Amy Dawson

The uptake of the Cinema Films Agreement ('CFA') grew significantly in 2025, with 20% more films registering in 2025 compared to 2024, and over 30% of those films registering directly with Equity rather than with PACT. The vast majority of films had a budget of over £3million, with 29 films registering as Low Budget (£1-3million) or Very Low Budget (up to £1 million) – equalling 19% of registrations. This shows that, although inward investment films in the UK is significant and the number of films being made on Equity contracts is increasing, lower budget British Independent Film is struggling.

There was an annual increase of 3% on the minimum terms in April 2025. This was agreed as an interim measure whilst the wider negotiations continue to take place in order to avoid the rates falling further behind inflation at a time where a significant and meaningful increase to the minimum rates are being sought. 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. Ensuring the CFA is strong and fit for purpose in an ever-changing media landscape is a key priority.

The re-negotiation of the PACT/Equity Cinema Films Agreement in conjunction with the TV Agreement continued throughout 2025, and building a key pool of activists to lead membership engagement and keep up momentum during lengthy negotiations was a priority. We were able to develop an industrial action ready membership with a strong network of activists by undertaking a considerable number of workplace visits, holding open meetings and events across the UK, and delivering numerous day-long Political Education Training sessions.

Our main priorities in the PACT negotiations are:

- o Increase in pay – the CFA minimum rates, once the use fees are stripped out, are disproportionately lower than other industry agreements both globally and nationally. We're seeking significant rises and a restructure of the agreements to ensure the fees are fair and proportionate
- o Improving Royalties & Residuals – modernising the agreements in order to ensure that the ongoing payments for use of films are significantly improved to reflect the changing market, with a particular focus on global streamers
- o AI Protections - Consent, control, compensation and transparency are key principles we are looking to establish in performer contracts
- o Self-Taping Provisions - introducing provisions related to casting and the use of self-tapes to provide much needed protection in this area. Codifying our guidelines/code of conduct into the collective agreement
- o Fair Contracts - fighting against the use of lengthy special

stipulations which undermine our collective agreements, and ensuring producers provide hair and make-up support of suitable standard and skill for all ethnicities and cultures represented with the possible use of expert consultants to assess these levels of skill

Alongside these key priorities, we have also sought to address travel provisions, introduce a Green Rider, push for an overhaul of terms and conditions for stunt performers and coordinators, move the pension provisions from a per film cap to a per week cap, introduce provisions for choreographers and movement directors, improve the quality of workplace visits, introduce a fit for purpose disputes procedure and ultimately address our members' safety at work by addressing turnaround times, overtime provisions and more.

The negotiations reached a key turning point at the end of 2025, with the Recorded Media department's first indicative ballot taking place. It became clear that negotiations on AI protections had reached a roadblock, and it was imperative to demonstrate the strength of feeling of the membership in order to attempt to drive up PACT's offer regarding AI protections.

With the extensive organising work that had been carried out throughout 2025 to ensure artists were mobilised and equipped to fight for the changes needed, the ballot reached a 75% turnout with 99.6% voting in favour of taking action to secure stronger AI protections.

Industrial Official, Audio & Games – Shannon Sailing

2025 saw a successful campaign against cuts to Audio Drama. Alongside the Writers Guild of Great Britain, Equity pushed back against proposed total cuts to radio drama output on the BBC. Although the cuts were not totally stopped, we managed to bring the BBC to a position of commitment to a regular radio drama slot on Radio 4.

Ambitious claims have been made to the BBC and ELT groups for pay negotiations which are both ongoing. The BBC Claim includes inclusion of provisions for minors, as the agreement does not currently cover minors. We are also making a bold claim to overhaul the Chorus and Solo singers rates which have not increased since 2007 to bring them in line with current inflation, a rate that reflects a 52% increase.

The development of a calculator for rates in ILR has been ongoing and we have continued to support members to push for Equity rates, in this area where our bargaining counterparts have reneged on a union agreement.

As Generative AI continues to threaten the voice industry, Equity has been pushing for AI provisions with individual engagers. We have had conversations with multiple engagers on what their provisions are and what Equity recommends. Monitoring, evaluation and checking over members contracts has become a key part of this role and seeking out unfavourable terms and advising members on how to push back on such clauses has

been vital.

Equity successfully resolved a dispute on the Archers regarding their expenses policy which was due to be unilaterally changed in a way that did not favour performers. Via the elected Equity Deputy we were able to organise the cast to successfully push against this and the expenses policy changes, before needed to resort to formal dispute proceedings or industrial action.

There has been a notable increase on casework that involving AI and illicit use of members data and voices. We have submitted multiple DSAR's to organisations holding members data to try and use this provision alongside UK copyright law in such casework. Multiple members have been represented by Equity for audio and video games case work including high profile cases like Gayanne Potter vs Scotrail, which remains on going.

We have developed relationships over the year with key players in the Audio industry including establishing regular meetings with the CEO of Audio UK and regular meetings with the Association of Voice Agents. As well as building our working relationship with SAG-AFTRA to show international support and solidarity on our videogames work. We have also met with the London Mayors office around London Games Week. We have also been involved in Video Games union organising research and mapping with Kings College London. We met with UKIE and discussed our recommended videogames rates and guidance opening discussions to bring them on board for collective bargaining.

Three 'How to Win in Videogames' events were held over 2025 bringing together members in videogames and offering them activist training and mobilising them to organise and take action. We have also held organising events for videogames across the UK including at the Games Museum in Sheffield.

We have attended multiple events to meet members and ensure Equity is a relevant voice at industry events across audio and videogames. These events include Develop Brighton (Games Conference), One Voice Conference, Great Voiceover Social and AI-Con Belfast.

Industrial Official, Commercials – Yvonne Smith

It has been a very busy and ground-breaking year in Commercials. For the first time for 30 years, we met with representatives from the IPA (Institute of Practitioners in Advertising) including the Director General from January 2025 to enter into a 6 month commitment of serious discussions with the aim of forming a new agreement for terms and conditions in the engagement of our members in commercials. The strategy which brought this about was the result of at least 2/3 years of work in researching, collating and bringing the practices of the advertising industry to their account and holding the employers to account. Our work has been predominantly in three strands: i.) industrial strategy to bring the IPA, brands and producers to the table for negotiations; ii.) organising commercials members

to feed into this work, let us know their terms and conditions, the most pressing issues for them and bring them together to actively support our industrial work and iii.) we have been progressing key work on creating a measurable and fair system of usage fees in calculators which we can recommend to our members.

The background to this is that there have been several years of plummeting usage fees, little rise in basic fees, oppressive contracts such as non paid exclusivity and work restrictions alongside an exponential growing in online and digital forms of advertising – 86% of UK ad spend was digital, worth £47 billion in 2025. Digital streaming TV has replaced traditional linear TV sets in people’s sitting rooms. Online, digital and out of home (digital screens at bus stops, travel hubs etc) advertising was simply not being paid by the ad industry, since the demise of the collective agreement in the 90s, they did not meet Equity to agree any measurement or decent fee system.

We continued work on our new Usefee system, incorporating online and digital recommended fees, as well as out of home usage based on a measurable system of impressions (eyeballs and ears on a digital device). We worked with a media expert to educate us on how advertising is bought, measured, and the value of a campaign to our members contributions, currently less than 1% on million-pound campaigns. Our members and agents have continued to feed into the new Usefee, which Equity now owns the domain for. A new Usefee and calculator for fees will be issued in early 2026 with on-camera fees to follow shortly and then international rates.

Equity’s discussions on a new agreement were interesting and both parties were engaged. However, many of our concerns regarding the appearance of fees agreed outside of Equity were not met by the advertisers. There was a lack of willingness to agree fees as the trade body felt that a free market was preferable. We had to agree to disagree and part of our concerns are that a genuine free market should be allowed to exist. We discussed the main topics that a new terms and conditions agreement between us should set out, including artists’ roles, AI clauses, a modernised template contract, declaration of advertising work, self tapes. Also, increases to basic shoot fees.

Crucially, in 2025, we have been engaging and working with our commercials members. They have been feeding into Usefee, sending us their worst contracts, fees and jobs as examples of bad practice and the industry standard levels. We held open meetings across the year to tell them what we were doing and listen to their views. We have launched a new Commercials network which is building into near 1,000 from under 50. We had a new Commercials Organiser for the first time, who started the work of organising more members. We starting to identify members we have done casework for, who we know work in commercials to form a specific group which can feed into our negotiations with the industry bodies.

We are met with the casting directors in advertising and production to produce a one-stop guide to AI clauses in commercials contracts and deals, appearing in early 2026.

Nations and Regions

North East Official – Dominic Bascombe

2025 began with a robust agreement in place with Bradford City of Culture that ensured involvement with trade unions on workers rates of pay and rights during the year long event. Unlike previous MOUs, the Bradford agreement with the culture and creative unions established clear mechanisms for addressing difficulties and we were able to utilise it on a number of productions that faced challenges. The MOU also directly led to workshops for freelancers in the cultural sector where we explored contracts, rights at work, and organising in the sector. The workshops took place in Bradford, Wakefield and Halifax.

We continued to initiate and renew house agreements across the region including with Concrete Youth, Brutish Theatre Company, Electric Press and others.

A number of talks were instigated with other mid and small scale producers with an intention to get onto ITC membership or an Equity House Agreement.

Our political engagement in the region continues with branch members sitting on many local trades councils, but also with devolved authorities where we have relationships including the Combined Authorities in the North East, York and North Yorkshire, and South Yorkshire.. We also participate in the Mayor of West Yorkshire’s Culture, Heritage and Sport Committee in an advisory role. The Conservative Mayor leadership in Tees Valley and Reform leadership in East Yorkshire has meant that there is no relationship between trade unions and those two combined authorities. This is something we continue to chip away at through the regional TUC body alongside other trade unions.

The regions’ four branches continue to function well, providing an opportunity for members to connect geographically. Following the annual meetings, all branches have new committee members focused on prioritising campaigns in the region.

Many thanks to all of the branch committee members.

Whilst there has been a small reduction in the number of claims for late or unpaid fees, there has been an uptick in the number of hearings in the courts after some years of delays. We have had claims heard in the County Court and Employment Tribunals. We have also experienced frustration with group claims against companies that have gone into liquidation making it virtually impossible for any monies to be recovered. These have included liquidations of Sneaky Experience/ Curious Yellow Ltd and Anything Theatre Company Ltd. Both of these have left dozens of performers out of pocket, as well as members of the public unable to claim refunds for cancelled shows and commercial business premises that were left unpaid.

In 2025 we won £12,496.61 for members through pre action

letters and the small claim courts.

Branch members have been active in raising concerns around the February 2025 closure of Square Chapel Arts Centre in Halifax. In the spring, an Equity petition was launched opposing the closure and a public meeting had over 100 attendees, showing real local enthusiasm for the reopening of the venue. We have lobbied Arts Council England and Calderdale Council to re-open the venue. The local MP Kate Dearden has also given her support.

The deps at Northern Ballet continue to provide sterling service to members, advocating on their behalf and addressing local concerns. There remains a 100% density of dancers. Changes to the stage management team has brought new potential members. My thanks to the deps Amber Lewis and Antoni Cañellas Artigues.

At Opera North, the deps Amy Freston and Dean Robinson also continue to support members. We began work on a brand new agreement to cover stage managers at ON and are close to having this signed off.

Talks began with the company members and management at English Touring Opera as they begin the transition to being based in South Yorkshire. This is building on the excellent work of Lottie Stables towards moving them onto a trade union agreement.

At ITV, we continue to work with Equity colleagues on a renewed soaps agreement. There have been challenges to the cast recently as ITV has sought to change and reduce the number of episodes and performers in each episode. Many thanks to the deps Zoe Henry, Mark Charnock, Nicola Wheeler, Ash Palmisciano, and Rosie Bentham.

Equity continues to represent members through participation in the newly merged North East, Yorkshire and Humber TUC and we retain our seat on the executive. Many thanks to members Joel Heyes and Leah Brotherhead who represented Equity at the regional TUC AGM in York.

We continue to be heavily involved in the TUC's Creative and Leisure Industries Committee. Many thanks to Pete Keal for his longstanding leadership in the CLIC and creation of the annual Cultural Manifesto.

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

Student talks were delivered at a number of educational institutions across the region.

And finally, special thanks to the Regional Organiser Fiona Tobin who has traversed the region on visits, branch meetings and various events.

East and South East Official – Iain Croker

2025 was another strong year for the East/South East region. Membership continues to grow – we peaked at quarter 4 with around 11,300 members across six energetic and active branches. Each branch has held regular meetings, invited speakers, and organised open meetings, coffee mornings and workshops. Elections took place towards the end of the year; we said goodbye to some experienced and wise faces and welcomed some new and exciting ones. I could write an entire report on the work of our branch activists alone. If you've never been to a branch meeting, make this the year you come along.

At the Regional Meeting in March, chaired brilliantly once again by Hywel Morgan, two motions were carried to Conference in Derry. A delegation from the region attended, fully engaged and witnessing the democratic process of shaping union policy in action. Old acquaintances reconnected, new friendships were formed, and we returned to the East/South East reinvigorated by the hospitality of our comrades in the north of Ireland.

On the industrial front, around £14,000 was recovered in unpaid wages and fees for variety members and other performers. A tribunal claim for worker status has been lodged against a film production company. While we've had considerable success establishing worker status in theatre, we have yet to secure the same clarity in film. This case will be an important one to watch.

Not everything goes our way. We lost a worker status tribunal against Cambridge Shakespeare Festival, despite the circumstances being materially identical to a previous case we won. The law can be unpredictable. At the time of writing, we await a decision on whether an appeal will proceed.

In October, the region held a Variety Conference at Guild House. Variety Councillors Stephanie Greer and Dan de la Motte led a lively day of workshops and debate with the region's variety officers. Dan also gave us a taster of his much in-demand queer history tour of the West End. The day closed with one delegate saying, "It was fantastic – we should do this every year." Watch this space.

Between us Matt and I visited members in over 170 workplaces in the region, which we believe is more than ever before. Some highlights were meeting members at Brighton Fringe, INK Festival in Halesworth, and visiting an in-house production at the Marlowe Theatre in Canterbury for the first time. We are always keen to be more present in workplaces around the region across the whole industry, so please get in touch if you would like an Equity visit to your workplace.

Towards the end of the year Matt and I visited over 50 pantomimes across the region (oh yes we did...). Two new interim agreements were secured after members raised concerns, with producers committing to work with us ahead of the next season. There remain areas of concern, particularly long hours and missed breaks, especially for stage

management. We are already planning for Christmas 2026, with more visits and stronger engagement.

Overall, 2025 has been a year of steady progress and growth: rising membership, money recovered for members, new agreements negotiated, and members supported in their workplaces across the region. A big thank you from Matt and me to colleagues across Equity – it really is a team effort – and to our tireless activists in all six branches who make the work possible.

Scotland Official – Marlene Curran

In March, BBC Scotland announced its intention to axe *River City*, Scotland's only continuing drama. Equity responded immediately, being present when the news was delivered to cast and crew at Dumbarton Studios and launching the Save *River City* campaign within 24 hours, calling the decision "shortsighted" and "a disaster for Scottish television." Public and political support grew quickly. Our petition received over 10,000 signatures in its first week and later surpassed 12,000, demonstrating the scale of concern across Scotland. MSPs Neil Bibby, Jackie Baillie and Pam Duncan Glancy visited the set to offer support, meeting directly with members to hear their experiences and understand the impact the cancellation would have on the creative workforce. At Equity's Scottish Annual Meeting, Cabinet Secretary Angus Robertson voiced concern and committed to working with us to protect Scotland's screen sector.

On 24 April, a motion led by Neil Bibby MSP gained cross party support from SNP, Labour, Conservatives and Greens, watched in person by *River City* cast members and Equity activists. This broad political backing was significant, showing that the cultural, economic and social value of the programme was recognised across Parliament. Days later, Equity held a rally at the STUC Congress with backing from supporters across Scotland. At Equity Conference on 10 May, members unanimously backed a motion calling on the BBC to revisit its decision, maintain jobs and training pathways, and ringfence the £9m production spend for Scottish talent. Cast members Joyce Falconer and David McGowan spoke passionately about the importance of saving Scotland's only homegrown continuing drama, reminding delegates of the show's role in providing long term employment and representing working class Scottish communities.

Holyrood's Culture Committee then took evidence from Equity's General Secretary, President Lynda Rooke and actor Frank Gallagher. MSPs said the replacement dramas were "no replacement for the content offered by *River City*," warning the BBC was "turning down the voice of Scotland" and committing "cultural vandalism." Their intervention demonstrated just how seriously Parliament viewed the cultural loss associated with the decision. BBC Scotland executives were later questioned on Fair Work, loss of stable employment and reduced Scottish content. MSPs challenged why more expensive replacement dramas would deliver fewer hours of programming.

Despite collective effort, BBC Scotland confirmed filming will end in April 2026. Scotland has never seen a campaign of this scale, demonstrating the unity of our members and the wider creative community, and it remains a defining example of the importance of organised action.

Scottish Opera Chorus: Organising and Worker Status Campaign

Significant progress has been made regarding Scottish Opera's freelance use of chorus members since derecognising Equity in 2005. With Deputy Rachael Brimley's support, membership increased by 21, taking Equity coverage to over 60%. Equity met with the company several times, presenting evidence that chorus members should be recognised as workers. After delays and external legal advice sought by the company, two members submitted tribunal claims via ACAS. Before tribunal, Scottish Opera settled and accepted Equity's position: chorus members are workers and entitled to holiday pay. Holiday pay has been in place since December 2025 and extended to dancers. Members have seen a 12.07% increase in overall rates, ending 20 years of underpayment – a tremendous and hard fought win!

Scottish Ballet

The National Official for Scotland negotiated a two year agreement with Scottish Ballet in a challenging funding climate.

2025/26: 3% pay increase and an extra week of annual leave, now permanent (six weeks total)

2026/27: 1.5% pay increase

National Theatre of Scotland

NTS initially offered a 1% increase, which Equity declined. The National Official for Scotland secured a 3% increase for 2025/26.

With no increase in Scottish Government funding for National Performing Companies, this is a strong result and reflects constructive negotiation.

Scottish Trade Union Congress (STUC)

Members of the Scottish National Committee, along with Scotland's Councillor, attended the Scottish Trade Union Congress (STUC) in April. Equity played an active role throughout Congress, moving a motion highlighting the safety concerns faced by many women and LGBTQIA+ workers in the performing arts who regularly deal with late night travel as part of their working lives. The motion emphasised that risks for these workers are increased due to the lack of adequate, safe and affordable public transport at night.

Seconded by public services union UNISON, retail union USDAW and the rail union RMT, the motion received the full backing of Congress.

Additional Updates

Lyndsey Wallace began as Equity's Organiser/Assistant for Scotland on 1 May 2025. She continues to visit members

across theatre, film and TV, variety, comedy and drag, while expanding visits to holiday parks and storytelling events.

The Glasgow Office secured thousands of pounds for members from variety venues, unpaid TV and voiceover work.

The National Official represented three members facing disciplinary action; all remain in post with no further action taken!!

South West Official – Kye Dudd

Campaigns

BOTTLE YARD STUDIOS – ANTI-PRIVATISATION

The union led a successful campaign against the proposed privatisation and sale of the bottle yard studios.

The Bottle Yard Studios are the only UK film studio to be owned by a local authority. The union repeatedly expressed concerns around the effect the sale would have on jobs and the local economy, as well as the loss of value to the public purse and council tax payers.

The Bottle Yard is a creative and economic asset locally, providing good quality employment for creative workers who live in Bristol and the South West. Data from the Bristol Film Office shows the economic impact of filming at Bristol locations and The Bottle Yard Studios rose 55% in 2024-25 to £46.6 million.

After months of campaigning and lobbying, in what was a team effort between the local branch and union headquarters Bristol City Council pulled the proposed sale.

STOP THE CUTS – BRISTOL CULTURAL INVESTMENT PROGRAMME

The union led a successful campaign against the proposed 100% cut to the Bristol City Council Cultural Investment programme.

The Cultural Investment Programme is an annual £635,000 budget which is mainly used to provide small grants to creative organisations in Bristol, the removal of this funding would have had a devastating effect on Bristol's cultural ecosystem and work opportunities for Equity members.

The U-turn came after an organised lobbying effort from the local branch responding to the budget consultation process, in person questioning at key council public meetings and behind the scenes efforts.

Cast Visits

A total of 61 cast visits have been carried by the regional official including 15 recorded media cast visits and 46 live performances visits. Examples of productions visited in recorded media include Rivals, Father Brown, The Crow Girl and Treasure Island. In Live Performance Forever Young (Exeter Northcott) Dick Whittington (Theatre Royal Plymouth), Grace Pervades (Theatre Royal Bath) and Macbeth (The Tobacco Factory).

Industrial issues

The Brewhouse in Taunton moved on to the ITC agreement and are now offering ITC/Equity terms and conditions on their productions.

Negotiating are taking place with the Redgrave Theatre on bringing them under a House agreement or under the ITC agreement for in house productions.

Discussions have taken place with the Minack theatre regarding signing the Equity outdoor theatre charter.

South West TUC

A full Equity delegation will be attending the South West TUC conference 2026.

The union had a good presence at the Tolpuddle Festival 2025 including a stand, Equity president Lynda Rooke was invited to speak on a number panels and a coach was organised with good attendance on the Sunday march.

Bristol & The West of England Branch

BRANCH ELECTIONS

A total of eight valid nominations were received for this year's branch committee election. Six nominations were received from Bristol and two were received from the West of England. This meant that The West of England failed to meet the threshold to operate as a standalone branch and therefore continued to operate as a reserve Branch with Bristol. A member was subsequently co-opted to the Branch committee after the election to take the branch committee up to the maximum Nine members.

BRANCH MOTIONS

A branch motion on the subject of local government arts funding was submitted to equity conference 2025 and then remitted to equity council. A motion on the subject of unpaid work has been submitted for consideration at the regional meeting for the 2026 equity annual conference motions process.

VARIETY

The branch variety officer has introduced 'Variety Voices Green Room' a monthly online gathering for all variety members to share experiences and support one another. It provides a dedicated space to seek advice, share concerns and foster unity amongst variety members working in the region.

Devon, Cornwall & Wessex Branch

BRANCH MOTIONS

A branch motion on the subject of medical role play was submitted for consideration at the 2025 regional meeting as a potential conference motion. This was not selected to go forward and was subsequently considered by Council. A motion on the subject of organising and recruitment in holiday camps has been submitted to the regional meeting a candidate for Equity conference 2026.

BRANCH ELECTIONS

A total of nine valid nominations were received for the branch

committee elections. Seven nominations were received from the Devon & Cornwall branch and two nominations were received from the Wessex Branch. This meant that Wessex branch failed to meet the threshold to operate as a standalone branch and therefore continues to operate as a reserve branch alongside Devon and Cornwall.

Wales Official – Simon Curtis

The financial pressures facing the arts and creative industries in Wales continued into 2025, with organisations across the sector still grappling with the consequences of reduced public funding and structural change. Against this backdrop, the union continued to represent members through negotiations, policy engagement and campaigning across the sector.

A major focus of the year remained Welsh National Opera (WNO). Following the industrial mandate secured from members in 2024, the dispute continued into early 2025 with members renewing their strike mandate in March and continuing action short of strike while negotiations progressed. The company initiated a compulsory redundancy process as part of its restructuring plans, which created significant uncertainty for members. Through continued negotiations with the company, the union secured a new Chorus House Agreement which was implemented in August 2025 and formally concluded the trade dispute. The agreement established a new framework for the employment of the chorus at WNO and secured a long-term settlement for members following a challenging period for the company and the wider sector.

The union continued its engagement with the cast of *Pobol Y Cwm* in relation to their Framework Agreement with BBC Studios. Dialogue with members and the production ensured continued oversight of working conditions and contractual arrangements as the series continues its long-running production.

Negotiations also continued with Teledwyr Annibynnol Cymru (TAC) and S4C regarding revisions to the Equity Television Agreement. Following the submission of the union's claim in 2024, discussions throughout 2025 focused on improvements to minimum rates, pension contributions, holiday pay provisions and protections around the use of Artificial Intelligence. As part of the negotiations an interim 7.5% increase in minimum fees was secured from July 2025 while wider discussions continued around digital rights, distribution models and long-term contractual reforms.

Alongside industrial negotiations, the union also continued its engagement with Welsh Government and sector partners on workforce issues. Working alongside TUC Cymru and other partners, the union supported the establishment of the Arts, Creative and Media Social Partnership Forum. The forum is intended to provide a structured mechanism for engagement between Welsh Government, employers and trade unions on employment conditions, workforce sustainability and skills across the creative industries. The first meeting of the partnership

was held in December 2025.

Policy work also continued through collaboration with the Office of the Future Generations Commissioner for Wales on the development of guidance for public bodies on working with cultural freelancers. This work built on discussions that began during the pandemic around the Cultural Freelancers Fund and aimed to provide practical guidance to public organisations on how to engage freelance creative workers in a fair and sustainable way.

The year also saw developments in the theatre landscape in Wales with the launch of Michael Sheen's Welsh National Theatre. The union engaged with the organisation at an early stage, securing an agreement covering research and development projects and holding discussions regarding the organisation's potential membership of UK Theatre.

Member engagement and sector presence remained an important part of the union's work during the year. The union attended the Machynlleth Comedy Festival and the Aberystwyth Comedy Festival for the first time, using these opportunities to meet performers and producers working within the comedy sector and to explore opportunities for future organising work in this area. Initial scoping work was undertaken with the aim of developing further activity in the comedy sector during 2026.

The union also attended the National Eisteddfod in Wrexham, spending a week on the Maes engaging with members and the wider cultural sector. As part of this, Equity joined with other creative unions for a takeover day on the TUC Cymru stand, highlighting the importance of fair work across the arts and creative industries.

The union continued to support wider trade union activity during the year, including attending Pride Cymru and marching alongside TUC Cymru as part of the broader labour movement's commitment to equality and inclusion.

Looking ahead to the 2026 Senedd elections, the union also began early engagement with political parties around manifesto commitments affecting the creative sector. Working with the Welsh National Committee, initial work began on developing the "Culture is Work" policy platform which aims to highlight the importance of recognising creative labour as work and ensuring fair pay, protections and sustainable careers for those working in the sector.

Finally, collaboration continued with sister unions through the CULT Cymru project funded by the Welsh Government Union Learning Fund. The partnership between Equity, the Musicians' Union, BECTU/Prospect and the Writers' Guild continued to support training, skills development and wellbeing initiatives for creative workers across Wales.

Northern Ireland Official – Alice Adams Lemon

The Northern Ireland Committee (NIC) was elected for the

2025–27 term following a contested ballot. Both Lagan & East and Foyle & West Branches elected new Committee members at their respective AGMs. They have undertaken union training and have begun convening branch meetings to support local organising. Northern Ireland members also continue to contribute to national structures, with representation on the Directors and Designers Committee, Women’s Committee, Class Network, and Equity for a Green New Deal.

The Lagan & East Branch co-opted Paula Clarke as an ongoing Committee member following her contribution to the Saturday evening event at the Derry Conference. Branch membership has increased from 359 at the time of the 2025 report to 362 at the time of writing.

Following their 2024 motion, Foyle & West Branch welcomed NI’s locally-created national banner, which was unveiled at Derry Conference and subsequently used in a demonstration supporting Echo Echo Dance Theatre Company following cuts to its Arts Council funding. Branch membership increased from 80 to 86 during the reporting period.

At present, there are 11 in-house agreements and two director agreements in operation in NI with current negotiations with a significant provider and a high-profile arts centre ongoing. A 6% pay increase was secured for employed Stage Managers at the Lyric Theatre Belfast. A new Deputy has also been welcomed within that workplace.

During the calendar year, £12,169 was recovered on behalf of members living and working in Northern Ireland.

A range of union events and activities took place during 2025, supported by Equity colleagues, including a Deputy training session; a PACT-focused event accompanied by campaigning to promote the use of Equity Film and TV agreements across the island of Ireland and petition; a Resist The Cuts evening at the MAC Belfast following a successful Panto campaign; and a dance mixer event to support networking within the sector. The Official participated as a panellist on freelance working at the Belfast Media Festival, and Shannon Sailing spoke at AICON Belfast. The Belfast Lord Mayor attended the 2025 National Meeting and highlighted £10,000 in council funding to support Equity’s Safe Home campaign in the city.

Committee members represented Equity at the Irish Congress of Trade Unions Women’s Conference and Biennial Conference. Activists maintained a visible presence at the Belfast International Film Festival, Belfast Media Festival, and Pride events in Foyle, Belfast, Ballymena and TransPride. Members also participated in a residential political campaigning weekend and in a PACT working party. The Councillor spoke at the launch of the SDLP arts policy.

The Official continued a programme of workplace visits to live productions and to film and television sets, including productions based in the Republic of Ireland. Discussions remain ongoing with Irish Equity regarding the use of PACT agreements, where appropriate, across the island of Ireland.

Information sessions were delivered to first-year students at Ulster University’s Magee campus, and a first-year student has since been nominated as Student Deputy. Relationships have also been developed with Northern Regional College and Queen’s University Belfast, where the 2026 National Meeting will take place.

The Official continues to represent Equity on the APPG for the Creative Sector and has been re-elected as Chair of the ICTU Arts and Culture Committee. Correspondence was issued to the Communities Minister in relation to public comments on arts funding and Drag Storytime artists working in libraries. A subsequent meeting was held with a senior civil servant, attended by the Official and the Northern Ireland Committee Chair.

Although we had welcome confirmation of a small increase of funding allocations for Arts Council Northern Ireland in 2025, Resist The Cuts will be revisited in time for local elections 2027.

North West Official – Karen Lockney

2025 marks the first full year that the current NW team has been in post – with Karen as Official and Kirsten as Organiser. Together with our fantastic members across our 3 branches, and our NW Councillor Victoria Brazier, we hope we have made a strong impact on Equity’s work in the region and laid firm foundations to take us forward with meaningful industrial strength. At the start of the year, we welcomed members to the opening of the new Northern office and this was such a lovely day- eating burritos and hearing from members as to how they would organise their branch if it were a festival. Creative drawings were made, exciting ideas were exchanged. This is the sort of lovely member-led energy which sustained us across the year, and we are very grateful for that.

Our highest profile work this year has been organising members in Manchester’s Gay Village, specifically around Pride. It was in August 2024 that we first visited workplaces in the Village, trying not to get mistaken as tax inspectors -joke comments that were made one time we had a clipboard, since ditched! Kirsten has led on visits on the ground, and across 2025 we have been accompanied by many branch and staff members, including the GS and Stanley, dogs welcome of course. Alongside this we developed our Drag Network. The upshot of this workplace organising was that when Manchester Pride went into liquidation, we were in a strong position, forming a Dispute Committee and providing immediate support. We put out a call to those owed money and have 50 performers owed £70k on record in total. We have persistently held Manchester City Council to account to get performers paid for work done. We launched a petition and this plus associated media comment got us to the table with Council leaders in November. Sadly, their promises are yet to bear fruit and we continue to pursue this campaign. They did pass a motion promising to work with Equity, and we are holding them to account on that. The efforts of our members, now much more strongly organised, have meant that we have secured a Memo of Understanding with the new Manchester Village Pride CIC to sign a ground breaking

union agreement for Pride 2026, the first of its kind in the UK, and we are working with MCC now for other events to follow suit. It must be noted that the Pride work is a fantastic example of Equity's teamwork – we have had support from Variety Organiser Nick Keegan, and from the Comms and policy teams, from Campaigns Officer Gareth Forest, plus amazing support from GM branch.

Whilst large campaigns continue, the backbone of our work remains undertaking workplace visits across live performance and recorded media, including variety. We both comfortably exceeded our visit targets and in 2025 we conducted 213 visits between us. We would not want to single out any one set of visits as being more significant than others, but it is worth mentioning that we put considerable effort into increasing our panto and Christmas visits, where contacts in the region had weakened due to staffing changes, and we were proactive in building new relationships and getting access to new venues. From pretty much a standing start, we secured 34 visits and from those we are now following up on a number of claims and developing conversations for house agreements with 3 companies. We also undertook student visits to core Higher Education institutes in the region. To give a flavour of our workplace visits these ranged from big budget shows such as House of Guinness to drag bars, from Shakespeare to Blackpool Magic Convention, from Corrie to summer park shows. Kirsten started to scope out the holiday park sector, Karen attended the Creatures Comedy Festival and merch was given to all comics performing. She also ran Know Your Rights workshops for this festival and for Manchester Fringe. Our region stretches from the Welsh to the Scottish borders, on this side of the Pennines, and if there are members are working anywhere in that region, we will want to visit their workplace.

We have worked hard to ensure we understand the needs of different sectors of our membership. We held an event at Liverpool Everyman for stage managers across the region, and for designers at HOME Manchester, both in collaboration with Charlotte Bence and with relevant committee members. There will be follow up events this year. We also held a very well attended PACT event to raise awareness of the negotiations and encourage members to sign up to the campaign aims. This was a vibrant, powerful evening in Manchester's Northern Quarter, and we welcomed along Film Official Amy Dawson. We enjoy welcoming staff from Guild House to up North and appreciate their support.

We are lucky to be welcomed along to most branch meetings, which is a fantastic opportunity to get to know members and help organise around campaigns and industrial outcomes. We had an incredible delegation to the 2025 Conference, numbers boosted by NW members who contribute powerfully to committees. We were so proud to see 3 NW members awarded Honorary Life Membership and this was a perfect reason to celebrate together in the fine establishments of the wonderful city of Derry. We also had the only 2 committee elections in the union in GM and M&C branch, which we see as a positive sign of member engagement in the region.

A foundation of our work is to ensure that our industrial focus is strengthened by political education and activism in line with wider Equity policy. We delivered the TUC's training on Fighting the Far Right, work that is continuing now through branches. We attended the political education member residential at Wortley Hall, and supported a strong NW delegation at The World Transformed event in Manchester. We are determined that Equity takes its rightful place among the labour movement in the region and Karen now attends the TUC Regional Executive and is Chair of their Cumbria Forum. We have 4 members on TUC regional equalities committees, and we attend TUCNW Conference for the first time in a few years and member Shenagh Govan moved a very well received motion on working class entry to the arts. This is a subject close to our hearts and will form an important part of our work in 2026. We also attended Durham Miners' Gala with members and had a great day marching behind the Equity national banner. With members, we had a presence at International Workers' Memorial Day in Manchester, and at several protests and demonstrations in relation to Palestine and counter protests to anti immigration marches. GM branch has affiliated to GM Trades Council.

2025 was a busy year where we got into our stride in the region, working with members in workplaces and branches to build relationships, campaigns and engagement. We feel we are only just tapping the potential of Equity's industrial strength in the NW region and we are excited about the year ahead and working with our incredible members from our 3 branches.

Midlands Official – Ian Manborde

During the year the elections for the Birmingham & West Midlands (BWM) and East Midlands Branches (EM) branches were held and we were successful in electing a full body of branch officials for each. Both the BWM and EM branches were well represented at Equity conference in 2025. Just as welcome to the BWM and EM branch elections was the election of a new body of branch officials for the new Black Country and Staffordshire branch (BCS), which had previously been part of the Birmingham & West Midlands branch. All three branches had a dedicated programme of activity including campaigns against the closure of local theatres, organising activity to draw in younger members and activity that supported the professional development needs of members. The regional council member, Tonia Daley-Campbell, attended branch meetings, and was active in sharing details of her work via a dedicated newsletter shared to all regional members.

Ian undertook contractual settlement case work and ran legal claims to recover non-payment of fees to members totalling £22,255.52. This is a significant increase in the figure achieved for 2023 of £17,359.38 and helps support the region's organising priorities, particularly in respect of Variety members, with a notable success in drawing a wider group of drag artists into union membership. Ian undertook a considerable body of work representing members in grievance, disciplinary and other form of meetings where representation was required by members.

Important, on-going work was undertaken where members were unpaid for work undertaken in a situation where the producer had become insolvent. This work included the Halloween Scare Fest in Hereford involving a significant number of Equity members, and a large body of ancillary workers. The scale of the losses incurred by the Fest workforce was such that the work of Equity was reported on by the BBC regionally.

Ian visited 78 casts in theatres, rehearsal rooms, venues, pubs, clubs, studios and locations across the Midlands. A particularly important approach adopted here was to ally visits to theatres and venues where Equity had no existing industrial relationship with a producer, and on the basis of securing the adoption of a house agreement. On this basis Equity was able to secure new house agreements with leading industry companies including PNP Events Ltd., who, amongst other activity, deliver the Polar Express Christmas experience across several sites in the UK.

A very successful regional meeting was held on 26th March at Fazeley Studios in Birmingham with over 40 members attending. Guest speakers included Paul Fleming, General Secretary, and Carlette Norwood, artistic director of the Birmingham Black Box Theatre. The BWM and EM branches collaborated on a joint motion for Equity conference, which was adopted, focused on a demand for a fair, equitable share of the BBC's nations and regions funding allocation.

Ian attended the Leicester Comedy Festival launch event and the Festival Gala Preview. During the festival, he visited comedians performing at venues across the city, and as part of the region's focus on supporting variety artists.

Through Ian's representation of Equity on the Midlands TUC CLIC (Culture Leisure Industries Committee) the union is able to represent members' interests in important strategic activity across the region. On this basis activity included that to support the promotion of the Midlands as a base for screen industry filming and post production.

Student talks were undertaken at universities, colleges and academies across the Midlands including Coventry University, BOA, Elmhurst Dance School and Birmingham Conservatoire.

From September 2024 the Midlands region had a new operational base and office at the Custard Factory in Digbeth, Birmingham's cultural quarter, and this proved during the year to be a significantly important base to undertake Equity's regional activity.

The Midlands Official Ian Manborde was assisted by Vijay Shah, Midlands Organiser.

Indirectly Industrial

Head of Membership – Sam Fletcher

During 2025, the Membership team focused on improving member experience, and resolving outstanding operational issues, while supporting wider organisational priorities.

Automated testing was introduced across the online membership journey, including joining processes, to improve reliability and reduce errors. Issues preventing some graduates from upgrading to full online membership were resolved, and problems with payment transfers between Pay360 payment system and the CRM (Membership system) were rectified, with payment references now visible across both systems.

Financial accuracy and reconciliation were a major focus. Credit card payment reconciliation between the bank, Pay360, and the CRM was successfully achieved in collaboration with Finance. Outstanding unearned payments were reconciled, CRM refund issues were resolved, and record-keeping accuracy improved. Data reporting capabilities were enhanced through the adoption of Power BI, supporting clearer oversight and analysis.

Significant progress was made on understanding the requirements of unions systems for the future. With several internal discovery and feedback workshops held with staff across the organisation. Following those held with the membership team a comprehensive set of membership requirements was produced and all the processes fully mapped to inform development.

Operational processes across the team were further strengthened. A new protocol was implemented to ensure all members are approved by Council, with clear communication managed through the CRM. Following this Member's communications and experience were reviewed extensively. All new member and renewal communications were assessed in partnership with the Communications team, resulting in revised onboarding and renewal materials scheduled for release in the New Year. Membership email templates and FAQs were also updated. Work continued to improve joining, rejoining, and renewal journeys on the website, with enhancements planned for launch in the New Year.

Insurance provision for members was renegotiated and renewed under a three-year agreement at a competitive rate, following a higher-than-expected loss ratio in the first year. Queries relating to changes in stunt insurance were addressed, and members' insurance policies were successfully renewed. A new process was also introduced to review third-party discounts available to members, with all existing discounts evaluated.

Member welfare administration continued to evolve. The funeral benefits process was updated and fully integrated into bereavement support under welfare grants, while redundant paperwork was securely disposed of. The welfare grant

process underwent further improvements, and updated sources of support now include information on Denville Hall and Brinsworth House.

Data quality and member records were prioritised throughout the year. The primary professional area is now recorded for 13,768 members. Data cleaning focused on students and graduates without course end dates, supported by targeted mailings requesting updated information. Engagement with Life Members continued, with 272 contacted and 136 responses received to date, alongside ongoing efforts to collect missing details such as dates of birth.

The Membership team also contributed to wider organisational projects. Between March and June 2025, membership staff supported the Live Performance team by researching and documenting creative teams behind more than 445 UK productions staged since January 2023. Collaboration with the Variety Live Performance team led to the development and streamlining of a new process for circus performer membership applications.

Operational capacity was strengthened through the implementation of new telephone systems, enabling faster response times, better tracking of call volumes, and improved resource planning. The 2025 Declaration of Earnings mailing, including the distribution of new membership cards, was completed successfully.

Overall, 2025 was a year of consolidation, system improvement, and process refinement, laying strong foundations for future developments for membership services and member experience.

Head of Policy & Public Affairs – Tom Peters

The Labour government has pursued reforms in several areas affecting Equity members over the last year.

Our industries were rightly recognised in the UK government's Industrial Strategy as central to our future economic success. We have pushed the government to focus on growing 'creative clusters' in every nation and region, which include both live performance and recorded media sectors, to provide decent work for our members across the whole UK.

Artificial Intelligence has occupied much parliamentary and media attention. Early in the year, the UK government published a consultation which threatened to break the copyright regime and offer AI companies as much data as they need to train their models, without having to be transparent, seek consent or pay the rightsholders. We mobilised members to fight this devastating proposal, arranging an all-member briefing and providing guidance for those seeking to submit a response and to write to their MP. Hundreds of members did so and the consultation responses the government received were overwhelmingly in favour of defending artists from AI. Now we are pushing the government to commit to introducing personality rights to protect performers.

The Westminster government also announced an independent review of Arts Council England. Through policy submissions and meetings with Baroness Hodge and her officials we developed a detailed proposal for reform of ACE, which sought to free larger institutions from NPO bureaucracy and form a national network focused on producing work, while allowing ACE to focus on providing more tailored support to individual projects. Many of Equity's arguments made it into the review, including the importance of preserving ACE freedom from political interference.

The Employment Rights Policy Officer has been central to the campaign against casting directories while the wider policy team has helped to brief parliamentarians and muster political support for the union for this fight. We look forward to a fruitful appeal at the High Court.

Towards the end of 2025, we started work with Autonomy Institute on a local government arts funding tracker, in response to a motion at last year's conference. We are working to launch this in time for the local elections in May of the following year.

Over this year, Equity has made a significant commitment to expanding the Policy & Public Affairs section. In addition to Dugald's great work as Policy Officer (Employment Rights) we are joined by Anna Shea as our Policy Officer (Industrial) and Amelia Pratt as our Policy & Public Affairs Assistant. Both have settled in quickly and are doing a great job supporting the section's efforts to meet our industrial and political objectives.

Policy Officer, Employment Rights – Dugald Johnson

Policy

The union's campaign to end upfront fees for casting directories reached new milestones in the last year. While our legal challenge to Spotlight's fees – now over £200 per year – was dismissed by the High Court, the Court of Appeal has granted us permission to appeal. We think there are significant errors in the High Court's judgment. The judge took the view that Spotlight did not provide services "for the purpose of finding work" and was, therefore, not an employment agency. That meant the level of its fees was not subject to any rules. The Court of Appeal will hear our appeal on the basis our case has a reasonable prospect of success. The appeal is due to be heard in November 2026.

Meanwhile we have made progress raising the issue with the government and in Parliament. Several peers got behind an amendments to the Employment Rights Act 2025 on the topic and raised the profile of the issue in Parliament. We continue to raise casting directories fees with government ministers, including in the current consultation on agency regulations. At the Trade Union Congress 2026 in Brighton in September, we put down an emergency motion on the ramifications of the High Court's judgment for precarious workers in all industries who find work via a directory service, who are now vulnerable to exploitative upfront fees.

In December, the Employment Rights Act 2025 became law after a long passage through Parliament and major last-minute efforts to dilute it in the House of Lords. The Act bolsters the new duty on employers to prevent sexual harassment, now requiring employers take all reasonable steps to prevent it. On trade union rights, the Act makes some significant changes. New statutory rights on access to workplaces should improve the union's ability to meet and organise members and potential members in some areas of our industry, such as video games and commercials. The Act also paves the way for electronic balloting. Equity has made clear to the government the move must not be undermined by unnecessarily prescriptive rules.

To complement the union's industrial work on generative AI, the policy team is lobbying for the government to create new personality rights. These are rights which would give performers a clear and robust mechanism to combat unauthorised digital replicas of their voice or likeness, where current rights are unclear and patchy. We are in discussions with government, parliamentarians and industry on our proposals.

At TUC Congress in Brighton in September, our delegates proposed and secured the Congress's unanimous support for the union's two motions and our emergency motion following the Spotlight judgment. Along with our sister creative unions, we moved an important composite on the impact of generative AI on the creative industries. We also secured the movement's backing for our campaign to end audition fees and hidden course costs in performing arts courses.

Agents

The union's agents advice service has responded to over 600 queries from members in the last year. Among the most frequently raised issues are commission disputes, new agency contracts, agents (illegally) charging both hirer and artist, and late and non-payment. We have continued to build the relationship with the Employment Agencies Standards Inspectorate (EASI). We have regular meetings with them, report offending agencies where appropriate and encourage the regulator to use the full extent of its enforcement powers.

We will be meeting with the government about its current consultation on reforms to the agency regulations and making clear what changes are needed to deal more robustly with unscrupulous talent agents, alongside our proposal to close the loophole which permits upfront casting directory fees.

Policy Officer, Industry – Anna Shea

The independent review of Arts Council England was a key influencing opportunity for the Policy Team. Together with Tom Peters and Amelia Pratt, I contributed to the written submissions to Baroness Margaret Hodge in June and July 2025. The follow-up conversation between Baroness Hodge and Equity's General Secretary was particularly useful, and led to her final recommendations reflecting several of our positions. We were pleased, for instance, that the review underlined the importance of the Arm's Length Principle to insulate arts funding from political interference, and proposed a new scheme of Regional

Arts Boards to target under-served areas.

A major event in November was the World Congress of the International Federation of Actors' Unions (FIA), with Equity the host union. Delegates from 61 countries travelled to Birmingham for Congress, representing working actors and performers across theatre, film, TV, audio, dance, singing and other performance disciplines. The themes of international solidarity, precarity of work and the challenges posed by AI and the far-right rang through the week's events. I supported Equity's delegation of Paul W Fleming, Lynda Rooke, Nick Fletcher, David John, Elle Sutton, Dan Edge, Tonia Daley-Campbell, and Hywel Morgan, who spoke powerfully on a range of subjects, bringing the experiences of Equity members to a global stage.

In December, the review of the BBC's Royal Charter began when the Department for Culture, Media and Sport (DCMS) published its Green Paper. The Charter is renewed on a periodic basis – approximately once every 10 years. It sets out the constitutional basis for the BBC, including its objectives and purposes, as well as how it will be governed and regulated after the current Charter ends on 31 December 2027. We were surprised and disappointed to see that the unions with which the BBC holds collective agreements were completely absent from the Green Paper, and that workforce considerations did not figure in the government's consultation survey. With Equity Council's approval, we decided to boycott the survey in protest.

We are, however, engaging with the government's consultation – but on our own terms. To safeguard a public institution empowered to thrive for the next 100 years, Equity is proposing a re-founding of the BBC by three means: democratisation (workforce representation in governance and operations), regionalisation (a fair distribution of investment across the UK) and cooperatisation (a reconfiguration of the corporation under a new structure in which it is owned and run by licence fee payers and its workforce – both those permanently employed and the thousands of freelancers that it relies on). We have shared these proposals in meetings with DCMS, BBC, British Screen Forum, Screen Sector Taskforce, Media Reform Coalition, and of course our fellow Broadcast, Entertainment and Arts Unions. We also participated in two BBC-focused events in parliament, attended by many parliamentarians as well as DCMS officials.

Throughout the year, I provided a range of tailored support to industrial colleagues. For instance, I spearheaded a new quarterly Facts & Figures document, with a range of key statistics to assist my colleagues with their negotiations. Ahead of negotiations on Equity's three major theatre agreements due for renewal in 2026, I undertook a comparative analysis of the West End and Broadway agreements. I also compared the West End and Commercial Theatre agreements.

Another industrial initiative I have contributed to is Equity's "labour test" for creative industries tax reliefs. Creative industries tax reliefs and expenditure credits allow companies to reduce the amount they have to pay in corporation tax. The relevant sectors are those involved in the making of films, high-end TV,

children's TV, animation, video games, theatrical productions, orchestral productions and exhibitions in museums and galleries. For the 2025-26 financial year, the total estimated cost to the Treasury of the creative industries tax reliefs and expenditure credits is £2.6 billion. Equity considers these measures to be a form of public funding, as companies do not have to pay as much tax to the Treasury, which the government would otherwise be able to spend. Although the union is in favour of these initiatives – as they drive inward investment into the UK creative industries – it is our position that public money in the form of foregone tax revenue should not reward companies that treat creative workers unfairly or forsake decades-long collective bargaining processes. Our labour test would likely mainly affect video games companies, where there are no collective agreements in place.

Students Officer – Fraser Amos

2025 saw an expansion in the reach of Equity's student visit programme, and a new cohort of student deputies against the backdrop of an intensifying funding crisis across higher education and performing arts education.

Equity's Student Team implemented a new approach to student visits developed over the previous year, producing a new student presentation, student membership leaflet, student deputies guide, plus a guide to support staff across nations and regions in delivering visits. Support from National and Regional colleagues alongside increased capacity within the Student's Team, with the upgrade of the Student Assistant role to Student Coordinator, has enabled an increase in student visit coverage towards the end of 2025.

The Student Team has also developed a process for onboarding Student Deputies, running regular Student Deputy onboarding calls. 2025 has seen increased engagement in Student Deputies Committee meetings, as well as a very successful summer social for students and graduates and the trialling of an Equity students and grads social at the Edinburgh Fringe.

This year Student Deputies launched a new initiative to create a 'Neurodiversity Guide', collating neurodiverse students' experiences and expert advice to develop a guide to assist performing arts institutions in becoming more accessible for neurodiverse students. Student Deputies have also made progress on ongoing Break Down Barriers campaign to abolish audition fees, with the International School of Screen Acting scrapping audition fees and publicising the move with Equity.

In May at Equity Conference in Derry Student Deputies passed a motion committing the union to campaign for increased funding for performing arts education. This motion came in response to the crisis in the existing funding model for higher education. This privatised model has left institutions dependent tuition fee income and exorbitant international fees in particular. The unaffordability of fee increases, restrictions on international student visas and reductions in the numbers of international students has, in the absence of public funding, meant real terms cuts across higher education. The result has been over 15,000

jobs cut at universities across the country, many institutions seeking to maximise student numbers so as to maximise fee income, and cuts to courses.

This crisis has had a particular impact on creative and performing arts courses. From the loss of contact time to the loss of rehearsal and performance spaces, students have reported deteriorating training conditions on Equity student visits across the country. Top-up funding for creative and performing arts courses in England has been frozen at £16.7 million from 2024/25, after being cut in half in 2021/22 from £36 million. Course costs are often higher for performing arts courses with many institutions charging fees far higher than students can access student finance for. Those institutions who keep fees within the student finance cap of £9,790 often rely on accreditation and financial support as part of larger higher education institutions as well as high international student numbers.

This was exemplified at the beginning of the year by the announcement that Bristol Old Vic Theatre School would be cutting its undergraduate courses. The institution, whose courses had been accredited by the University of the West of England, lost its license to sponsor international student visas and suffered a severe shortfall in funding as a result. Later in the year saw a bid by Italia Conti to introduce a two-tier model of course provision in response to funding pressures as well as the announcement of the closure of the Southend campus of Essex University and East 15 Acting School.

Italia Conti's decision has since been reversed following private pressure from Equity, with the student team also looking to support student deputies at East 15 to campaign with the University of Essex UCU branch on the campus closure. Throughout the year Equity's student team has sought to support the Bristol Old Vic Alumni Group in their campaign to preserve accessible undergraduate provision at the school, prioritising speaking to students and recruiting Deputies at the school. In 2026 the Student Deputies Committee is keen to go further and build a national campaign for fully funded and accessible performing arts education free at the point of use, with a focus on securing increased top-up funding for creative arts courses

Campaigns Officer – Gareth Forest

In 2025 we have worked towards delivering a comprehensive industrial and political education programme for the union by 2026, synthesising this education work with a union-wide campaigning strategy, to support the union's industrial priorities.

In our campaigning work we saw the long-term goal of reopening Oldham Coliseum confirmed for 2026, with Equity member and lead campaigner for our Save Oldham Coliseum campaign Julie Hesmondhalgh recognised with a HLM in part due to her campaigning work to save the Coliseum.

Education

- o 95: Total Deps trained in 2025
- o 279: Total Deps trained since 2023

- o 7: Total Deps training courses offered in 2025 (up from 4 in 2024)
- o 150: Total activists trained in How To Win PACT political education days
- o 25: Total attendees at our annual Wortley Hall political education residential
- o 75: Members trained on our understanding the Far Right trainings

In 2025 we held our first residential course on political education at Wortley Hall in Sheffield - otherwise known as 'The Workers Stately Home.' The two day retreat was a crash course in the history and present of the economic system which oppresses Equity members, and included practical education in how we build a powerful union to win the industry we deserve.

Our How to Win one day training for Film & TV members have agitated, educated and organised hundreds of members, and contributed to the overwhelming result of our industrial ballot on AI at the end of the year. Dozens of members trained through our political education programme joined our Get Out The Vote effort, speaking to 7,500 balloted members over a two week period.

We piloted our first Variety Deps training, as well as running our first bespoke Deps training for London Opera and Ballet houses. In total we trained 77 Deps last year, with a commitment to run Deps trainings every month in 2026.

At the end of the year we delivered branch training for all branch offices following the latest elections, across chairing, secretarial, treasury, campaigning, variety, and social media roles. We've ensured our branch officer bearers are equipped for their roles over the next term.

Campaigns

Beyond the success of Oldham Coliseum, our nationwide campaign against arts funding cuts saw success in Northern Ireland, in part thanks to an emergency rally we held during conference in Derry. We beat back the proposed sell off of Bottle Yard Studios in Bristol – it is indisputable that if Equity members had not fought this sale with our 'Hands Off the Bottle Yard' campaign, the studios would now no longer be in public hands.

The BBC's swingeing attacks on Scottish cultural output continued apace, and Equity mounted a spirited defence of River City. We attracted 12.4 thousand signatures on a petition, unanimously winning a motion in the Scottish Parliament, and getting BBC Scotland executives summoned before the Parliament's culture committee to be hauled over the coals for their disastrous plans.

We coordinated with the Heat Strike campaign to support members to monitor dangerous heat levels on stage and sets during the summer heatwaves. We managed to win adjustments to performances and schedules to protect members from the worst heat, and put the industry on notice about the safety their workforce.

We finished the year running an unprecedented Get Out The Vote effort for our first ever industrial ballot on AI as part of the PACT negotiations. Using innovative digital organising technology, we assembled a team of 30 Film & TV activists from our political education programme to have 6,800 organising conversations with balloted members over a 10 day period, resulting in a 99.6% yes vote on a 75% turnout. Our GOTV team sent out 17,000 text messages over this period, prompting 10% of balloted members to cast votes. Empowering our own members to speak to and organise fellow members to vote yes in this ballot was key to success – and is something we could not have done as a staff team alone. We are actively exploring how and where else we can use digital organising technology to empower our members to organise themselves.

Contract Enforcement Officer – Laura Messenger

In 2025, we distributed around £15m in secondary payments. Although a decent proportion of this involved entrenched regularised reporting due and paid routinely under Equity's collectively bargained agreements (thanks to years of work establishing relationships, systems and consistency in approach), much would not have arisen automatically and is directly attributable to the proactive work of Contract Enforcement, often initiated by member involvement.

Examples of new Option A Net Profit Share Cinema Film titles paid out for the first time in 2025 are Judy, The Courier and Bad Apples. Examples of first time Option B/C Cinema Film Royalty payments are Back In Action; Matilda, Luther: The Fallen Sun, Mission Impossible: Fallout, Beetlejuice Beetlejuice, Tenet, Dune II and Barbie. Examples of new TV productions for which we have paid out Royalties are Pistol and 24: Live Another Day. Both of these productions are examples of significant pay-outs following claims made and pursued by Equity. Alongside this we continue to collect substantial payments for well-established titles such as Band of Brothers and Game of Thrones. Royalty payments for older films continue thanks to our "Making Available" agreement for the new media uses of historic feature film titles.

We have also added all Harry Potter films to our extensive reporting library and distribution timetable. Following discussions with the US and UK offices of Warner Bros. Discovery, Equity has become the official paying agent of this significant franchise, with reporting and payment received on a quarterly basis.

We continue to monitor and enforce payments with each of the major studios as well as independent companies including Shout! Factory, Tea Shop, Black Bear, Marv and Millennium and STX.

Work has continued with the US studios audits. Our US based auditors – Gingold & Co. – have completed fieldwork at HBO, Warner Bros. Discovery and Sony. During the course of 2025 we were able to secure an audit settlement with Paramount and to close the audit with this studio. We have made significant

progress with HBO, with a multi-million settlement on the horizon. This pertains to significant and complex issues including the determination of a fair imputed license fee (see more below) for use on HBO's own platforms beyond the buyout period; the correct methodology for reporting Sky uses beyond the original buyout; the allocation of receipts which partly include a pre-purchased period; and addressing the application of deductions in the home video and electronic sell-thru markets (a recurring theme). We are nearing the submission of audit report stage with NBCU and MGM.

Through the work above we gain insight into the most vulnerable areas of our collective agreements (where provisions may lack clarity or force when applied to real scenarios). This knowledge, shared with colleagues, equips and empowers us for future negotiations.

Discussions progressed but unfortunately stalled in the latter part of the year on the television title *Outlander*. We continue to push for a settlement with Lionsgate/Starz for linear and over-the-top usage occurring outside of the initial pre-purchased periods. We anticipate significant additional payments for members as a result.

2025 saw a important step forward in how we deal with the issue of so-called 'imputed license fees' – so called because it is necessary for a company to impute a value in the case of a 'sale' to their own platform (for instance Disney movies made for the Cinema but subsequently exploited on Disney+). Equity's secondary payment structures generally work on receipt-based sales activity which is too simplistic for situations where no arms-length sale occurs. In these circumstances, the 'receipts' are imputed. We have engaged in extensive negotiations and discussions with various companies about methodologies for determining imputed license fees. The key feature of these discussions is to ensure that a reasonable value is allocated to the use on a streaming platform in the absence of tangible 'Gross Receipts' generated by a sale or license to a third-party company.

There is not a 'one size fits all' approach to this; rather Equity has intervened with individual companies to ensure that (a) the use on their own SVOD platform is being reported in the first place and (b) that it is being done so transparently in accordance with principles recognised by Equity. Our interventions have resulted in substantial additional income for members over the course of 2025.

Social Security & Tax Officers – Emma Cotton & Victoria Naughton

Equity's Social Security & Tax team advise members on social security, tax and national insurance, and provide expert knowledge to influence policy in these areas. A weak social security safety net continued to undermine workers, and social security remains a trade union issue.

Casework and advice

- o Total new enquiries 373

- o Financial gains for members £773,000

Helpline enquires have remained static in 2025. The 373 new helpline and non-helpline enquiries in were as follows:

- o Tax: 166
- o Social Security: 166
- o National insurance: 17
- o Other: 24
- o Total: 373

Financial gains in 2025 were nearly doubled from 2024 from £470,000 to £773,000 in 2025. Some of this is a spike which includes work on the tail end of the move to Universal Credit from legacy benefits and reflects the importance of advice for members in the face of welfare reform to secure the correct social security entitlements.

The most frequent social security enquiry topics were Universal Credit and Personal Independence Payment. The most frequent tax and national insurance topics were expenses, topping up NI record and foreign income.

Policy

Equity is in a unique position as the only in-house social security and tax advice service across the UK trade union movement, and the lived experience of members seeking support through our helpline helps to shape our social security and tax policy priorities.

2025 kicked off with the outcome of the work capability assessment (WCA) consultation judicial review to which the advice team provided witness evidence. The consultation concerned the misrepresentation of UK social security as a binary system that divides people into 'can work can't work.' Our legal expertise helped to show this is not the case and was quoted in the judgment.

The government published its Pathways to Work Green Paper in March 2025 proposing significant cuts to disability social security and continuing this misrepresentation. In response, we did the following:

- o Provided a detailed response to the government consultation based on the extensive data collected from advice and policy work.
- o Provided input into Equity's commissioning of an opinion on the human rights implications of the further planned cuts.
- o Co-ordinated and gave speeches at various rallies and protests along with DDMC.

We believe Equity's work contributed to the government decision to climb back on some of the proposed cuts, though we remain concerned that they may re-emerge in future, and we are seriously concerned about the impact of the cuts that will continue to be made for new and re-claiming social security claimants, creating an unfair and unjustified two tier system which will make giving advice more complicated and onerous. We continue to work closely with DDMC members who are

attending DWP 'collaboration committees' set up in response to the government climb back and seek to influence trade unions to join together to make social security a trade union issue.

We continue our campaigning and lobbying to abolish the Minimum Income Floor (MIF). Scrap the Self-Employment Penalty now has 2,878 signatures. The advice team was asked to give evidence to the Universal Credit review team, and we wrote and spoke to them about the negative impact of the MIF on Equity members.

Working with colleagues in the Policy & Public Affairs team we continue to meet with and provide responses to government/parliamentary consultations, providing evidence and data from our casework system to strengthen our case for policy change in relation to social security, tax and national insurance, disability and employment, as well as other related areas, such as parental pay and rights.

We provided tailored talks to the following branches on request - East and Langan, East Anglia, Surrey and Berkshire, North London – and the Actor Musician Network.

In relation to tax, we have been anticipating issues that members may experience in advance of the introduction of Making Tax Digital in April 2026. This is a mandated HMRC measure and while lobbying to delay the scheme was successful, the changes to self-assessment are going ahead.

We have written an information page for members including a how to guide. HMRC provided a webinar on MTD to Equity and BEAU members in September to provide an opportunity for issues to be raised and dealt with now, in order to make the transition as straightforward as possible for members.

Our focus is now to continue to lobby HMRC to address the issues we have identified and we have created an email to MP template for members on this.

The fight never ends but we are stronger due to continuing solidarity and work with the disability rights movement and trade union allies.

Press & PR Officer – Stephanie Soh

Equity continued to work with the press to obtain more media coverage than previous years and push the union's agenda ever higher in the public sphere.

From arts funding in Bristol to industrial action taken by the Welsh National Opera chorus in Cardiff, saving Bethnal Green Working Men's Club in London, trying to secure payment owed to Manchester Pride performers, demanding the re-opening of Square Chapel Arts Centre in Halifax, calling attention to the importance of soaps like River City in Dumbarton, and beyond, we secured coverage by targeting local publications to highlight the work the union is doing in their patch.

This coverage has contributed to campaigns that have led to

wins in Bristol, where the council decided not to cut arts funding, and in London, where Bethnal Green Working Men's Club remains open despite threat of closure. Elsewhere, we have defended jobs and venues, put pressure on decision makers, and raised awareness of the importance of proper working conditions and arts provision.

Working with specialist publications has also allowed us to land coverage for the union's work across a wide range of areas. In May, our demonstration at the BAFTA Games Awards calling for union agreements in gaming was covered by games publications such as Eurogamer, Game Developer, and eSports News UK, which are read by workers and bosses in the games industry.

Throughout the year, we have built stronger relationships with trade publications such as The Stage, Arts Professional and Deadline to break news on the bread and butter of our industrial work. This includes our flagship negotiations, such as with Pact, the trade body representing most of the film and TV industry.

The Pact negotiations led to significant coverage at the end of the year, when the result of the union's ballot of performers working in film and TV was announced: 99% said they would be willing to take industrial action to secure stronger artificial intelligence protections. This event was broadcast live from Guild House on Sky News, who ran coverage throughout the day and on their main news shows. Equity spokespeople on this topic included the General Secretary, activists, and high profile members, who took part in interviews for the likes of LBC, Al-Jazeera, Times Radio, and more.

The demand for Equity spokespeople with expertise across a range of topics and localities has highlighted the need for media training in the organisation, which is being rolled out in 2026.

Towards the end of the year, we ran a tender for media services in order to improve the day-to-day operating of press work in the union. These services include automated media monitoring, access to a database of press contacts, and press release distribution software. We have contracted Roxhill Media for one year to provide all of the mentioned services and will keep this under review. So far, usage has shown greater efficiency in picking up coverage, keeping contacts up to date, and providing data on press stories.

Governance Officer – Sam Winter

In 2025, I was part of a team leading on a union-wide objective to develop union democracy. The goals of this objective were to secure fully contested committee elections (which would be a first in the union's history), enhance the national/regional meetings, increase turnout in union elections, create a new method for reviewing and developing branches, and continue to build on the success of recent union conferences as the heart of union democracy, with our industrial work at the very centre. The team working on this included

Louise McMullan, Alice Adams Lemon, Natalie Barker and Fiona Tobin.

Equity Conference was held in Derry at the Guildhall, 10-12 May. We believe this may be the first UK-wide trade union conference ever to be held in Derry. Any anxiety there might have been about members being unwilling or unable to make the journey turned out to be badly misplaced – we had a very strong turnout, with as many representatives attending as the year before in Birmingham. The fringe continued to be a huge success, with 16 events taking place on the Sunday afternoon. On the Saturday evening, we held a reception at St Columb's Hall, with members and guest speakers addressing a number of topics relating to our industry across the island of Ireland. Please see the conference section for a detailed report.

Across the year, plans for future conferences continued to develop as well, with Liverpool 2027 and Glasgow 2028 on the horizon.

The union held elections for its 16 industrial, equalities and national committees. A record 230 candidates stood for 144 positions. Incredibly, 100% of the committees up for election were contested – for the first time in the history of these elections (the previous best was 75%). Turnout was 6.28%, up slightly from the last time these elections were held. The elections were overseen by UK Engage for the third year, and the committees took office in July for a two-year term. Please see the elections section for more detail.

The Continuing Drama Deputies Committee was established, comprising deputies from TV and audio soaps. They submitted a motion to conference and continued to develop their work throughout the year. Towards the end of the year, the Standing Dance Companies Deputies Committee was also established.

As part of the union-wide objective on democracy, Fiona Tobin and Louise McMullan led a piece of work to develop a set of branch metrics – a mechanism for reviewing and identifying how we can better support each branch. This was done in consultation with branch activists and will be rolled out in 2026.

Finally, we received more detail on the Labour government's plans to introduce digital balloting for internal trade union elections and industrial ballots. The plan was to bring about the change through secondary legislation, and the full details were yet to be seen. We were hopeful that this would come in for 2026. We would then be required to update our own Rules in order to make use of digital balloting – a piece of work planned to take place in 2026.

Communications

Email comms

Email remains an important way of reaching members and is especially effective when asking members to take an action, for example signing up for an event or voting in a survey or ballot.

During 2025, we stuck with a settled fortnightly schedule for our all-member e-newsletter, News from Equity, going out on a Thursday afternoon.

Newsletter at a glance

- o Average open rate: 42%-65%
- o This amounts to 20,000-30,000 opens per email
- o Emails about the Spotlight case gained a higher open rate of around 67%
- o Through 2025 we saw some significant fluctuation in open rates. We investigated this and it was partly down to the number and type of links embedded, and the number, size and format of photos used in newsletters.

Other mailing lists:

- o The highest open rate for a large distribution email was recorded at 80% for the Pact AI ballot (we would always expect targeted email to have a higher open rate than blanket all-member audiences)
- o The Audio mailing list saw solid open-rates between 55% and 68% over the year, reaching 2,000+ members each time.
- o The newly-formed Staffs and Black Country branch saw open rates of 53-60%
- o LGBT+ member list received an open rate of 63%
- o Scotland and Wales emails averaged open rates in the 50-60% mark, with emails sent to Northern Ireland members sitting around 60%

SMS

In 2025 we used a bulk peer-to-peer (P2P) text system to help turn out the vote in the Pact AI ballot in December, led by the Campaigns Officer in coordination with TV and Film and Comms colleagues. This was the first time the software was used by Equity and it was a successful experience, both for the activists involved and in terms of boosting the turnout. We will bear in mind potential future use of SMS campaigns among Equity members.

Website

In 2025, traffic to the Equity website increased by over 30,000 page views, up from 1,241,217 page views in 2024 to 1,275,290 in 2025. We undertook pro-active work to increase organic traffic, enhance SEO ratings and make content easier to find, read and share.

The website turned two years old in February so we used this birthday milestone to review the structure and content of the site. We launched a user survey to get direct input from members and website users and used this data along with GA4 analytics, SEO data and other software to understand user behaviour, most desired content and areas of difficulty in navigation and locating content.

Some of the key survey findings:

- o People value practical information the most.
- o Rates and agreements came out top (with 53% of users saying they viewed rates and agreements the most), followed by advice and support (46%), news (37%) and the membership area (35%).
- o There is high satisfaction with the site speed (77% rating it 4 or 5 stars) and design (66% rating it 4 or 5 stars).
- o The biggest issues related to navigation and being able to find relevant content, with the search function and availability of relevant information both criticised. The join journey was also criticised for not being intuitive.

A quick piece of action we took based on the findings was to 'ungate' the rates and agreements landing page (by making it an open page rather than sitting behind the member log-in) and refresh the explainer content on that page. We knew that people were looking for information on rates and agreements and we saw a huge jump in page visits after removing the member log-in from this landing page – but the rates and agreements themselves remain behind the member log-in. By the end of 2025, this was the fourth most visited page by query, with over 27,500 visits.

Monthly site views were up by almost 10,000 per month on 2024, ranging between 94,000 and 129,000. Unique sessions were roughly the same on average as the previous year, ranging between 26,000 and 33,300. The highest months for traffic were January, March and October, likely correlating with membership and insurance renewals.

Social media

In 2025 we invested in staff training, with a particular focus

on video skills, and we're seeing year on year improvements in social media content, reach and engagement. We adopted an 'Insta first' approach to social media in 2025, ensuring our content was highly visual and created to the correct dimensions, resolution and length for Instagram optimisation. Over the year, we produced more and better content, ensuring Equity members and the union's industrial priorities are front and centre.

Social highlights include:

- o Video training across the team
- o Increased Instagram followers by 40%
- o Revived a dormant TikTok account
- o Regularly posted to six separate social platforms, up from three the previous year
- o Created bespoke video content, clipped media interviews and produced nine videos from Equity conference

Instagram

In October 2025 we reached the 30,000 follower milestone on Instagram. This is up from 21,500 followers in October 2024, a 40% increase.

Instagram is Equity's strongest platform with the best engagement. It's consistently positive, constructive and on-message with interested followers. For this reason, we have an 'Insta-first' approach to creating social media content, whether that's video, photos, graphics, or slides for a written statement, focusing on reels and carousels.

Some of our top content:

- o An Insta reel of a clip from 'Untold: Hair on Set' gained 4.9k likes, which is the first time we've exceeded 4,000 likes for a post. Part of our PACT negotiations.
- o Street performer video of Equity winning money from film company, filmed at Edinburgh Fringe, gained nearly 94k views, 2.7k likes, September 2025.
- o Warning about Lucy Harrison casting, 82,279 views, 1.1k likes. July 2025.
- o Save BBC audio drama carousel got 73,902 views and 881 likes, January 2025.
- o Trans rights Supreme Court response got 67,277 views and 1.7k likes, April 2025.
- o Posts about Spotlight and River City got over 100,000 views.

Spotlight got big interest:

- o High Court judgment carousel, 121,451 views, 1.4k likes. September 2025.
- o Nick Fletcher Spotlight explainer video 115k views, nearly 4k likes. July 2025.
- o Jackie Clune Spotlight explainer video 59k views, nearly 2k likes. July 2025.
- o Jassa Ahluwalia's video diary 47k views and nearly 800 likes. July 2025.
- o Carousel statement on Parliament to debate ban on Spotlight and other casting directory fees. 82,144 views,

1.9k likes. April 2025.

PACT campaign content covering a range of subjects, has given us some of the best-performing content, including:

- o 'What good can look like' hair and make-up reel with clip from 'Untold: Hair on Set', 86,844 views, 4.9k likes. September 2025.
- o Jackie Clune self-tapes video generated lots of comments and opened up a space for debate. 47,300 views, 1.7k likes. August 2025.
- o Royalties and secondary payments, 59,700 views, 1.7k likes. July 2025.
- o The 5 changes we need in film and tv, self-filmed video. 33,295 views, 789 likes. May 2025.

AI content consistently performed strongly:

- o 'Tilly Norwood' statement, 64k views, 1,100 likes. September 2025.
- o Shannon Sailing clipped from BBC Radio 4 World at One talking about 'Tilly Norwood' got 64k views, 1k likes. September 2025.
- o Paul W Fleming clipped from Sky News talking about 'Tilly Norwood' got 32k views and 800+ likes. September 2025.
- o Liam Budd clipped from Sky News on ScotRail/Gayanne Potter. 25,844 views, 509 likes. May 2025.
- o Freddie Fox video on AI consultation 65k views and nearly 800 likes, February 2025.

Our Save River City campaign performed strongly:

- o Stephen Purdon from River City cast, video from Scottish Parliament lobby event gained 43k views and just over 700 likes, April 2025.
- o Save River City carousel, 109k views, 900 likes. March 2025.

For the Equity account, anything over 500 likes is good, and over 50k views is strong. We are also doing more to engage sensibly in comments (which can mean not engaging!).

Our thanks to activists who so often bat for Equity in online discussions, this is really powerful.

X

X continued to fall by around 100 followers a month during 2025. It remains a more combative and negative space with trolling behaviour. Despite it having our largest follower base of about 75,000, engagement is low. We continue to monitor how the platform performs for us.

TikTok

We revived a dormant Equity TikTok account mid-way through 2025 and it's in a test phase, although we have found organic content and followers from an early stage. We know that content needs to be highly visual and preferably video - our reels have some of the best stats.

Facebook

Engagement remains relatively low on Facebook, despite similar follower numbers to Instagram. A notable exception was the video of a street performer talking about how Equity won money for him from a film company who used his work without paying or permission. The video got 108k views and 1.7k likes on Facebook. The next nearest was 6.5k views for Jackie Clune's Spotlight tax on hope video, followed by 5.5k views for Nick Fletcher's 60 second Spotlight explainer, 4.8k for Julie Hesmondalgh's Honorary Life Membership, and 2.2k views for Stehen Purdon's Save River City video. Other videos on FB rarely got over 1,000 views this year.

Bluesky

Up to 2,000 followers, up from 1,300 followers at the end of 2024. The account hasn't really taken off despite a flurry of people migrating/setting up accounts in the second half of 2024. Video length is shorter, limiting or excluding some of our content. Even taking into account a smaller follower base, engagement is low (although as a percentage it is higher than X).

LinkedIn

1,900 followers, up from 1,600 followers at the end of 2024. Not huge engagement and hasn't been a priority area for us as the audience and content type is quite different to our other platforms.

Design

Equity's designer created a range of new print and digital materials through 2025, including posters, leaflets, stickers, booklets, merchandise, social media graphics, and merchandise.

Equity's magazine is designed and laid-out by our in-house designer. He worked with illustrators to create compelling bespoke artwork for the front covers which carried the theme for each of the two editions.

Conference 2025 had its own branding, visuals and identity with a bespoke poster and merchandise distributed to delegates. There was even a branded locally brewed beer which he designed the label for. The designer also worked an artist and working group on the design of a new Equity Northern Ireland banner which was unveiled at conference in Derry.

Helping to keep Equity's branding and imagery strong and consistent, our designer created Canva brand packs for a number of branches and committees, providing online training on how to use them across a range of digital and print assets.

Media

We secured more media coverage than in previous years, with strong industrial stories and a boost in media interest in AI stories helping increase Equity coverage across online, print and broadcast media.

Equity performs well in relevant trade media, with *The Stage*, *Deadline*, and *Arts Professional* regularly carrying Equity stories. We have strong media relations with a wide range of outlets, including arts correspondents at the BBC and national newspaper titles. We also built relations with local media in Bristol on the story of Council arts cuts and in Manchester in relation to the collapse of Manchester Pride.

See the Press Officer report on page 33 for further details.

Membership & Distributions

	2024	2025
Total members		
In benefit	49,611	49,294
Leavers	6,096	6,876
Total joiners	6,184	6,560
New joiners	3,645	3,752
Rejoins	2,539	2,808
New joiners by profession		
Actors	2,386	1803
No professional work		362
Dancers	302	360
Circus Artist		246
(blank)		181
Singers	76	147
Stage Management	127	141
Variety	541	122
Stunts		102
Supporting Artists		37
Other Contracts	119	45
Directors and Designers	62	64
Audio Artist	32	16
Breakdown by gender		
Male	22,526	22,364
Female	26,418	26,202
Other gender identities	617	693
Not known	50	35
Breakdown by type		
Full Members	37,201	36,777
Over 66 Members	5,093	6,098
Retired Members	441	0
10-18 Members	238	190
Graduate Members	3,991	3,730
Non-paying Members	947	871
Education & Training Members	1,700	1,628
Breakdown by region		

	2024	2025
International	422	424
Northern Area	n/a	
North West	3,519	3489
North East	3,316	3234
Europe	400	392
Northern Ireland	589	585
East and South East	10,679	10861
South West	3,850	3793
GoneAway	1,085	1056
Scotland	2,725	2685
London	17,341	17095
Wales	1,795	1774
Midlands	3,890	3787
Breakdown by age		
Mean	43.88	44.39
Median	40	41
Mode	26	27

Summary of Membership Statistics

Overall membership dipped slightly in 2025, dropping from 49,611 to 49,294 (-317), mainly due to a sharp increase in leavers, whose numbers rose from 6,096 to 6,876 (+780). On the other hand, positive developments were observed among joiners and rejoins, with totals going up from 6,184 to 6,560 (+376) (New Joiners: from 3,645 to 3,752 (+107); Rejoins: from 2,539 to 2,808 (+269)).

Notable shifts occurred in new joiners by profession, as actors and variety performers experienced the largest declines. Meanwhile, singers, circus artists, and dancers saw an uptick in numbers. Membership across gender categories remained generally steady, except for a noticeable increase among those identifying with "other gender identities."

A significant change is reflected in the Over-66 group, which grew from 5,093 to 6,098 (+1,005), partly influenced by the discontinuation of retired membership that previously included 441 members. Most other types of membership saw modest reductions, and regional figures largely recorded small decreases; however, the East & South East bucked this trend by showing growth. Although the overall membership is getting a bit older, the median age remains relatively stable at 40–41.

Equity Distributions Services: 2025 in Figures

Secondary payments to performers in 2025

- o **£15.1 million** was disbursed to performers engaged on Equity contracts.
- o **Over 20,000** performers and beneficiaries were paid, an increase of 25%. Distributions carried out an exercise to locate 'missing' performers via the website and social media sources. The payment threshold was subsequently reduced to £1.
- o **£113.8 million** cumulative total royalties were disbursed to performers on Equity contracts since 2017.

Where secondary payments derived from Equity agreements came from in 2025

- o **£13.8 million** in film, independent production & cast album recording royalties were derived from Equity's industrial agreements. In 2025 Equity took control of the Warner Bros SAG-AFTRA Equivalent Residuals for the 'Harry Potter' films from Sargent Disc (£2.68m distributed).
- o **£1.3 million** in TV and radio royalties were negotiated by Equity under collective annual licensing agreements with national broadcasters (BBC and Channel 4 payments were delayed until early 2026).
- o **3,519** new film, TV, radio and musical cast album titles were added to the production repertoire for first-time royalties.

Committee Reports

Audio

Proactive Priority 1

Continue to update the Audio Rates information.

Action Plan

- o Consult survey and rates
- o Create guidance for documentary work and dubbing

Proactive Priority 2

Agents' Practices.

Action Plan

- o Work with staff on ensuring agents are working ethically
- o Look into the practice of 'double dipping' amongst audio agents

Proactive Priority 3

AI in Audio – Agreement

Action Plan

- o Look to agree rates and terms for commercials/AI with organisation like Narrativ AI (SAG Equivalent or better)

Dance

Proactive Priority 1

Make those that fit within the dance umbrella understand the union is with them and for them: movement directors, choreographers, dancers, dance artists, movement artists.

Action Plan

- o Start/continue a social media campaign
- o Analyse stats with a view to checking how that's working in practice
- o Work on literature and promotional information to build and bring awareness
- o Put on a range of entertaining, developmental and educational events aimed at members and prospective members
- o Lobbying for better visa access and A1 response for dancers working in EU, and dancers passport working with the Equity policy team and other committees, and other unions for cross-support for other professionals.

Proactive Priority 2

Create living working documents for the professions embraced

within the broad dance umbrella.

Action Plan

- o Assess the existing best practice and literature in existence already
- o Handbook covering dance umbrella rights, working best practice and best practice for employment and casting.
- o Review the ITC/Equity Dance and Choreographer Agreements, encourage professionals to give feedback and directly contribute views on the agreements, with the view to joining negotiation working parties.

Proactive Priority 3

Make sure that those who are doing genuinely self-employed Dance Work can get the best possible advice and support from their union.

Action Plan

- o Have recommended rates linked to certain factors such as budget/usage/ and through setting out template contracts
- o Linked action for priorities 1 & 2.

Directors & Designers

Proactive Priority 1

Representation & inclusion of Directors & Designers within Equity

Action Plan

- o Create more discipline specific resources and guidance on eg copyright and how to calculate fees
- o Continue with the newsletter
- o Deliver better director and designer specific membership benefits
- o Work with comms team to ensure more consistent director and designer presence in whole-union comms

Proactive Priority 2

Director & Designer Terms & Conditions

Action Plan

- o Renew the industry standard collective agreements for directors and designers
- o Develop guidance and deliver agreements for assistants and associate.

Proactive Priority 3

Access to work for Directors and Designers.

Action Plan

- o • Advocate and campaign to make creative team roles more accessible for people with caring responsibilities
- o Support campaigns to increase arts funding.

Screen and New Media

Proactive Priority 1

Self-tapes.

Action Plan

- o Get the agreement done with PACT ensuring there is 72 hours turnaround and other asks, including a timely yes or no
- o Meet with CDG to ensure education and enforcement
- o Meet with the PMA as soon as possible, to support ongoing negotiations with PACT
- o Communication with members to educate / enforce the provisions
- o Look to improving self-tape practices for commercials and other areas of work.

Proactive Priority 2

PACT Film and TV.

Action Plan

- o Take part in negotiations
- o Ensure the Green Rider Handshake is part of the agreement, in a way that's fair and improves conditions for the least powerful members
- o Assist with the consultation and communication to members before final ballot
- o Take part in communication on the ballot
- o Education around the new agreement
- o Enforcement of the new agreement
- o Further member engagement

Proactive Priority 3

AI.

Action Plan

- o Take part in negotiations on AI protections in Film and TV
- o Inform press and wider public about why these protections are important and how misuse of AI and lack of consultation/consent/compensation is detrimental to the entertainment industry as a whole and our members in particular
- o Liaise with tech companies with the aim of educating them around consultation/consent/compensation, in particular ElevenLabs
- o Look at securing AI protections in other areas of work such as videogames, commercials, and dubbing
- o Support the push for government legislation that gives members ownership / copyright of our voices, physicality,

uniqueness

Proactive Priority 4

Communication.

Action Plan

- o How to link the work of the Committee with working members across all areas
- o Develop a strategy on comms from the Committee with support from Comms staff
- o Build on current cross union work with IGWB, Writers Guild, Society of Authors, and MU, particularly in the face of AI and videogames
- o Amplify the work of and collaborate with Equity for a Green New Deal by promoting their campaigns and materials
- o To actively share and communicate information about Equity's positions and strategies with our sister unions, notably in Canada, the US and the EU, (particularly France Germany and Denmark) that might assist all of us with organising global resistance and protections on AI, self-taping and making meaningful deals with the global streaming companies.

Singers

Proactive Priority 1

Expand the union's presence in singers' workplaces.

This includes negotiating improvements to existing collective agreements, encouraging the use of union agreements by those who have not historically used union terms and conditions, and considering what union presence looks like in workplaces engaging on a genuinely and fully self-employed basis (e.g. the use of charters or template contracts). This should also include increasing Equity's day to day presence in workplaces, such that members are aware of how they can engage with the union or seek union support in any Equity-relevant work they are undertaking.

Proactive Priority 2

Encourage singers to join Equity, and encourage existing members to become more aware of and active within the union. Ensure that singers are informed of and the majority of that membership is supportive of Equity's singer related campaigns.

Proactive Priority 3

Develop and implement a strategy for organising and recruiting singers, and improving terms and conditions, for choral or solo engagements offered on an ad-hoc or project by project basis. For example, work with choral societies.

Proactive Priority 4

Develop and implement a strategy to ensure that singers are made aware of Equity during their training, and know their rights when engaging with young artists programmes.

Proactive Priority 5

Consider how Equity supports UK based artists who frequently work internationally via relevant campaigning work and solidarity between Equity and sister unions.

Stage Actors

Proactive Priority 1

Advance the work on achieving a five-day working week and flexible working initiative

Proactive Priority 2

Advance the work on improving digs.

Proactive Priority 3

Increase awareness and understanding of what the Stage Actors Committee does and raising the profile of the Committee

Proactive Priority 4

Work to raise awareness of Making Tax Digital and the impact on members

Stage Management

Proactive Priority 1

Engagement & Development. To take active measures to improve the diversity in the field of Stage Management

Action Plan

- o Engage with existing organisations and establishments to encourage prospective stage managers that may not otherwise consider this career by offering workshops
- o Showcase different routes into the industry on social media (we spoke about the tree/roadmap)
- o Connect with early career SMs and provide support (open meeting/coffee morning social/events with speakers)

Proactive Priority 2

Connection & Communication. To connect with Stage Managers more meaningfully and educate our industry colleagues about the field of Stage Management.

Action Plan

- o Start an Instagram page (Content Ideas: Intro committee,

- o Job Responsibilities, Priorities, SM Hub, negotiations)
- o Build resources on the SM Hub and increase awareness of it
- o Connect with SMs from all areas of the industry (specifically increase Opera engagement)
- o Ensure all dep packs contain a page relevant to Stage Managers (Job Responsibilities/SM Hub/Instagram)

Proactive Priority 3

Job Shares. To champion job shares in Stage Management and educate producers and members to bring cultural shift.

Action Plan

- o Create a cross committee Job Share Working Party
- o Share success stories on social media
- o Provide templates on how to approach producers.

Proactive Priority 4

Work/Life Balance. To support working Stage Managers to live better and have a healthier work life.

Action Plan

- o Run the previously successful negotiations workshop.
- o Create resources for Stage Managers about appropriate pay rates, alongside negotiated minimums.
- o Signpost to well-being and mental health support services
- o Increase awareness of jobs that should not fall to SM teams and provide templates on how to respond to general management and producers
- o Campaign for better working conditions

Proactive Priority 5

Negotiations. To continue supporting Equity's upcoming negotiations to secure a better deal for working Stage Managers

Action Plan

- o Active committee presence at all upcoming negotiations
- o Active communication with colleagues and members about our negotiation claims

Variety, Circus & Entertainers

Proactive Priority 1

Workplace Safety and Equality. Continue work to ensure workplaces are safe from physical injury and sexual harassment and that equipment is secure.

Action Plan

- o Gather examples of best practice and look at enforcing better terms in workplaces and get more engagers on collective agreements.

- o Continue work on cruise audition process.
- o Look at equality of opportunity for female comedians

Proactive Priority 2

Networks. Continue to facilitate meetings of existing variety networks and set up new ones where needed.

Action Plan

- o Re-launch Burlesque Network with an open meeting and then regular group meetings.
- o London Nightlife Network to look at improving rates in some sectors

Proactive Priority 3

Promoting of Professionalisation. In relation to online profiles.

Action Plan

- o Raise profile of work with adult content to ensure it is treated as an art form and not demonised. This includes pole-dancing, drag and burlesque.

Proactive Priority 4

Venue Preservation. Use our best endeavours to ensure that venues used for variety performance are not lost due to financial unviability or planning.

Action Plan

- o Develop a plan to broaden the work in Manchester and London following the conference motion in 2025.
- o Look at briefing document for Variety Officers.

Proactive Priority 5

Recruitment and Retention. Continue to recruit new members at events and through workplace engagement.

Action Plan

- o Look at using social media assets such as videos from members as recruitment materials.

Deaf & Disabled Members

Proactive Priority 1

Positively influence practices and policies of DWP.

Action Plan

- o Inform practices and policies of DWP with disabled-led expertise. Work with Equity Councillors and Departments eg Policy and Social Security and Tax to enable Equity to lobby for a better DWP.

Proactive Priority 2

Representation in the Nations.

Action Plan

- o DDMC meetings to take place across UK
- o Action on Access events to continue in Wales and England
- o Diversify the nations and regions relationships with local disabled-led resources and provide information on these resources to members whilst educating local employers

Proactive Priority 3

Protecting workers in a fully healthy workplace.

Action Plan

- o Work with employers groups to ensure sickness policies enable our members to work, mindful of the issues for self-employed DDN members.
- o Work to improve legislation which recognises H&S workers protections needed regarding including for those who are Immuno-compromised and in relation to Covid

Proactive Priority 4

More workers!

Action Plan

- o Explore Disabled employment status and casting issues within the industry specifically in relation to those who are most disabled. Explore employment info of the variety of DDN to hold employers to account in relation to DDMC's 2025 motion.
- o Approach national and local funders to establish information about the diversity of disabled artists they employ / what data is gathered.

Proactive Priority 5

Access to Work.

Action Plan

- o Ensure accessible, sustainable environments for disabled workers by rallying and campaigning against the incoming cuts to include lobbying the industry to cover payments if cuts are made

LGBT+

Proactive Priority 1

LGBT+ Network. Activate the LGBT+ Network to create a space for LGBT+ members and move them towards activism in the union.

Action Plan

- o Review current mechanism for joining the network and the makeup of those currently signed up.
- o Engage existing membership with the activism of the committees, using the Guide to Pride and BDS as 'springboard' issues.
- o Explore possibility of monthly meetings, in the model of the

E4GND Network.

- o Develop the reach of the network by signposting on social media and other communications channels (e.g. magazine).
- o Explore renaming the network to a more inclusive acronym.
- o Explore possibilities for a quarterly newsletter to the network and an annual event.

Proactive Priority 2

Equalities monitoring. Review equalities data monitoring by the union and external partners to shape future work for strengthening representation of LGBT+ workers.

Action Plan

- o Review current union processes for monitoring equalities data.
- o Propose incentives to complete diversity recording.
- o Collaborate with other Committees and relevant external bodies

Proactive Priority 3

Far Right. Work with staff and activists to support a union-wide strategy for responding to the threat of the far right

Action Plan

- o Meet with relevant staff and activists.
- o Develop strategy that brings wider membership into this programme of work and focuses on intersectionality and industrial threats

Proactive Priority 4

BAPAM. Deliver on the LGBT+ motion passed at Equity Conference 2025 to support members accessing gender-affirming care

Action Plan

- o Meet with BAPAM to explore support for members access gender-affirming care and developing guidelines for engagers.
- o Explore new avenues of connections for gender affirming care.
- o Creating info graphics and information regarding welfare fund and potential use for gender affirming care recovery to circulate within LGBT+ Network and on Equity social media channels.
- o Share and make available for employers working with Trans* folks around Gender Affirming Care - destigmatising the process and using social media and networks to promote educational awareness.

Proactive Priority 5

EHRC Ruling. Work with staff, engagers and the wider membership to promote trans-inclusive policies in the workplace and counter prevailing anti-trans narratives following the EHRC Ruling.

Action Plan

- o Work with union staff to further engagement with arts funding bodies on new EHRC Equality Act guidance.
- o Help communicate clear updates to members and public, through the network and social media.
- o Work with union staff to engage proactively with funded organisations on the issue, promoting best practice and seeking commitments that go beyond legal minimums.
- o Seek to create a trans and non-binary 'Inclusivity Rider', which producers and engagers can use when engaging trans+ members in the workplace.
- o Explore how trans-inclusive policies and practices can be incorporated into collectively bargained frameworks via future negotiations.
- o Counter prevailing anti-trans narratives with short, punchy informational output (videos, charts, listicles).

Race Equality

Proactive Priority 1

Protecting the rights of artists of colour to be politically vocal – ACE Submission (Daniel and Lucy).

Action Plan

- o Liaise with policy team regarding Equity's submission to the ACE review.

Proactive Priority 2

Wholly oppose the censorship, blacklisting and cancellation of artists of colour - particularly at the behest of bad faith lobby groups.

Action Plan

- o Submission of motion to TUC Black Workers Conference 2026

Proactive Priority 3

Dignity at works for members of colour – CDG Collaboration (Ellora and Ingrid)

Action Plan

- o Liaise with CDG EDI Committee and PMA Diversity Squad

Proactive Priority 4

Opposing the Far Right and its attacks on our industry (Ellora).

Action Plan

- o Submit motion to Equity conference

Proactive Priority 5

Standing with Palestine.

Action Plan

Subsumed with priority 2.

Women

Proactive Priority 1

Promoting flexible working options to become the norm within the performing industries to enable women/other genders to be able to take up these options so they can stay within the industry and progress their careers; e.g. how job shares/greater emphasis on scheduling can become embedded.

Proactive Priority 2

To address the importance of countering the dangers for women of unrestricted AI use; in particular, stereotyping and advancing misogynistic narratives, imagery based on unrealistic/potentially pornographic images of women, and furthering the narrative of the far right - trad-wife etc

Proactive Priority 3

Support improvement in rates of pay for performance, particularly in low pay areas eg. subsidised theatre - the impact of low pay in particular on women, their ability to enter, develop their careers and stay in the industry in these areas.

Proactive Priority 4

Making connection with women and non-binary performers/creatives in parts of the world experiencing conflict - develop relationships and connection to share their stories, work with the international committee on these issues.

Young Members

Proactive Priority 1

Educating and Organising young members and prospective young members on their rights and their Union via a Social Media campaign.

Action Plan

- o Create a Social Media subgroup
- o Create a roadmap on what content to put out when for the next 2 years
- o Source existing resources to use
- o Develop new resources using YMC members

Proactive Priority 2

Educating and Organising young members and prospective young members on their rights and their Union through at least 3 in person events across the UK.

Action Plan

- o Create an in-person events subgroup
- o Plan the calendar for the following year
- o Source possible venues across the UK
- o Secure dates.

Proactive Priority 3

Tackling injustice around Casting via a campaign.

Action Plan

- o Draft a survey to put out to young members about casting
- o Create content and resources from the results of the survey.

Northern Ireland

Proactive Priority 1

Equity for a Green New Deal

Action Plan

Work within existing NI industry partnerships to promote and deliver on E4GND principles, including NI Screen, ensuring a commitment to parity for marginalised sectors.

Proactive Priority 2

Pay Promptly.

Action Plan

Develop industrial and legal initiatives to enforce prompt payment from engagers of all kinds ensuring a commitment to parity for marginalised sectors

Progress

Building Safe Home into Derry and Strabane negotiations and 10k has been awarded by Belfast CC to support Safe Home.

Proactive Priority 3

Funding NI Arts.

Action Plan

Work with local and national parties/politicians to advance local and national arts spend, using ACNI in their advocacy role, underlining a commitment to parity for marginalised sectors.

Proactive Priority 4

Creative Industry in a United Ireland.

Action Plan

Ensure Equity UK is part of the debate about working in United Ireland, establishing information for Equity members and providing feedback to decision-makers, influencers and wider TU movement, ensuring a commitment to parity for marginalised sectors.

Proactive Priority 5

Equity across the Island

Action Plan

Continue partnership working with Irish Equity/SIPTU and industry partners north, south, east and west to achieve industrial parity for all members including those from marginalised sectors working on the Island of Ireland.

Scotland

Proactive Priority 1

Grow our membership. Strengthen membership by attracting younger and more diverse voices

Action Plan

- o Hold a recruitment and awareness day to show why joining Equity matters.
- o Work with Equity Networks and Industrial Committees.
- o Invite industrial guest speakers who can share real stories and inspire action

Proactive Priority 2

Equity's Profile. Raise Equity's Profile in Scotland's arts sector within the broader trade union movement.

Action Plan

- o Host a STUC Fringe Event – Realities of Life in the Arts to highlight what is really happening in our industry.
- o Work with sister unions to co-host and build solidarity.
- o Invite the General Secretary to deliver a keynote speech.
- o Make sure Equity is represented on key STUC Committees – Women's, General Council, LGBTQ+

Proactive Priority 3

Climate Change. Make sustainability part of everyday practice in the arts.

Action Plan

- o Host a meeting with Equity's Green New Deal Network to share ideas and roll out practical steps.
- o Encourage Scottish branches and the wider membership to champion environmental responsibility across all sectors

Proactive Priority 4

National Performing Companies. Specifically the National Theatre of Scotland.

Action Plan

- o • NTS receives £4.3m from the Scottish Government. As a Committee we would like to see NTS engage more creatives and see more work on our Scottish Stages.
- o • Meet with NTS senior management team to raise

our concerns and discuss strategies for expanding opportunities for local creatives.

Wales

Proactive Priority 1

Wales Dance Review Response.

The main findings and recommendations of the review by ACW are:

- o Freelance precarity and low pay, especially outside revenue-funded companies.
- o Geographical disparities – limited access to resources.
- o Fragmentation/competition because resources are scarce.
- o Need for accessible infrastructure, hubs, artist-led development – more structured pathways for dancers, including professional development.
- o Diversity, inclusion, Welsh Language / cultural identity: many feel current practice is tokenistic, there is a need for embedding rather than 'add-on'.
- o Simplification of funding/application processes.

This provides the raw material for Equity to base its response and possible campaign around fairness, representation, giving voice & power to freelancers, promoting inclusion, sustainable working conditions, and sector growth.

Action Plan

- o Launch a listening tour – host regional open hybrid meetings in conjunction with the Dance Committee and Choreographer & Movement Director Network to hear directly from freelancers across Wales, ensuring sessions also identify training barriers and progression opportunities.
- o Gather evidence on pay, working conditions, access to training, and sustainability practices across the sector.
- o Develop an Equity policy manifesto that includes commitments to fair pay, workforce development, and environmentally responsible practice.
- o Engage funders and policymakers to secure investment in training-to-work pipelines, greener infrastructure, and long-term workforce progression.
- o Build regional networks through the Branch Structure and CMDN Wales-based events that promote both artistic collaboration and shared access to sustainable resources.
- o Run practical workshops in conjunction with CULT Cymru (Creative Union Wales Union Learning Fund project), aligning training directly with employment opportunities and embedding green skills.
- o Champion Inclusion by ensuring access to training and opportunities is equitable across geography, background, and language.
- o Grow membership and visibility by connecting Equity's campaigning voice with practical support for career development and sustainable working practices.

Proactive Priority 2

The impact of devolution, including devolution of broadcasting on members in Wales.

How would devolution impact the professional employment of members in Wales?

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 to see how this might impact the professional employment of members in Wales.

The outcome of the Senedd elections in 2026 will influence what shape any kind of devolution or independence will look like. The current government published a report into a new future for Broadcasting and Communications in Wales, along with the recommendation to create a Shadow Broadcasting Authority and explore more devolved powers which could shift regulation, funding and commissioning from Westminster to Cardiff Bay. The collapse of the co-operation agreement between Labour and Plaid Cymru meant the recommendations were shelved and the political will from the current Welsh Government disappeared.

Whilst much will depend on May 2026, we need to plan and – where necessary – influence and change existing union policy to meet the best interests of members in Wales.

Action Plan

- o Include Devolution of Broadcasting, and Shadow Broadcasting Authority in Senedd Manifesto, emphasising the potential to create new jobs, training pipelines, and sustainable production standards.
- o Survey and engage with members around devolution more widely, to better inform any future policy position recommendations, particularly regarding access to skills development and employment progression.
- o Engage and discuss with stakeholders how the positive arguments, and Expert Panel recommendations - especially around S4C - can be moved forward, ensuring that workforce development and green production commitments are part of future proposals.
- o Produce Report and Recommendation for Equity Council and Screen & New Media Committee to shape future Equity policy that safeguards employment, expands training-to-work routes, and embeds sustainability in devolved broadcasting structures.

Proactive Priority 3

Casting and opportunities in Wales.

To use and build upon Cast it Here to ensure that productions made in Wales actively consider and engage the wealth of professional talent available on their doorsteps. We must advocate for local casting and hiring as standard practice and seek to address the underrepresentation and discriminatory

barriers faced by non-UK-born artists, those returning to the industry after caring responsibilities, and others who have historically been excluded. Alongside this, we must champion authentic, fair, and transparent casting processes that uphold equity of opportunity, professional progression, and sustainable careers at every stage of artistic development.

There is also a notable absence of casting directors based in Wales—particularly those working in the Welsh language—impacting both cultural representation and access for local performers. Addressing this gap requires not only structural advocacy but also long-term talent development pathways that enable sustainable careers for both artists and casting professionals within Wales.

Action Plan

- o Empower and encourage Equity branches and members to lead initiatives such as open casting and networking days, forums with local engagers, and lobbying stakeholders for commitments to local casting and hiring. These initiatives should emphasise authenticity in representation, professional progression, and entry points for early-career and returning artists to build sustainable careers.
- o Engage with Creative Wales and Arts Council of Wales (ACW) to address the shortage of casting directors—particularly Welsh-language specialists—and expand training, mentoring, and talent development programmes that support skill-building, progression routes, and long-term career sustainability for emerging casting professionals and performers.
- o Advocate for publicly funded productions to operate with full transparency, including disclosing casting opportunities, job availability, decision-making processes, and outcomes. Promote clearer communication of briefs and requirements, equitable audition methods, and environmentally responsible and accessible practices (e.g., regional auditions, digital first rounds, and reduced travel), ensuring these support fair access and sustainable working conditions

Proactive Priority 4

Strengthening the sector in Wales.

To secure a resilient and sustainable creative sector in Wales, we will pursue reforms that address systemic precarity, support long-term workforce development, and ensure public investment delivers fair, transparent, and accountable outcomes for workers and organisations. Strengthening the sector requires coordinated action with public bodies, government, and stakeholders to stabilise funding, modernise working practices, and embed sustainability at every level of cultural production.

Action Plan

- o Make the 2026 elections a standing committee agenda item to provide specific focus on how we encourage members both individually and through the branches to engage with candidates through clear manifesto asks, questions for candidates and hustling style events.

- o The Senedd elections provide the perfect time to address the absence of a Cross-Party Group for Arts and Culture to enhance the worker voice amongst what will potentially be the most politically diverse set of MSs since the National Assembly was created in 1999 before becoming the Senedd in 2020.
- o Scrutinise Public Bodies – Continue to meet with senior representatives of Arts Council Wales as a committee to examine funding priorities, working practices of funded companies and individuals, and their impact on members, with a focus on how funds support workforce development and sustainable practices. Continue to advocate for union agreements to be used by those in receipt of public funding. This work should be extended to include engagement with Creative Wales for TV, Film and Gaming.
- o Address Funding Gaps – Continue to lobby Welsh Government, both pre and post Senedd elections, to seek to increase funding in the sector and through the arms-length bodies and to secure replacement funding lost since Brexit, while highlighting the importance of investing in green infrastructure and training-to-work initiatives.
- o Look specifically at the ACW English Language Theatre Review and see what, if any, recommendation can be influenced, especially in relation to workforce progression and environmentally sustainable practice.
- o members from all sectors about raising issues with use of union and non-union agreements. #TellEquity
- o Stage Management – build ties with existing networks, including the Stage Management Committee, supporting understanding of the agreements and pushing for recognition and pay above minimum for additional duties, as well as access to career development and sustainable working practices.
- o Develop a Wales-specific campaign for Cabaret, Drag, Burlesque and Comedy – in conjunction with the Variety Officers of the branches – focusing on rural areas, venue safety, and transport availability, while also exploring sustainable touring and training pathways for performers.

Proactive Priority 5

A right to a fair, safe and accessible workplace.

We will promote equitable, safe, and accessible working environments across the Welsh creative industries by embedding fair work standards, expanding training and progression opportunities, and tackling discrimination and poor practice.

Through local initiatives, partnership working with Equity branches, and sustained national advocacy, the aim is to work towards a cultural shift that recognises, values, and invests long-term in the diverse talent across all disciplines in Wales. A sustainable cultural workforce requires secure employment conditions, inclusive workplaces, and clear, supported routes into and through the sector.

Action Plan

- o Promote Fair Work – Continue to advocate for union agreements to be used by those in receipt of public funding, ensuring these include commitments to workforce development and environmentally responsible practice.
- o In conjunction with Priority Three, advocate for publicly funded productions to operate with full transparency, including disclosing casting opportunities, job availability, decision-making processes, and outcomes.
- o Engage Members – using existing democratic structures and/or open meetings, to build collective voice and power around fair work, training, and sustainability.
- o Tackle Discrimination & Poor Practice – Use existing union resources to educate on reporting structures and best practice in employment, hold engagement events with

Conference Report

Set in Northern Ireland's second city of Derry, this year's Equity Conference brought together members from across the UK to decide the union's agenda on everything from artificial intelligence to arts funding.

Equity's presence in Northern Ireland has been on the rise in recent years, with the introduction of a dedicated Northern Ireland Official, Alice Adams Lemon, in 2021; a slew of new house agreements with theatre companies and venues; and growing membership, leading to the creation of the two branches: Lagan & East and Foyle & West.

With the union's activity in Northern Ireland riding high, it was fitting then that Derry should be the site of this year's Equity conference – the union's flagship democratic event. Taking place in Derry's historic Guildhall from Saturday 10 to Monday 12 May, over a hundred Equity members came together to decide the union's agenda and rules.

Motions passed include campaigning to defend soaps; ensuring theatre agreements contain suitable wig, hair and makeup stipulations; joining with other groups to challenge the threat of the far right; calling on the TUC federation of UK trade unions to lobby the government on artificial intelligence protections; and more.

Surrounding the debate of the floor were various fringe panel and discussion events held by Equity activists, a reception where guests could enjoy 'Equity beer' locally brewed for this year's conference and, of course, opportunities for members from across the UK to meet in person and build relationships that help strengthen the trade union movement.

Save the arts, resist the cuts!

A rally at Northern Ireland government offices in Derry was an opportunity for Equity conference attendees to show their support for the union's Northern Ireland members.

Northern Ireland members have been campaigning long and hard to 'Save the arts, resist the cuts!' since 2023. This is against a backdrop of 50% of arts cuts since 2011/12 (when adjusted for inflation), with Northern Ireland receiving the least arts funding per person of all the UK's four nations (just £5.07, half that of its nearest comparison Wales at £10.51).

This time, Equity members called on the Northern Ireland government to increase arts funding, following the closure of Derry's Waterside Theatre & Arts Centre and the news that Echo Dance Theatre Company, also based in the city, would not be provided their expected annual funding from the Arts Council of Northern Ireland.

This action was underscored by a motion passed at conference,

for the union to campaign for an arts funding increase in Northern Ireland.

Honorary Life Memberships

This is the highest honour Equity can bestow on a member – reserved for those who have made outstanding contributions to the union. It is a tradition to keep Honorary Life Membership a secret until the moment they are awarded at conference, leading to surprise and some rather moving moments.

In her roles as Equity activist and Chair of Equity's Deaf and Disabled Members Committee, Natalie Amber has been a force for change. This includes holding bosses to account over inauthentic portrayals of disabled characters, working on industry standard-setting guidance, and calling out the government's cuts to social security for disabled people at the UN and beyond.

Stephen Beggs has been Chair of Equity's Northern Ireland Committee since 2017 and a voice for the union's Northern Ireland members: addressing local councils on the issue of arts funding, representing Equity at the Irish Congress of Trades Unions, and taking on an engager over the issue of holiday pay – and winning payment for many members.

Not only does the Greater Manchester Branch have the highest regular attendance of any Equity branch, but it also has the most followers on social media. This is testament to the tireless work of Branch Secretary Chris Clarkson. An exemplar of branch activism, Chris also attends other branch meetings to engage with union work across the country.

A leading figure in the successful community and union campaign to 'Save Oldham Coliseum' Julie Hesmondhalgh has also used her profile to speak out about improving industry access for working class creatives, the impact of social security cuts on artists, and arts funding. She has also served as an Equity Deputy – an integral role when it comes to organising in workplaces.

Having served as Equity's Northern Ireland Councillor, Louis Rolston has championed the union's Northern Ireland members over a number of years. This includes being integral to member activity in Derry, which helped lead to the formation of the Foyle & West Branch, and supporting the establishment of an Equity Official in Northern Ireland.

Industrial Information: Claims

Live Performance

ITC Ethical Manager Agreement

Equity claims a 5% uplift on minimum fees for 25/26 financial year which would mirror the percentage increases for pay minimums under the ITC/Equity Ethical Manager Agreement for performers and stage managers.

Even if these claimed increases were to come into effect immediately, let alone for 25/26 financial year, comparing the key financial provisions from 2019/2020 financial year would technically still all fall significantly below inflationary increases based on both CPI and RPI rates of inflation. However, we are not claiming a higher amount because we also understand that many ITC Ethical Manager members are facing ongoing and increasing financial challenges with a range of contributory factors, the biggest being the level and spread of public funding and therefore feel that 5% is a reasonable increase in the circumstances, for all parties.

For directors, this would change the main minimum financial provisions from:

Preparatory Fee - Full length play	£1,870.00
Preparatory Fee - Short play (70 minutes or under)	£1,294.00
Rehearsals and/or Exclusive Services Payment: Weekly payment	£573.00
Minimum Salary for Resident/Artistic Directors: Weekly payment	£695.00

To:

Preparatory Fee - Full length play	£1,963.50
Preparatory Fee - Short play (70 minutes or under)	£1,358.70
Rehearsals and/or Exclusive Services Payment: Weekly payment	£601.65
Minimum Salary for Resident/Artistic Directors: Weekly payment	£729.75

For designers, this would change the financial provisions from:

Design Fee	£3,133.00
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Making: Weekly fee for building set and other duties	£614.00
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To:

Design Fee	£3,289.65
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Making: Weekly fee for building set and other duties	£644.70
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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.

SOLT/UK Theatre Ballet and Opera

A 6% uplift to all rates of pay from January 2026.

Not settled in 2025.

Royal Ballet and Opera

An uplift of pay by the August RPI figure + 6%.

Changes to terms and conditions in the Chorus House Agreement as follows:

- o The introduction of a clause which gives choristers two days off after six consecutive split days.
- o The introduction of a clause prohibiting fittings being added to the schedule in a week with 10 sessions or more.
- o A contractual change to ensure that the mid-season break delivers a full week (7 days) free of work for our members.
- o Changes to Ballet pay progression as follows:
- o The introduction of additional pay points for first soloists to enable pay progression for artists at this level.

Changes to Stage Management pay and conditions as follows:

- o A review of the rates paid to Stage Managers and Senior Stage Managers, reflecting the level of responsibility undertaken at those roles.
- o A further change to "acting up" arrangements such that members of the stage management team are paid at the level of the work that they are undertaking.

Settled, see report on page 13.

Glyndebourne

A three year claim for the 2026 season onwards:

- o Year 1 – September 2025 inflation plus 9%
- o Year 2 – September 2026 inflation plus 6%
- o Year 3 - September 2027 inflation plus 5%

Not settled in 2025.

Welsh National Opera Chorus

Following the industrial mandate secured from members in 2024 following threats to the full time status of the chorus, the industrial dispute continued into early 2025 with members renewing their strike mandate in March and continuing action short of strike while negotiations progressed. The company initiated a compulsory redundancy process as part of its restructuring plans, which created significant uncertainty for members. Through continued negotiations with the company, the union secured a new Chorus House Agreement which was implemented in August 2025 and formally concluded the trade dispute.

The 2025 WNO Chorus House Agreement replaced the previous agreement and introduced a new operating framework for the Chorus. The changes primarily aimed to modernise the contract, increase operational flexibility for the Company, and formalise a broader scope of Chorus activity beyond traditional opera performance.

Key Strategic Changes:

1. Move to an Annualised Hours Model

The most significant change was the replacement of the four-week accounting system with annualised hours. Chorus work is now measured as 1,560 hours per Artistic Year, averaging 30 hours per week, with a weekly cap of 40 hours unless agreed for roles and covers.

This provides greater flexibility to distribute work across the season and manage peaks in rehearsal and performance activity.

2. Increased Flexibility in Scheduling

The agreement increased management flexibility in several areas including Sunday working where they increased from 4 Sundays per year to up to 8 Sundays for WNO work plus 2 additional Sundays for external collaborations.

This improves the Company's ability to accommodate touring, partnerships, and event scheduling.

3. Expanded Scope of the Chorus Role

The Chorus role was formally broadened to include:

- o Programmes & Engagement (outreach) projects
- o Development and audience engagement events
- o Marketing and promotional activity
- o Additional training and professional development.

This aligns the Chorus role more closely with the Company's wider strategic priorities around engagement and public

visibility.

4. Introduction of "Other Performance Work"

The agreement introduced a new category of activity beyond main-stage opera and concerts.

This included:

- o small-scale performances
- o outreach work
- o events with other departments or partner organisations.

This enables WNO to deploy Chorus members more flexibly in community, promotional, and partnership activities.

5. Updated Employment Framework

Several employment provisions were modernised:

- o A more formal vocal review and appraisal process was established to support professional development and Chorus management.
- o Updated provisions were introduced covering broadcast and digital distribution of performances.

These changes reflected current industry practice and governance expectations.

Overall the 2025 agreement represented a significant structural modernisation of the Chorus contract, resulting in three principal outcomes:

- o Greater operational flexibility for scheduling and programming
- o Broader use of the Chorus across Company activities
- o Updated employment and governance provisions reflecting current industry practice.

Overall, the agreement supported WNO's strategic objectives by enabling a more flexible and multi-functional Chorus workforce while maintaining core employment protections and negotiated working conditions.

The yearly salary was increased to £35,500 to reflect the changes made. This was agreed by an overwhelming majority in June 2025.

National Theatre

'24-25 Performer Claim

Claim for a 7% headline pay increase across all rates

Restructure pay across rehearsal and performance weeks including a claim to increase rehearsal wages by 15% to keep above National Living Wage and counter the issues our members have raised of being unable to cover their living expenses during rehearsals

Pay increase to be universal – i.e. applied to all negotiated rates, rather than on the minimum and top rates

On touring, to move towards a model where responsibility for arranging and paying for accommodation sits with the producer as on the ITC agreement, suggested wording: 'Booking and paying for accommodation is the responsibility of the National Theatre where performers are required to work away from their normal place of work' – plus a per diem for food etc

A claim for a new set of Swing provisions and fee to mirror terms in WE agreement:

7.1.3.1 Swing track responsibilities shall be set by the Final Understudy

Rehearsal.

7.1.3.2 For Swinging the Ensemble the Cover shall receive an additional Weekly

payment of Not Less Than £120.00

'24-25 Stage Management Claim

Claim for a 7% headline pay increase across all rates

Recruitment to fulfil the House Agreement core staffing numbers within two years, with at least three permanent ASMs recruited in year one

Claim to reinstate overtime paid at a 'premium' rate rather than single time

On touring, to move towards a model where responsibility for arranging and paying for accommodation sits with the producer as on the ITC agreement, suggested wording: 'Booking and paying for accommodation is the responsibility of the National Theatre where performers are required to work away from their normal place of work' – plus a per diem for food etc

'24-25 Staff Directors Claim

Claim for a 7% headline pay increase across all rates

'25-26 Claim across all bargaining groups

The financial claim for all Equity grade staff at the National Theatre for '25-26 will be of an increase of 6% to all rates of pay which is based on rates of inflation over the last year plus an analysis of average increases to London theatre pay as of this April.

Scottish Ballet

The National Official for Scotland negotiated a two year agreement with Scottish Ballet in a challenging funding climate.

2025/26: 3% pay increase and an extra week of annual leave, now permanent (six weeks total)

2026/27: 1.5% pay increase

National Theatre of Scotland

NTS initially offered a 1% increase, which Equity declined. The National Official for Scotland secured a 3% increase for 2025/26.

With no increase in Scottish Government funding for National Performing Companies, this is a strong result and reflects constructive negotiation.

Recorded Media

BBC Audio Agreement

2025-2026 claim: Equity's claim presented to the BBC reflected a 6% increase to minimum fees across the board, inclusion of provision of minors, a 52% increase to the Chorus and Solo Singers rate and continued pressure on the inclusion of AI clauses.

Update: Negotiations for the 2025-2026 are ongoing at time of writing and due to conclude by April.

English Language Teaching

Equity's claim for 2025-2026 requested a 3.8% increase across the board.

Update: Negotiations are ongoing in consultation with the Audio Committee.

ITV Agreement

Equity Claim:

6% increase on all minimum fees in the collective agreement

Agreed:

2.5% uplift on all financial items in the agreement effective 1st January 2025, and a commitment to discussions with the union about 'other work', including a review of current systems in place for requesting permission to undertake other engagements and the process whereby ITV makes decisions whether to grant permission.

BBC TV Agreement

1. Fee Increase

Equity Claim:

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%

Agreed:

episodic Fees (and their associated payments): 13%

all other fees: 10% increase

2. Engagement of Minors

Equity Claim:

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.

Agreed:

A minor's appendix which establishes rates at no less than half adult rates, with structures for both weekly/single day fees and episodic fees, and entitlement to secondary payments. Holiday pay and pension not applicable to minors.

3. Additional Use Payments – Clause 11.2.2

Equity Claim:

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.

Agreed:

Additional Use Payments harmonised with Pact.

BBC proposal for 36 transmissions over 5 years to replace 9 transmission periods over 5 years, and 16 transmissions over 2 years to replace 4 transmission periods over 2 years to give flexibility to transmission on secondary channels was agreed.

BBC proposal to treat BBC opt-out channels as secondary instead of primary was not agreed due to the detriment it posed to artists' further use payments when a programme is repeated on an opt-out channel

4. Equal Opportunities – General Terms - Clause 4

Equity Claim:

Propose a new clause regarding provision of hair and make up -

"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

Agreed:

Hair & makeup clause discussion paused to await outcome of PACT negotiations

4.3 improved to refer to access requirements being discussed prior to the start of production

5. Bullying and Harassment – General Terms – Clause 5

Equity Claim:

"Statement of Commitment" provisions codified in the Agreement

Agreed.

6. Nudity and Simulated Sex Acts Clause 5.13

Equity Claim:

Use of intimacy directors referenced in the Agreement

Agreed:

Intimacy directors to be used for all scenes including sex/intimacy

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

Agreed.

8. Time of Payment

Equity Claim:

Clause 5.6 – to include the payment of royalties

Agreed.

9. Continuing Drama Series

Equity Claim:

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.

Agreed:

Wording which confirms the health & safety responsibilities of everyone working in TV production (to address issues raised about studio temperatures)

An appendix was not agreed but detailed discussions on issues including transport after midnight and 12-hour days, Saturday working, sick pay, minimum/maximum studio temperatures, holiday, social media policy and scheduling work outside of the CDS engagement took place. It is noted that CDS are all

dealt with differently and the issues differ from production to production making it difficult to address the issues via provisions in the collective agreement.

The issues raised will be monitored on both sides.

The BBC CDS team will prepare a 'Cast Information Pack' to include information about transport after midnight and 12-hour days, holiday booking and short absences through illness.

10. Other issues

Equity Claim:

Equity Green New Deal – roundtable meeting happening on the 15th of June and the commitment to ongoing discussions on these issues

AI – wording to protect artists (please see Appendix 1)

Agreed:

Wording on BBC commitment to sustainability and reducing environmental impact of production

Negotiations continue on AI, alongside negotiations on the Pact TV & Film Agreements

Wording to acknowledge the 'Code of Best Practice for Self-Tape and Zoom Auditions for Scripted Drama' agreed by Equity/PMA/CPMA/CDG.

Industrial Information: Rates

Live Performance: Industry-Standard Agreements

Commercial Theatre Agreement (UK Theatre)

Performers and Stage Managers

Weekly Minimum Fees	Rehearsals (£)	8 Show Weeks (£)	12 Show Weeks (£)
Performer/ASM			
Tier A* (1,500+ Seats)	551.57	590.33	649.37
Tier A (500-1,499 seats)	545.58	569.14	626.06
Tier B (250-499 seats)	531.69	561.93	618.12
Tier C (up to 249 seats)	525.03	561.66	617.83
Deputy Stage Manager			
Tier A*	628.79	737.92	811.71
Tier A	621.96	711.43	782.57
Tier B	606.13	702.41	772.65
Tier C	598.53	702.08	772.28
Stage Manager			
Tier A*	700.49	826.47	909.11
Tier A	692.89	796.80	876.48
Tier B	675.25	786.70	675.25
Tier C	666.79	786.32	864.96
Company & Stage Manager			
Tier A*	755.65	885.50	974.05
Tier A	747.45	853.71	939.08
Tier B	728.42	842.89	927.18
Tier C	719.29	842.49	926.74

Actor-Musicians

Weekly Minimum Fees	Rehearsals (£)	≤ 2 instruments (£)	≥ 3 instruments (£)
Tier A*	643.61	735.66	809.22
Tier A	640.62	735.66	809.22
Tier B	633.68	735.66	809.22
Tier C	630.35	735.66	809.22

Touring Allowance: £350. Subsistence: £227.50. Daily Touring Allowance: £57.05

Understudy responsibility/performance payment: £21.74/£32.60

Swing Dancer: £48.90. Dance Captain: £59.77. Flying: £50

Stage Management Responsibility Payment: £16.31

Subsidised Theatre Agreement (UK Theatre)

Performers & Stage Management

Weekly Minimum Rates	MRSL Grade 1 (£)	MRSL Grade 2 (£)	MRSL Grade 3 (£)
Performers & ASMs	547.29	547.29	547.29
MRSL	637.19	561.88	547.29
Deputy Stage Manager	579.25	561.60	551.20
Stage Manager	649.93	573.47	556.40
Company Stage Manager	688.16	607.06	563.04

Actor-Musician

Weekly Minimum Rates	MRSL Grade 1 (£)	MRSL Grade 2 (£)	MRSL Grade 3 (£)
Rehearsal	647.20	569.37	547.29
≤ 2 Instruments	653.02	573.40	553.99
≥ 3 Instruments	718.32	630.75	586.40

Other Payments

Understudying:

- o Responsibility/Swing: £40
- o Additional Roles: £20
- o Performance, leading: £45
- o Performance, other: £30

Flying: £50

Head Boy/Head Girl/Dance Captain: £55

Relocation Allowance: £235

Commuting Allowance: £176.52

Touring Allowance: £290

Daily Touring Allowance: £48.23

Sundays:

- o One performance in every four weeks (or part thereof): No Payment
- o For each additional performance in the same 4 week period (or part thereof): £43.68

Creative Team Agreements (UK Theatre/SOLT)

Equity/SOLT (West End) Directors

Minimum Fees	Category A (£)	Category B (£)	Category C (£)
	6,664	5,796	5,269

Equity/SOLT (West End) Designers

Minimum Fees	Category A (£)	Category B (£)	Category C (£)
Sets			
Major Musicals	8,200	7,844	7,131
Musicals	6,382	6,105	5,550

Minimum Fees	Category A (£)	Category B (£)	Category C (£)
Straight Play/Small Musical	4,741	4,535	4,123
Weekly Fee	246	235	214
Costumes			
Major Musicals	5,472	5,234	4,758
Musicals	4,287	4,100	3,727
Straight Play/Small Musical	3,191	3,052	2,774
Weekly Fee	190	182	165
Lighting			
Major Musicals	4,109	3,930	3,573
Musicals	3,191	3,052	2,774
Straight Play/Small Musical	2,373	2,269	2,063
Weekly Fee	149	143	130
Expenses			
Per Day	73	70	63
Overnight	164	157	143

Equity/UK Theatre Directors

Minimum Fees	MRSL Grade 1 (£)	MRSL Grade 2 (£)	MRSL Grade 3 (£)
Subsidised Repertory			
Freelance Directors Fee	4,293.95	3,750.81	3,536.00
Artistic Director Weekly Fee	981.67	872.59	872.59
Resident Directors	814.72	749.05	694.51
Assistant Directors	598.79	598.79	598.79
Commercial Repertory			
	Directors Fee	Exceptional Minimum	Normal Minimum
Freelance Director	3,356.00		
Weekly Fee		623.28	746.82
Commercial Tours & Seasons			
		Short Run	Long Run
Normal Minimum		3,384.00	5,638.00
Normal Minimum Weekly Fee		676.70	
Normal Minimum Daily Fee		113.53	

UK Theatre Designers

Minimum fees for freelance designers (lighting designers italicised).

Subsidised Theatre	MRSL 1 (£)	MRSL 2/3 (£)
	4,289	3,142
	<i>1,602</i>	<i>874</i>
Subsidised Theatre Studio/Workshop:	1,823	1,514
	<i>767</i>	<i>698</i>

Commercial Theatre	Higher Minimum (£)	Straight Play (£)
	4,149	3,336
	2,622	1,462

Opera A	Full (£)	1 Act & Small Scale Tour (£)	
	7,978.95	3,710.70	
	3,881.85	1,778.70	
Opera B	Full	1 Act	Small Scale Tour
	5,804.40	2,718.45	2,718.45
	2,217.60	1,009.05	1,104.60
Opera C	Full	1 Act	
	2,730	1,242.15	
	1,109.85	611.10	
Ballet A	Full	1 Act	Small Scale Tour
	7,258.65	2,321.55	2,718.45
	2,217.60	1,009.05	1,104.60
Ballet B	Full	1 Act	Small Scale Tour
	3,726.45	1,359.75	2,718.45
	1,937.25	756.00	1,022.70
Ballet C	Full	1 Act	
	2,730	543.90	
	973.35	611.10	

VLEC Floorshow

It was agreed that the rates would increase by 4.3% from October 2025 to maintain parity with other agreements in live performance. Subsistence and Touring Allowance are aligned with other theatre agreements with UK Theatre. The revised rates from 1 November 2025 which will be in place until the end of October 2026 are as follows:

Once Nightly (AMR-A)	£568.00
Twice Nightly (AMR-B)	£630.00
Subsistence (AMR-G)	£227.50
Touring Allowance (AMR-H)	£350.00
Understudy Payment	
(per week) (AMR-C)	£54.90
Understudy Payment lead role	
(per performance) (AMR-D)	£67.00

Understudy Payment – other role	
(per performance) (AMR-E)	£39.60
Understudy Payment	
ceiling (AMR-F)	£126.00

Other related financial items in Schedule 1:

Photocalls	£40.50
Public Holiday Performances	£98.70
Illness Payment Ceiling	£98.70

VLEC Choreographers

A new 3-year agreement was put in place until January 2029. The agreement provides for an annual RPI + 1% increase each January. The rates for 2026 were confirmed to increase by 5.2%..

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 2026 until January 2027 are as follows:

Cruise Ship	£4,938
Holiday Centre / Theme Park	£3,699
Floorshow	£3,699

For any work in excess of the 3 weeks an additional fee of not less than £1,172 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 £1,658.

Daily Rate	£373
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ITC Ethical Manager Agreement

Performers & Stage Managers	2024/25 (£)	2025/26 (£)	2026/27 (£)
Minimum Weekly Salary	573.00	601.00	631.00
Minimum Daily Rate: 3 days or less, 4-6 days paid at the weekly salary	126.00	133.00	139.00
Commuting Costs Threshold: Where relocation is not being paid travel costs over this are repaid	31.75	33.34	35.01
Commuting Costs Ceiling: Maximum payable per week, above the threshold (in London)	161.70	169.79	178.27
Commuting Costs Ceiling: Maximum payable per week, above the threshold (outside London)	132.05	138.65	145.58
Daily Accommodation Allowance: where Company Member arranges hotel/B&B (in London)	56.27	59.08	62.04
Daily Accommodation Allowance: where Company Member arranges hotel/B&B (outside London)	51.53	54.11	56.82
Daily Accommodation Allowance: where Company Member stays with friends etc. (not own home)	26.25	27.60	29.00
Daily Meal Allowance: where breakfast is provided	22.93	24.08	25.28
Daily Meal Allowance: where breakfast is not provided	32.51	34.13	35.84
Weekly Living Away Allowance (in London)*	470.06	493.57	518.25
Weekly Living Away Allowance (outside London)*	430.50	452.03	474.63

*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.

Designers	2025/26 (£)
Design fee	3,211.50

Designers	2025/26 (£)
Making: Weekly fee for building set and other duties	629.50
Directors	2025/26 (£)
Preparatory Fee: Full-length play (70 mins+)	1,916.75
Preparatory Fee: Short play (70 mins or less)	1,326.25
Rehearsals: Weekly payment	601.00
Artistic/ Resident Directors: Weekly pay for all duties	730.00
Choreographers	2025/26 (£)
Preparation & up to 2 weeks' rehearsal: Minimum Fee	2,425.50
More than 2 weeks' rehearsal: Weekly Fee	601.00
More than 2 weeks' rehearsal: Daily Rate	195.30
Session Rate (max. 3 hours)	126.00
Fight directors	2025/26 (£)
Session rate	110.00

Overseas touring per diems (UK Theatre)

Europe, Russia, Japan, Singapore, South Korea, India & Australasia

Per diem	Full	Accommodation only at 90%	Accomm. & breakfast at 75%
Europe (€)	63	57	47
Russia (UD\$)	72	65	55
Tokyo (yen)	10,987	9,888	8,240
Rest of Japan (yen)	9,613	8,652	7,210
China (yuan)	427	384	320
Singapore (Singapore\$)	100	90	75
South Korea (WON)*	--	--	--
Hong Kong (HK\$)	520	468	390
Australia (A\$)	82	74	62
New Zealand (NZ\$)	76	68	57
India - see † footnote for cities list (INR)	2,746	2,471	2,059
India - see § footnote for cities list (INR)	1,827	1,645	1,370
Rest of India (INR)	1,346	1,212	1,010
Dubai (GBP£)	60	54	45
Taiwan (NTD) applicable from 3 June 2024	1000	900	750

* Please contact the UK Theatre Employment Relations team at lisa@soltukt.co.uk for further information. † New Delhi, Mumbai, Chennai, Kolkatta, Bangalore. § Ahmedabad, Baroda, Bhopal, Bhuvaneshwar, Chandigarh, Cochin, Gauhati, Goa, Hyderabad, Jaipur, Jamshedpur, Lucknow, Nagpur, Patna, Pune, Surat, Trivandrum.

If the relevant rate can't be found, the FCO rates and table

below can be used for budgeting purposes:

What is provided?	Percentage
a) Accommodation only	90% of the FCO rate
b) Accommodation and breakfast	75% of the FCO rate
c) Accommodation, breakfast and one meal	42.5% of the FCO rate
d) Accommodation, breakfast and two meals	10% of the FCO rate

USA

The GSA clearly lay out area by area within the states what the per diem rates are for meals and incidentals for each location. The rates for all the various locations can be found here: <https://www.gsa.gov/travel/plan-book/per-diem-rates> under Meals and Incidentals (M&IE).

Some example rates include:

City	Oct 2022–Sept 2023 (\$)
Boston	79
Chicago	79
Los Angeles	74
New York	79
San Francisco	79
Washington D.C.	79

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

It is understood and agreed by Equity that there may be some instances where the finances of a production necessitate agreeing a lower per diem rate. In such circumstances and when a manager will be paying the artists in a touring production a company wage which is higher than the relevant UK Theatre minimum salary, the manager will therefore be able to negotiate with Equity a per diem lower than the one set out here.

Travel time payments

The Overseas Touring agreement sets out travel time payments. An uplift in those by cumulative RPI since September 2006 gives the following rates which are to be implemented from 8 January 2024:

Number of hours	Payment (£)
For 8 to 12 hours	24.00
For 12 to 20 hours	59.00

Number of hours	Payment (£)
For over 20 hours	78.00

Per Diems for Republic of Ireland

Please see clause 9.3.7 of the UK Theatre/Equity Commercial Theatre Agreement or clause 17.6 of the UK Theatre/Equity Subsidised Managers Agreement for details relating to touring in the Republic of Ireland.

Opera and ballet touring allowances (UK Theatre)

Opera and Dance Touring Allowance Caps

Opera and Dance touring allowances have increased and are now capped at the following figures. These are applicable from 27 October 2025 until 3 May 2026. The rates increase 6 monthly every April and October, in line with the corresponding six-monthly increases in the RPI index. If RPI should be equal to or greater than 4.5% at the time of renewal, this will trigger a discussion around the increase that will be implemented. These increases are to be referred to in conjunction with the Opera and Ballet Touring Allowance Strategy Note that was published in April 2016 and updated in January 2025.

Weekly Rate	£513.29
Single Performance Rate	£85.55

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	£641.61
Single Performance Rate	£109.94

and for London (by 33.3% and inclusive of London Boroughs) to:

London

Weekly Rate	£684.21
Single Performance Rate	£114.04

Commercial and Subsidised Theatre Choreographers (UK Theatre)

Rates for 2023-2027 (£)

MINIMUM FEES	2 Oct 2023 - 29 Sept 2024	30 Sept 2024 - 5 Oct 2025	6 Oct 2025 – 4 Oct 2026
Commercial Theatre			
Tours and Seasons	1,601.10	1,665.14	1,731.75
Exceptional / Minimum	860.22	894.63	930.41
Subsidised Repertory			
MRSL Grade 1	1,544.94	1,606.74	1,671.01
MRSL Grade 2	1,351.08	1,405.12	1,461.33
MRSL Grade 3	1,244.16	1,293.93	1,345.68
ADDITIONAL WEEKS			
Commercial Theatre			
Tours and Seasons	548.64	570.59	593.41
Exceptional / Minimum	360.18	374.59	389.57
Subsidised Repertory			
MRSL Grade 1	617.76	642.47	668.17
MRSL Grade 2	540.00	561.60	584.06
MRSL Grade 3	498.42	518.36	539.09
DAILY ENGAGEMENTS			
Commercial Theatre			
Tours and Seasons	246.78	256.65	266.92
Exceptional / Minimum	143.10	148.82	154.78
Subsidised Repertory			
MRSL Grade 1	242.46	252.16	262.24
MRSL Grade 2	242.46	252.16	262.24
MRSL Grade 3	184.14	191.51	199.17
ADDITIONAL DAYS			
Commercial Theatre			
Tours and Seasons	166.32	172.97	179.89
Exceptional / Minimum	105.84	110.07	114.48
Subsidised Repertory			
MRSL Grade 1	163.62	170.16	176.97
MRSL Grade 2	163.62	170.16	176.97
MRSL Grade 3	147.96	153.88	160.03

6 Oct 2025 – 4 Oct 2026: CPI plus 1%, based on the CPI rate published in September 2025, with a maximum increase of 4%, and a minimum increase of 3%.

Opera and Ballet (UK Theatre/SOLT)

Ballet Agreement 6 Jan 2025 - 4 Jan 2026

Minimum Weekly Salary	£486.68
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Opera Directors & Staff Directors Agreement 6 Jan 2025 - 4 Jan 2026

Companies (other than ROH, ENO, GTO, SO, WNO Opera North)	£8,503.83
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Opera Singers Agreement 6 Jan 2025 - 4 Jan 2026

Opera Singers	£465.76
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Opera Guest Artists Agreement

	6 Jan 2025 - 31 Mar 2025	1 Apr 2025 - 4 Jan 2026
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Rehearsal	£395.42	£402.93**
Session Fee	£89.84	£89.84
Performance Fee	£319.77	£319.77
Cover Fee	£112.30	£112.30
Subsistence*	£127.73	£127.73
Cut Off	£1,331.08	£1,331.08

*Increased by RPI published in Mar 2024. **Adjusted in line with 2025 NLW increase on 1 Apr 2025.

Opera & Ballet Stage Management

	6 Jan 2025 - 31 Mar 2025	1 Apr 2025 - 4 Jan 2026
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ASM	£518.46	£537.27**
DSM	£529.86	£549.05**
SM	£578.03	£578.03
CSM	£638.52	£638.52
Subsistence*	£127.73	£127.73
In Costume	£19.98	£19.98
Dress Allowance*	£14.64	£14.64

*Increased by RPI published in Mar 2024. **Adjusted in line with 2025 NLW increase on 1 Apr 2025.

Opera and Dance Touring Allowance Caps

See preceding section.

Minimum fees for transfers (SOLT)

Directors: 3 July 2023 – 3 April 2027

Minimum fee for transfer to SOLT theatre (£)	3 Jul 2023 to 31 Mar 2024	1 Apr 2024 to 30 Mar 2025	31 Mar 2025 to 5 Apr 2026
Category A	4,760.25	4,998.00	5,248.50
Category B	4,140.00	4,998.00	4,564.50
Category C	3,763.50	4,347.00	4,149.75

6 April 2026 to 3 April 2027 – TBC CPI plus 2.0%, based on the rate published in February 2026, subject to a minimum total increase in pay of 4%.and a maximum total increase in pay of 5%.

Designers: 2 October 2023 – 29 September 2024

Minimum fee for transfer to SOLT theatre (£)	Category A	Category B	Category C
Set Designer			
Major Musicals	6,150	5,883	5,348
Musicals	4,787	4,579	4,162
Straight Plays / Small Musicals	2,556	3,401	3,092
Lighting Designer			
Major Musicals	3,082	2,948	2,680
Musicals	2,393	2,289	2,081
Straight Plays / Small Musicals	1,779	1,702	1,547
Costume Designer			
Major Musicals	4,104	3,926	3,569
Musicals	3,215	3,075	2,796
Straight Plays / Small Musicals	2,393	2,289	2,081

Choreographers: 2 October 2023 – 29 September 2027

Minimum fee for transfer to SOLT theatre (£)	Category A	Category B	Category C
Category A Musical	4,194	4,403	4,615
Category A Play	2,452	2,575	2,703
Category B Musical	4,011	4,212	4,414
Category B Play	2,345	2,463	2,586
Category C Musical	3,648	3,830	4,014
Category C Play	2,133	2,240	2,352

5 October 2026 to 3 Oct 2027 – CPI plus 1%, based on the CPI rate published in September 2026, with a maximum increase of 4%, and a minimum increase of 3%

Live Performance: Major House Agreements

West End/SOLT

Note: Category A = 1,100+ seats. Category B = 800 – 1,099 seats. Category C = up to 799 seats.

Performer	(£)
Category A 8 Show Minima	910.90
Category B 8 Show Minima	828.60
Category C 8 Show Minima	745.57
Category A 12 Show Minima	
Category B 12 Show Minima	969.55
Category C 12 Show Minima	872.60
Additional Payments - Understudy resp/perf - leading role	54.34
Additional Payments - Understudy resp/perf - supporting role	32.60
Additional payments - Swing fee	130.41
Additional payments - Relocation	239.09

Stage Management	(£)
Category A - ASM 8 Show Minima	910.90
Category B - ASM 8 Show Minima	828.60
Category C - ASM 8 Show Minima	745.57
Category A - DSM 8 Show Minima	987.90
Category B - DSM 8 Show Minima	905.59
Category C - DSM 8 Show Minima	822.57
Category A - SM 8 Show Minima	1,064.89
Category B - SM 8 Show Minima	982.59
Category C - SM 8 Show Minima	899.56
Category A - ASM 12 Show Minima	1,066.53
Category B - ASM 12 Show Minima	969.55
Category C - ASM 12 Show Minima	872.60
Category A - DSM 12 Show Minima	1,143.52
Category B - DSM 12 Show Minima	1,046.54
Category C - DSM 12 Show Minima	949.60
Category A - SM 12 Show Minima	1,220.52
Category B - SM 12 Show Minima	1,123.54
Category C - SM 12 Show Minima	1,026.60

Stage Management	(£)
Additional payments – Relocation	239.09

National Theatre

Performer	(£)
Minimum Basic	645
Minimum performance fee	48
Top Basic	936.17
Top Performance Fee	93.62
Senior Top Basic	1,026.82
Senior Top Rehearsal Salary	987.84
Senior Top Performance Fee	118.48
Supernumerary Session Rate	59.20

Performer	
Overtime	2.5% of basic salary per half hour 5% of basic salary per hour
Overtime – Long technical days	More than 10/12 hours: 5% of basic salary per half hour; 10% of basic salary per hour; 20% of basic salary per hour after 11.30pm
Public Holiday Rehearsals	12.5% of basic salary
Public Holiday Performances	12.5% of basic salary; Minimum - £77.44; Maximum - £81.31
Sunday or Public Holiday Travel	12.5% of basic salary; Minimum - £77.44; Maximum - £81.31

Travel/Subsistence	
Actors living between 15 and 24 miles from NT:	£23 per week for any rehearsal period* during the engagement.
Actors living between 25 and 39 miles from NT:	£51.76 per week for any rehearsal period* during the engagement.
Actors living 40+ miles from the NT and commuting:	£115 per week for any rehearsal period* during the engagement.
Actors living 40+ miles from the NT and relocating:	£287.51 per week for the entire engagement.

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

Classical Public Concerts

From January 2024

Chorus rates

Including three-hour rehearsal on day of concert.

25+	£180.58
17-24	£186.38
11-16	£201.38
Small groups	£248.77
Overtime – Per 15 minutes or part	£26.32
Extra rehearsals – Per 3 hour session or part	£97.40

English National Ballet

Dancer ranks

Job Title	Annual 24/25
First Soloist	£53,000.00
Soloist	£46,000.00
First Artist	£40,600.19
Artist (8th Year)	£38,855.18
Artist (7th Year)	£38,479.63
Artist (6th Year)	£38,086.68
Artist (5th Year)	£37,843.25
Artist (4th Year)	£36,227.37
Foundation Rank Artist	£34,667.14

Stage management

Job Title	Annual 24/25
Stage Manager	£46,200.64
Deputy Stage Manager	£39,500.00
ASM	weekly rate £670.00

English National Opera

2025/2026 season

Chorus Annual Salary – £28,605.48 for 7 months, plus £1,060.68 vocal maintenance allowance.

Stage Manager – £1,019.23/week

Deputy Stage Manager – £928.08/week

Assistant Stage Manager – £846.15/week

Actor/dancer – £464.53/week

Dancer – highly choreographed throughout performance – £550/week

Glyndebourne

2025 season

Season Permanent Chorus – £607.61

Seasonal Chorus – £595.59

DSM – £660.76

ASM – £575.17

New Adventures

Company rehearsal salary	Weekly rate of £626.57
Performance salary for those new to New Adventures	£626.57
Performance salary for those dancers previously employed by New Adventures on up to two contracts but are new to the production concerned	£674.46
Performance salary for those previously employed by New Adventures on this production or three or more other productions	£698.45
Additional fee per performance for principal role	£55.08
Character	£41.44
Additional weekly fee for Dance Captain	£134.53

Rambert

Apprentice (Level 2)	£26,631.77
Dancer (DO level)	£29,099.64
Dancer (D1 level)	£35,475.26
Dancer (D2 level)	£41,131.00

Royal Ballet and Opera

Chorus

	1 Sept 2025 - 31 Aug 2026	1 Sept 2024 - 31 Aug 2025
Basic salary (annual)	£51,150.89	£49,564.82
Basic salary (monthly)	£4,262.57	£4,130.40
Wellbeing allowance (annual)	£309.60	£309.60
Wellbeing allowance (monthly)	£35.06	£25.80
Overtime		
Single time (per hour)	£25.48	£24.59
Single time (per half hour)	£12.74	£12.30
Time and a half (per hour)	£38.22	£36.89
Time and a half (per half hour)	£19.11	£18.44
Time and a half (per quarter hour)	£9.55	£9.22

Auditioned parts and cover fees*	1 Sept 2025 - 31 August 2026		1 Sept 2024 - 31 August 2025	
Category	Sing	Cover	Sing	Cover
Special Category CSPC	£345.35	£172.68	£333.35	£166.68
ARC				
1	£286.80	£143.40	£276.83	£138.42
2	£231.05	£115.53	£223.02	£111.51
3	£175.26	£87.63	£169.17	£84.59
4	£128.90	£64.45	£124.42	£62.21
CMA	Negotiable	Cover	Negotiable	Cover
A	£86.02	£43.01	£83.03	£41.52
B	£47.79	£23.90	£46.13	£23.07
C	£23.90	£11.96	£23.07	£11.54
Rehearse & Cover session fee	£93.76	£0.00	£90.50	£0.00
Rehearse & Cover hourly fee	£27.12	£0.00	£26.18	£0.00

* The cover fee represents 50% of the "Sing" fee.

Additional engagements	1 Sept 2025 - 31 August 2026	1 Sept 2024 - 31 August 2025
Hourly rate	£38.22	£36.89
Production (min)	£114.65	£110.66
Stage/Performance (min)	£133.76	£129.11

Extra Chorus

3.6% or £1,440 below £40k applied.

	1 Sept 2025 - 31 August 2026			1 Sept 2024 - 31 August 2025		
	Basic	12.1 % hol pay	Total	Basic	12.1 % hol pay	Total
Per rehearsal session	£130.47	£15.75	£146.22	£125.94	£15.24	£141.18
1st night perf session	£182.66	£22.05	£204.71	£176.32	£21.33	£197.65
Per performance session	£156.57	£18.90	£175.47	£151.13	£18.29	£169.42
Costume Fitting Full session	£130.47			£125.94		
Costume Fitting attached to a different call (1/6)	£21.75			£20.99		
Costume Fitting within 2 hours of a call (1/3)	£43.49			£41.98		
Costume Fitting not within 2 hours of a call (1/2)	£65.24			£62.97		
1 hour overtime	£26.09			£50.38		
15 minutes (1/12 of a performance fee)	£13.05			£12.59		

Extra Chorus Concert Rates

	1 Sept 2025 - 31 August 2026			1 Sept 2024 - 31 August 2025		
	Basic	12.1% hol pay	Total	Basic	12.1% hol pay	Total
Concert day payment	£184.38	£22.25	£206.63	£177.97	£21.53	£199.50
Rehearsal rate	£92.17	£11.13	£103.30	£88.97	£10.77	£99.74
Overtime rate (per 15 minutes)	£21.94	NA	£21.94	£21.17	NA	£21.17

Opera Actors (includes media)

	1 Sept 2024 - 31 August 2025			1 Sept 2023 - 31 August 2024		
	Basic	12.1% hol pay	Total	Basic	12.1% hol pay	Total
Weekly basic	£518.75	£62.61	£581.36	£491.05	£59.42	£550.47
Hourly basic fee for 35 hours	£14.82			£14.03		

Opera Dancers (includes media)

	1 Sept 2024 - 31 August 2025			1 Sept 2023 - 31 August 2024		
	Basic	12.1% hol pay	Total	Basic	12.1% hol pay	Total
Weekly basic	£578.24	£69.79	£648.03	£550.55	£66.62	£617.17
Hourly basis fee for 35 hours	£16.52			£15.73		
Per performance dance fee	Lower	Higher		Lower	Higher	
Highly featured dancers	£106.35	£173.77		£101.26	£165.45	
Featured dancers	£35.45	£104.26		£33.75	£99.27	

Additional fees

	1 Sept 2025 - 31 August 2026		1 Sept 2024 - 31 August 2025	
Flying	£48.49	per performance	£45.90	per performance
Extensive speech	£32.33	per performance	£30.60	per performance
Nudity	£48.49	Per performance (2/3rd of fee for rehearsals)	£45.90	Per performance (2/3rd of fee for rehearsals)
Fighting	£48.01		£45.45	
Fight Captain	£52.05	per performance	£49.27	per performance
Dance Captain	£52.05	per performance	£49.27	per performance

Stage Management

	1 Sept 2025 - 31 August 2026			1 Sept 2024 - 31 August 2025		
Weekly salary 42.5 hours on average	Annual Salary	Weekly rate	Hourly rate	Annual Salary	Weekly rate	Hourly rate
Senior Stage Manager	£60,734.08	£1,167.96	£27.48	£58,623.63	£1,127.38	£26.53
CSM/SM	£55,672.90	£1,070.63	£25.19	£53,738.32	£1,033.43	£24.32
DSM	£51,683.51	£993.91	£23.39	£49,887.56	£959.38	£22.57
ASM	£47,515.48	£913.76	£21.50	£45,864.37	£882.01	£20.75

Royal Ballet

3.2% or £1,280 or LLW applied.

	1 Sept 2025 - 31 August 2026		1 Sept 2024 - 31 August 2025	
	Salary	Hourly rate (based on 33 hours)	Salary	Hourly rate (based on 33 hours)
Char Principal	£66,698.65	£38.87	£64,380.94	£37.52
1st Soloist Year 7+	£69,412.00	£40.45	£67,000.00	new tier
1st Soloist	£66,698.65	£38.87	£64,380.94	£37.52
Soloist Year 7+	£62,596.98	£36.48	£60,421.79	£35.21
Soloist Year 3+	£58,803.36	£34.27	£56,760.00	£33.08
Soloist Year 1+	£56,562.25	£32.96	£54,596.76	£31.82
First Artist Year 5+	£52,388.45	£30.53	£50,568	£29.47
First Artist Year 3+	£50,402.18	£29.37	£48,650.75	£28.35
First Artist Year 1+	£49,310.89	£28.74	£47,597.39	£27.74
Artist Year 5	£46,035.63	£25.90	£44,435.94	£25.90
Artist Year 4	£44,894.19	£25.25	£43,334.17	£25.25
Artist Year 3	£43,473.33	£24.45	£41,962.68	£24.45
Artist Year 2	£42,115.45	£23.69	£40,651.98	£23.69
Artist Year 1	£40,800.57	£22.94	£39,360.57	£22.94
Aud Jepsen	£34,676.98	£20.21	£33,236.98	£19.37
Prix de Lausanne	£34,676.98	£20.21	£33,236.98	£19.37

	1 Sept 2025 - 31 August 2026		1 Sept 2024 - 31 August 2025	
Dancers and principals				
Rehearsal dress allowance - Men	£392.83		£379.18	
Rehearsal dress allowance - Women	£505.17		£487.62	
Brand Fee	£1,603.73		£1,548.00	
Dancers Pension scheme UAL	£40,044.00	£3,337.00	£40,044.00	£3,337.00

Actors in the Ballet

	1 Sept 2025 - 31 August 2026			1 Sept 2024 - 31 August 2025		
	Rate inc all media	Hol pay +12.1%	Total	Rate inc all media	Hol pay +12.1%	Total
Rehearsal session (three hours)	£78.33	£9.45	£87.78	£75.61	£9.15	£84.75
Rehearsal overtime t1.5	£19.59	£2.36	£21.95	£18.91	£2.29	£21.20
Performance session	£78.33	£9.45	£87.78	£75.61	£9.15	£84.75
Performance overtime t1.5	£19.59	£2.36	£21.95	£18.91	£2.29	£21.20
Fitting session payment	£78.33	£9.45	£87.78	£75.61	£9.15	£84.75
Bank holiday payment	£78.33	£9.45	£87.78	£75.61	£9.15	£84.75
Body make-up payment	£17.39	N/a	£17.39	£16.79	n/a	£16.79
Media included	£0.00					

Note: payment for 2 rehearsal session applied in any week where only 1 session worked.

West End Choreographers (SOLT)

	6 Oct 2025 – 4 Oct 2026			30 Sept 2024 – 5 Oct 2025		
Minimum Fees	Category A	Category B	Category C	Category A	Category B	Category C
Choreography and Musical Staging for Musicals						
Preparation Fee	£6,152.70	£5,884.89	£5,351.80	£5,870.90	£5,615.36	£5,106.68
Rehearsal Period over 5 weeks	£1,232.94	£1,180.87	£1,072.66	£1,176.47	£1,124.64	£1,021.58
Weekly Royalty	£259.60	£232.88	£214.53	£247.71	£221.79	£204.32
Choreography and/or Musical Staging for Plays						
Preparation Fee	£3,604.63	£3,447.69	£3,135.70	£3,432.98	£3,283.51	£2,986.38
3½ hour session	£210.73	£199.98	£180.99	£200.70	£190.45	£172.37
Weekly Royalty	£125.93	£120.87	£110.75	£119.94	£115.12	£105.47
A small amount of Choreography / Musical Staging	£180.65 per 3½ hour session			£172.38 per 3½ hour session		
Assistant Choreographer – Daily Rate			£189.80			£180.83

5 Oct 2026 – 3 Oct 2027, Categories A-C: CPI plus 1%, based on the CPI rate published in September 2026, with a maximum increase of 5%, and a minimum increase of 3%

*The 2024/2025 daily rate for Assistant Choreographers was incorrectly recorded as £180.83 in the last annual report. The correct rate is £181.10.

Welsh National Opera

Chorus

From August 2025, £35,500 per annum.

Stage Management

From September 2024	Year (£)	Week (£)
Stage Management		
Stage Manager Senior	39,900.00	767.31
DSM Senior	36,225.00	696.63
ASM Senior (from 1 April 2025)	31,304.00	602.00

Core permanent team of 2 Senior Stage Managers, 1 Senior DSM and 1 Senior ASM

Northern Ballet

	(£)
Principal – Negotiable	46,138.29
Principal	42,409.13
First Soloist	40,563.12
Soloist	36,626.87
Coryphee	35,435.72
Corps 3	33,256.35
Corps 2	31,673.00
Corps 1	31,200.00
Apprentice	25,375

Birmingham Royal Ballet

Role	April 2025 (£)
Apprentice	25,000.00
BRB2	30,960.00
1st Year Corps	31,734.00
2nd Year Corps	31,734.00
3rd Year Corps	31,734.00
4th Year Corps	32,919.73
5th Year Corps	35,208.70
First Artist	38,160.30
Soloist	44,358.46
First Soloist	53,434.82
Principal	58,296.42

Recorded Media

BBC TV Agreement

Artists and Stunts

Artists	(£)	In-house productions
Engagement Fee	704.00	Generally artists engaged for 1 week
Additional day	109.00	
Daily Rate	459.00	
Overtime	25.00	Pre-recordings per 30 minutes or part (up to 2 hours overtime)
	48.00	Pre-recordings per 30 minutes or part (over 2 hours overtime)
	47.00	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 15 minutes or part
	16.00	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 60 minutes or part
Dawn Calls	70.40	From 5am
Night Calls	70.40	Beyond midnight to 7am
Holiday Pay	17.00	
Supplementary attendances	33.80	Max 4 hours
	65.30	Max 8 hours
Travel days	71.50	
Post Sync	238.70	Re-voicing etc
ADR	216.00	Background noise
Stunts		
Co-ordinators Daily	451.00	
Co-ordinators Weekly	1,804.00	
Performers Daily	391.00	
Performers Weekly	1,562.00	
Waiting/Travel Days	190.30	
Read Throughs & Fittings		
up to 4 hours	94.60	
4-8 hours	190.30	
Overtime	25.00	Pre-recordings per 30 minutes or part (up to 2 hours overtime)

TERMS OF ENGAGEMENT

- o 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.
- o Working Day on Live Productions: 12 consecutive hours allowing up to 10 Hours of Work or 10 consecutive hours inclusive of a meal break of 1 hour.
- o Night Work: Restricted to a continuous period of 10 hours to include up to 8 hours work.
- o Daily rest period: Normally 12 consecutive hours between calls but can be reduced to 10 hours in special circumstances.

Walk-On and Supporting Artists

These rates apply to the continuing drama series (CDS) only and are effective from 1 April 2025.

For all other productions please refer to the PACT section below.

A Supporting Artist is not required to give individual characterisation in a role or to speak dialogue beyond crowd noise or reaction.

A Walk-on Artist is not required to give individual characterisation in a role but may be required to impersonate an identifiable individual, to accept individual direction and to speak a few unimportant unscripted words where the precise words spoken do not matter.

Supporting Artist	(£)
Day	97.68
Night	101.80
Overtime (per hour or part thereof)	day rate 14.10 night rate 17.50
Holiday Pay	11.79
Walk-On	
Day	114.90
Night	139.10
Overtime (per hour or part thereof)	day rate 17.50 night rate 23.50
Holiday Pay	13.87
Supplementary Payments	
Rehearsal	day rate 97.68 night rate 101.80
Special skills	44.20
Haircut very short	27.20
Costume fittings (4 hours)	53.83 (plus 5.90 holiday)
Auditions	19.50
Evening dress/uniform per day	25.90
Second or more contemporary outfit (per outfit per day)	12.40
Nudity (per day)	63.00

TERMS OF ENGAGEMENT

Normal Working Day/Night: Hours of work are 8 hours out of 9 hours a day

Night Work: Night work is work scheduled either to extend beyond midnight or to begin between 10pm and 7am. Day work which extends unforeseen into work after 12.15am will be paid at night overtime.

Multi-episodic Payment: When more than one programme is recorded in the day then an additional 50 per cent of the recording fee will be due.

Signing off: If, when you are asked to sign off at the end of the day, you disagree with the grading, because you believe your performance was in a higher grade, sign off and write "disputed" on the form and contact your agent.

Rights: Recordings of performances may be used worldwide in all media and by any means of distribution now or in the future known.

Cinema Films Agreement

Minimum rates effective 6 April 2025 - 5 April 2026.

Artists

Including eligible performance capture; dancers; puppeteers.

Basic Performance Salary (excluding Use Fees):

Daily	£166.00
Weekly (5 days)	£664.00

Performance Salary (including applicable pre-purchase of Use Fees):

	£3m and over (+280%)	£1-3m (LBF) (+75%)	Under £1m (VLBF) (+50%)
Production budget			
Daily	£630.80	£290.50	£249.00
Weekly (5 days)	£2,523.20	£1,162.00	£996.00

Overtime: 1/3 of negotiated daily Basic Performance Salary subject to a maximum of £100 per hour. No use fees to be applied.

Fittings: 1/2 of negotiated daily Basic Performance Salary up to five hours; full negotiated Daily Basic Performance Salary where more than five hours subject to a maximum of £166. No use fees to be applied to additional fee.

Travel on non-working days: 1/2 of negotiated daily Basic Performance Salary up to five hours; full negotiated daily Basic Performance Salary where more than five hours. No use fees to be applied to additional fee.

Post-Synchronisation2: 1/2 of negotiated daily Basic Performance Salary and applicable use fees, up to five hours, with a minimum of £166; full negotiated daily Basic Performance Salary and applicable use fees where more than five hours.

Stunts

Minimum rate (including Performance Salary and Use Fees):

	Stunt Performer	Stunt Co-ordinator
Daily	£687.00	£873.00
Weekly (5 days)	£2,748.00	£3,492.00

- o Overtime: 1/7 of negotiated Daily Rate (no maximum)
- o Fittings: £166.00
- o Travel Days: 1/2 of negotiated Daily Rate up to five hours; full negotiated Daily Rate where in excess of five hours
- o Seventh Day: Negotiated Daily Rate plus 50%
- o Stunt Insurance Daily: £23.00
- o Stunt Insurance Weekly: £46.00

Session Singers

Calculation based on total hours of employment (no. of sessions x no. of hours per session x no. of singers)

Scale 1 (1-36 total hrs)	£158.00 per hour (£316.00 per min. 2hr session)
Scale 2 (37-350 total hrs)	£115.00 per hour (£230.00 per min. 2hr session)
Scale 3 (351-800 total hrs)	£106.00 per hour (£318.00 per min. 3hr session)
Scale 4 (801+ total hrs)	£78.00 per hour (£234.00 per min. 3hr session)

Voiceovers

Including re-voicing and commentary.

Session rate (4 hours): £122.00 + applicable Use Fees

ADR

Creation of atmosphere and general characteristics, sounds and dialogue to fit with action, often over crowd scenes.

- o ADR session rate (4 hours): £358.00 inclusive of Use Fees
- o ADR session rate (LBF/VLBF): £116.00 + applicable Use Fees

Applicable to all engagements

Holiday pay: £20.04 per day

Late Payment Penalty: £10.00 per day subject to a maximum of £1,000.00 per Artist.

Working Day: 10 hours including 1 hour for lunch.

Continuous Working Day: 8 hours, normally between 7am & 7pm; includes a running buffet.

Makeup/Hair/Wardrobe: Included as part of the working day.

Payment: On a weekly basis by Friday of the week following that in which the work is done.

Night work: 10 hours including 1 hour break. Additional 50%

of negotiated daily Basic Performance Salary. No use fees to be applied to additional fee.

Work on Sixth day: Negotiated daily Basic Performance Salary and applicable Use Fees.

Work on Seventh day: Additional 100% of negotiated daily Basic Performance Salary. No use fees to be applied to additional fee.

Declared Holidays: Additional 50% of negotiated daily Basic Performance Salary. No use fees to be applied to additional fee.

Daily rest period: Normally 12 consecutive hours between calls but can be reduced to 11 consecutive hours if necessary.

Weekly rest period: Normally 24 consecutive hours during a 7-day period but can be reduced to either 2 rest periods of 24 consecutive hours during a 14-day period or 1 rest period of 48 consecutive hours during a 14-day period.

Penalty for broken Daily/Weekly rest periods: Overtime payment for those hours by which rest period is curtailed.

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.

Minors

Aged 10 up to school-leaving age.

Performance Salary: No less than 50% of adult rate.

All other fees: No less than 50% of 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.

Breakdown of Pre-Purchased Use Fees

Market/Medium and Territory	Use Fee %
Theatric North America and Non-Theatric Worldwide	30.0
Theatric World excluding North America and Non-Theatric Worldwide	30.0
World Videogram	70.0
UK Pay Per View and Subscription Television	15.0
UK Network Terrestrial Television	12.5

Market/Medium and Territory	Use Fee %
UK Secondary Television	2.5
USA Major Network Television	15.0
USA Non-Major Network Television	5.0
USA Pay Television	10.0
World Television Exc. UK and USA	5.0
World Download to Own/Electronic Sell-through	5.0
World Free Video on Demand and Pay Video-on-Demand	75.0
World Clip Exploitation	5.0
Total	280.0

Low Budget Films

- o A film with a budget below £1 million can be registered with PACT as a Very Low Budget Film (VLBF).
- o A film with a budget below £3 million but above £1 million can be registered with PACT as a Low Budget Film (LBF).

Such films attract lower Use Fees (50% on VLBF & 75% on LBF). This pre-purchase allows a Producer to exploit the film across the board (i.e. the pre-purchase buys all Uses listed above). In exchange for this concession, the producer must pay an enhanced Net Profit Share (5% instead of the standard 3% - see below).

Back-End

OPTION A

3% of the film's Net Profits from all sources, to be shared among Artists pro rata, on a points system and to be reported via an independent collection agent approved by Equity. This Option will usually apply to independent British films.

OPTIONS B AND C

A percentage of gross receipts (Royalty Payments) from home video, new media and television sales / licenses to be shared among Artists pro rata, on a points system. This Option will usually apply to films with a higher budget such as US Studio films made in the UK. Option C buys out ancillary rights but offers enhanced Royalty Payments compared with Option B.

Points System

TIME UNITS

- o Each day worked = 1/5th (0.2) Time Unit
- o Each week worked = 1 Time Unit
- o Maximum = 5 Time Units

SALARY UNITS

- o For three days or less, each multiple of daily minimum = 1/5th (0.2) Salary Unit
- o Four or more days/weeks, each multiple of weekly minimum = 1 Salary Unit
- o Maximum = 10 salary units

Equity's distribution fees

For the disbursement of Net Profit Share and Royalty Payments

Either (as the Producer shall elect)

- o A one-off payment of £3,000 to cover all accounting with respect to the film for all accounting periods; or
- o A sum equivalent to 1% of the lump sum payment made by the Producer for each accounting period

Financial assurances/escrow

Any film production must either provide a letter of financial guarantee (only accepted from organisations recognised by Equity - for example, US Studios or broadcasters) or place money in escrow with PACT.

In all cases where escrow is required, the Producer must lodge the entire sum to be paid to each Artist subject to a maximum of £5,000 per week, with a maximum of two weeks' money held, i.e. a maximum of £10,000 per Artist.

The escrow will be returned as soon as practicable following:

- o Confirmation by the Producer that all Artists have been paid;
- o Receipt of a completed time and salary sheet; and
- o Provision of final Production Budget / definition of Net Profit / identity of collection agent and Equity Net Profit participation as applicable.

ITV Agreement

Artists and Stunts

Artists	(£)	
Coronation St, Emmerdale, Hollyoaks		
Engagement Fee	518.16	
Production day	68.85	
7th day payment	103.44	
One Day Engagement	716.62	
Overtime	11.04	Per ¼ hour
Night Calls	1.5x daily fee	Beyond midnight or 12- 7am
Supplementary attendances	43.33	
Travel days	50.43	
Holiday Pay	17.00	
Bank Holidays	2x daily rate	Christmas, Boxing and New Year's day
	1.5x daily rate	All other public holidays
Post Sync	329.30	
Sound only recordings 4hrs	229.71	Per session (1 - 6 programmes)
	345.35	Per session (1 - 13 programmes)
	44.08	Overtime, per hour
2 hour session	134.05	
Stunts		
Performers and Co-ordinators Daily	600.00	Minimum two days
Overtime	425.00	Per hour or part thereof
Costume fittings	81.79	Calls up to 3 hours
	163.57	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	

TERMS OF ENGAGEMENT

- o Attendance Day in Studio/Rehearsal: Up to nine hours during which time two meal breaks of one hour each shall be given.
- o Attendance Day on Location: Up to ten hours during which time eight hours of work may takeplace. 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.
- o Makeup/Hair/Wardrobe: Included as part of the working day.
- o Payment: To be made 7 days after the work is complete.
- o Daily rest period: Normally 12 consecutive hours between calls but can be reduced to 10 hours in special circumstances.

Walk-On and Supporting Artists

Rates effective as of 1 April 2025.

Walk-on 1 is not required to give individual characterisation nor to speak any word or line of dialogue. Crowd noises shall not be deemed to be dialogue in this context.

Walk-on 2 (non-speaking) is not required to give individual characterisation but who is required to impersonate an identifiable individual subject under individual direction.

Walk-on 3 (speaking) in addition to carrying out the functions set out in Walk-on 2 shall also be required to speak a very few unimportant words where the precise words do not matter.

Walk-on 1	(£)
Day of attendance/recording*	109.46
Two episodes recorded*	129.65
Three or more episodes recorded*	155.74
Overtime (per hour or part thereof)	17.33 (one ep), 21.70 (two), 26.06 (three)
Walk-on 2	
Day of attendance/recording*	134.17
Two or more episodes recorded*	201.35
Overtime (per hour or part thereof)	22.02 (one ep), 32.74 (two), 32.74 (three)
Walk-on 3	
Day of attendance/recording*	159.70
Two or more episodes recorded*	239.56
Overtime (per hour or part thereof)	26.21 (one ep), 39.31 (two), 39.31 (three)
Supplementary Payments	
Special skills	45.25
Costume fittings (half day)	33.49
Costume fittings (full day)	66.94
Evening dress/uniform per day	26.84
Strenuous work	24.77
Physical appearance/short haircut	14.08
Auditions	17.40

*Inclusive of holiday pay at 12.07%.

TERMS OF ENGAGEMENT

- o Normal working day/night: 8 hrs' work spread over 9 hrs.
- o Night Work: Payment is 1.5x the correct day rate.
- o Signing off: If, when you are asked to sign off at the end

of the day, you disagree with the grading because you believe your performance was in a higher grade, sign off and write "disputed" on the form and contact your agent.

PACT Supporting Artists Agreement

This agreement is for TV, SVoD and Feature films made shooting outside a 40 mile radius of Charing Cross. Supporting Artist shall mean a person who appears before the cameras who shall not be required to give individual characterisation or speak any specified dialogue (except that crowd noises shall not be deemed dialogue in this context) and subject to any additional and subject to any additional requirements under Appendix SA2 of the PACT Equity Supporting Artist Agreement.

Basic daily fee	£109.89
Holiday pay	£13.26
Costume fitting	Up to 4 hours – £54.95
Costume fitting holiday pay	Up to 4 hours – £5.88
Overtime	Per 30 mins or part thereof – £9.16

Public Holiday & Night Shoots

Enhancement	£54.95
Overtime	£13.74

Supplementary payments

SP1 (Creative Contribution)	£32.46
SP2 (Performance Skill)	£27.05
SP3 (Personal property/ service)	£20.00

Terms of engagement

Normal working day: 9 hours plus one hour for lunch.

SP1 (Creative Contribution): Where a Supporting Artist is required, either individually or as part of a group of no more than four Supporting Artists, to exercise their professional skills in relation to a cast member and/or in close-up to camera and/or may be required to impersonate an identifiable individual and/or speak a few unimportant words where the precise words spoken do not have an effect on the overall script or outcome of the story.

SP2 (Performance Skill): Swimming, driving, dancing, horse riding, firearms

SP3 (Personal Property): Change of clothing, special clothing, haircuts, inclement weather, wetting down, provision of vehicle.

PACT Television Agreement

Artists and Stunts

Artists	(£)	
		Including independent productions for BBC and ITV
Engagement Fee	617.00	Per week and per episode
Production Day	68.00	For each day worked in a 7 day period beyond the first
7th Day Payment	102.00	
One Day Engagement Fee	390.50	
Holiday Pay	17.00	
Post Sync	324.00	Per 30 minutes or part thereof up to 2 hours
ADR	221.50	Declared holiday, night work, 7th day or beyond 2 hours
SVOD		
Engagement Fee	823.50	Work beyond midnight or commencing before 4am
One Day Engagement Fee	460.50	Work on a 7th day or a declared holiday
Overtime		
Standard	25.00	
Enhanced	48.00	
Night Work		
Standard	34.00	
Enhanced	84.50	Background noise
Rehearsal		
Weekly	512.50	
Daily	128.50	
Stunts		
Co-ordinators Daily	682.00	
Co-ordinators Weekly	2,730.50	
Performers Daily	514.00	
Performers Weekly	2,055.00	
Insurance		
Daily	17.00	
Weekly	34.00	
Overtime	1/6th of daily fee	Per hour or part thereof
Costume fittings	30% daily fee	
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	514.00	

TERMS OF ENGAGEMENT

- o Normal Working Day/Night: 10 hours including 1 hour for lunch
- o Continuous Working Day/Night: 8 hours without cessation for lunch but includes a running buffet.

- o Dawn Call: A call which commences at either 4am or 5am. Overtime shall apply after 5 hours.
- o Makeup/Hair/Wardrobe: Included as part of the working day
- o Daily rest period: Normally 12 consecutive hours between calls but can be reduced to 11 consecutive hours

TAC Main Agreement

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:

- o Minimum Daily Fee – £372.49 per day
- o Minimum Three-Day Engagement Fee – £620.81 per three days
- o Minimum Weekly Fee – £744.98 per week
- o Minimum One Day Engagement Fee – £835.28 per day

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 £37.70 for each episode, segment or instalment in which the Artist's performance is incorporated.

Rehearsal Rates:

- o Minimum Daily rate – £248.33
- o Minimum Weekly rate – £507.94

Multi-Episodic Rates:

- o Weekly Engagements – £310.41
- o Three Day Engagement – £248.33
- o Daily Engagement – £155.77
- o Children's programmes: minimum per episode payment £161.14 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:

- o Day – £63.38 Per Hour
- o Night – £91.93 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 £60.95.

Young Persons in Full-time Education: £278.80

Minors in Full-time Education: £186.24

Travel and Subsistence allowances:

- o Overnight Allowance – £64.07 Per night
- o Breakfast – £5.50
- o Lunch – £7.50
- o Supper – £10.00
- o Mileage – 45p per mile

Additional Fees:

- o Fee for any travel undertaken on non-working day – £85.79
- o Costume / wig fitting – £186.42 per day, £99.45 per half day
- o Sound Recording Sessions – Full Session £255.77, Half Session £156.79

Engagement of Stunt Performers and Co-ordinators

Stunt Performers:

- o £379.03 Per Day
- o £1,528.55 Per Week

Stunt Co-ordinators:

- o £574.03 Per Day
- o £2,295.32 Per Week

(Note: Minimum Engagement Period = two days)

TAC Walk-On Agreement

Teledwyr Annibynnol Cymru Cyf (TAC) and Equity WO/SA Agreement – as at 1st April 2024. 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	2025 Minimum Rates (£)	Holiday Payment (£)
Clause 5.1	Walk-on 1 Full Day rate	99.00	11.95
	Walk-on 1 Half Day rate	78.50	9.47
	Crowd	Negotiable	1/12th of negotiated fee
Clause 5.3	Walk-on 2 Daily rate	142.56	17.21
Clause 7.1	Special Skills payment	45.85	5.53

Schedule A	Walk-Ons	2025 Minimum Rates (£)	Holiday Payment (£)
Clause 7.2	Costume Fitting payment Full Day (5 hrs)	61.48	7.42
	Half Day (2 hrs)	31.29	3.78
Clause 7.3	Costume Change payment	7.55	
Clause 7.4	Appearance Change payment	11.33	
Clause 7.5	Demanding Work payment	22.65	
Clause 9.2	Mileage per mile	0.45	

Meal allowances as per Main TAC/Equity Agreement if catering not provided.

BBC Audio Agreement

Minimum Engagement Fees	2 TXS (£)	1 TX (£)	Increase (%)
Full Day	318	217	4
Part Day	66.66% of full day fee but not less than 318	217	4
Additional rehearsal/performance days	170	121	4
Additional Part Day (recalls only)	113	77	4
Read through (Part Day)	109	109	4

English Language Teaching

Spoken Voice Recordings for Educational Non-Broadcast Use

Please note that the guidelines below will apply from 8 April 2024.

Equity asks its members to adhere to the following minimum standards when accepting ELT work in the UK.

Usage And Fees

Payment for ELT spoken-voice recordings depends on the intended usage by the publisher, which Equity has banded

below. There is no restriction on the platform for delivery. "Non-broadcast" here means usage in any format including streaming on demand and downloads, but which is not part of a television or radio broadcast or a live stream.

Band A – Usage: linear audio recordings for educational, non-broadcast usage, in relation to a specific title (specified on the Release Form or booking confirmation).

Band B – Usage: linear and non-linear audio recordings for educational, non-broadcast usage, in relation to a specific title (specified on the Release Form or booking confirmation).

Band C – Usage: linear and non-linear audio recordings for educational, non-broadcast usage. Parts or all of the recording may be re-used in other titles published by the same publisher.

Band D – Usage: dictionary and database audio recordings for educational, non-broadcast usage. Parts of the performance may be used in a non-linear way, as described above. Parts or all of the recording may be re-used in other titles published by the same publisher.

Artificial Intelligence

Usage is in line with the Bands detailed in these guidelines. Any usage of the recordings to train artificial intelligence and/or machine learning models to clone voice performances or to create new voices is not permitted under these guidelines. Some publishers have historically used various forms of digital technologies (including artificial intelligence) in their product development (including but not limited to improving accessibility, product enhancements, etc.) and may continue to do so in line with the terms as stated above. Any usage of the recordings to train artificial intelligence and/or machine learning models to clone voice performances or to create new voices must be negotiated with and consented to by the actor who provided the audio performance with no obligation on the actor to agree to the same. (Contractual wording concerning AI usage is available to members on the Equity website, www.equity.org.uk.)

Fees

For minimum fees, see the table "English Language Teaching Fees" on page 81. All minimum fees include holiday pay.

Working Hours

Half-day engagements are no more than 3.5 hours (including 30 minutes of break time), leaving 3 hours of working time.

Morning sessions cannot finish after 1pm* Afternoon sessions cannot start before 2pm*

*subject to overtime payments if the actor is able to work beyond the scheduled end-time.

If 30 minutes of break time are not required by the actor and producer, then half-day engagements may be 3.25 hours (including 15 minutes of break time), leaving 3 hours of working time.

Full-day engagements are no more than 8 hours (including 2 hours of break time), leaving 6 hours of working time.

If 2 hours of break time are not required by the actor and producer, then full-day engagements may be 7.5 hours (including 1.5 hours of break time), leaving 6 hours of working time.

Overtime

Regardless of the Band usage, overtime is payable at £20 per 15 minutes of overtime, with a maximum of 30 minutes' overtime on a half-day session, and 1 hour of overtime on a full-day session.

Limitations

- o No more than 1 hour of finished, edited material may be recorded in a 3-hour recording session.
- o The Equity Band usage must be stated on each individual Release Form and booking confirmation.
- o If the actor is required to improvise material for more than 40% of the session time, then an additional fee of £32 will be added to the actor's fee.

Commercials

We are working on new sets of fees, both usage fees and basic shoot fees (BSF) and working time fees and these are commercially sensitive.

Currently, we are advising members to continue to use TVRs to value TV usage, visit Usefee.tv. For internet the recommendation is 4 X BSF per website in the UK up to one year.

English Language Teaching Fees

Equity Band	Half-day session (group) (£)	Half-day session (solo) (£)	Full-day session (group) (£)	Full-day session (solo) (£)	Half-day singing (£)	Full-day singing (£)
Band A	236	278	393	470	278	470
Band B	277	278	466	470	278	470
Band C	318	318	561	561	318	561
Band D	377	377	676	676	n/a	n/a

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.

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.

Disabled People Against Cuts (DPAC) – Formed by a group of disabled people in 2010 in response to austerity, DPAC has since been at the forefront of campaigning for justice and human rights for all disabled people.

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.

MENA Solidarity Network – This network of activists from different unions in the UK is engaged in building solidarity links with workers in the Middle East and North Africa.

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.

Palestine Solidarity Campaign (PSC) – Equity affiliated in November 2024 to the PSC, the UK’s largest organisation dedicated to securing Palestinian human rights.

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.

Police Spies Out of Lives – Police Spies Out of Lives is a campaigning support group working to achieve an end to the sexual and psychological abuse of campaigners and others by undercover police officers.

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.

Stand Up to Racism (SUTR) – Equity is affiliated to Stand Up to Racism, an anti-racist campaign group supported by trade unions.

Strike Map – Strike Map is a worker-powered attempt to map industrial action taking place and build solidarity across the UK and the wider world.

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, Wortley Hall is 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.

Council, Officers and Trustees

Officers

President, Lynda Rooke
General Secretary, Paul W Fleming
Vice-President, Jackie Clune
Vice-President, Nick Fletcher
Honorary Treasurer, David John

Trustees

Alan Davies
Judi Dench
Adrian Lester
Imelda Staunton
Ruby Turner
Johnny Worthy

Councillors

General List Councillors

Jassa Ahluwalia
Sean Biggerstaff
Jackie Clune
Nick Fletcher
Shenagh Govan
Maureen Hibbert
Vivien Parry
Eleanor Sutton
Sam Swann
Feyesa Wakjira
Fiona Whitelaw
Jack Wilkinson

Specialist councillors

LGBT+, Giovanni Bienne
Audio Artists, David John
Dancers, Genevieve Say
Deaf and Disabled Members, Dan Edge
Race Equality, Zainab Hasan
Singers, Marie Kelly
Stage Management, Lizzie Cooper
Creative Team (designers), Louie Whitmore
Creative Team (directors), Kerry Kyriacos Michael
Women, Lynda Rooke
Variety, Circus and Entertainers, Joseph Ballard, Dan de la Motte, Stephanie Greer, Mary Lane
Young Members, Marla King

National and area councillors

East and South East England (excluding London), Hywel Morgan
Midlands, Tonia Daley-Campbell
North East, Yorkshire and Humberside, Rachel Stockdale
Northern Ireland, Marina Hampton
North West England, Victoria Brazier
Scotland, Jo Cameron Brown
South West England, Rachael Fagan
Wales, Julia Carson Sims

Branches

East and South East England

Brighton & Sussex Branch

Carole Bremson
Chris Orr
Clown Buz
Fiona Bruce
James Merganser
Johnny Worthy
Owen Aaronovitch
Saskia Wesnigk-Wood
Tristan Wolfe

East Anglia Branch

Bethy Tuckey
Crazy Corin
Danny O'Hara
Jake Ace
Maureen Rogers
Philip Segon
Rosanna Miles
Sarah Borges

Essex & Hertfordshire Branch

Bao Tieu
Clare Almond
Danny Worthington
Dee Mardi
Liz Mullen
Martyn Harrison
Stephen Moriarty

Kent Branch

Catherine Hawkes
Duncan Woodruff
Jane Pulford
Laure Meloy
Marie Kelly
Nicholas K Brand
Sian Jones
Theresa Burns
Tudor Smith

Oxford & Buckinghamshire Branch

Allan Webb
Carolyn Kendall-Viney
John Grant-Casey

Kelley Costigan
Todd Kramer

Surrey & Berkshire

Edie George
Jim Ewan
Lucy Barton
Paul Abbey
Paula Southern
Rona Topaz
Sara Masry

London

London North

Ayvianna Snow
Frances Rifkin
Lydia Kay
Nick Putz
Peggy-Ann Fraser
Rachael Bellis
Tamara Ritthaler
Toni Brooks

London South

Belle Fin
Amanda Grace
Jay Lafayette Valentine
Paul Valentine
Issam Al Ghussein
Maria Tyminski
Fiona Whitelaw
Gerald Dorrity

Midlands

Birmingham & West Midlands

Christopher Jury
Georgina Taylor
Kerry Frater
Liane Moonraven
Peter King

Black Country & Staffordshire

Emily Adams
Howard Chadwick
Isobel Chadwick

Kate Wilcock
Katie Elliff
Nicholas Shaw
Perry Moore
Robert Burton

East Midlands

Dan McGarry
Eleanor Mattley
Gillian Geddes
Ishi Khan-Jackson
Ken Ogborn
Kim Gillespie
Melanie Parker

North East England

East Yorkshire & Humber

Jason Addison
Sara Beasley
Christie Clifford
William Coxon
Liz Drury
Flo
Honey Jackson
Samuel Pearson
John D Slater

North & West Yorkshire

Bill Blackwood
David Ault
Jack Stockdale
Joel Heyes
Jonathan Rainey Reid
Kate Hargrave
Richard Koslowsky

North East England

Ebony Silk
Melanie Purdy
Will Sutherland
Christopher Strain
Dolores Poretta Brown
James Robert Fisher
Frank Coles

South Yorkshire

Anthony Blakesly
Steve Meradith
Tom Tunstall
Blue Merrick
Bea Comins
Kate Rutter

Tia Anna

Northern Ireland

Foyle & West

Bryan Sutherland
Gemma Walker-Farren
Muire McCallion
Philip Doherty
Shauna Bray
Thomas Mahon

Lagan & East

Allison Harding
Chris Robinson
Christopher Grant
Emily McDonagh
Louise Parker
Maeve Smyth
Margo O'Brien
Ross Anderson-Doherty
Sophie Haydock-Thompson

North West England

Greater Manchester

Cadbury Parfait
Chris Clarkson
Dan Willis
Elizabeth Cameron
Leah Marks
Lucas Cheong Smith
Mark Brisbourne
Shenagh Govan
Sophia Horrocks

Merseyside & Cheshire

Abigail Middleton
Carla Phillips
Duncan Riches
Janice Fryett
Louise McNulty
Matthew Field
Misha Mond
Oliver Mawdsley
Roy Carruthers

Lancashire & Cumbria

Des Day
John Davis
Julia Clarke

June Ascot
Nikki Leonard
Peter Chivers
Simon Maxwell-Clarke

Scotland

Edinburgh & East of Scotland

Abigail Underwood
Anne-Louise Fortune
Ash Alexander
Catherine Bebhinn
Christa Cameron
Colin Brown
Danielle Farrow
Lynn Edmonstone
Paul Connolly

Glasgow & West of Scotland

Chris Rhodes
Emma Jayne Park
Jamie Adams
Janette Foggo
Kirsty Miller
Penny Chivas
Tam Dean Burn

South West England

Bristol & West of England

Catherine Guy
Ian Harris
Jane Westhead
Janet Adams
Martin Cabble-Reid
Marton Clayton-Smith
Naomi Richards
Rebecca Haselhurst

Devon, Cornwall & Wessex

Enna Michaels
Michael Terry
Michelle Parker
Nichola Christie
Sarah McCourt
Stacey Guthrie
Stefan Antoniuk
Tank Sherman
Vanessa Goodwright

Wales

North Wales

Judith M Humphreys
Kenton Lloyd-Morgan
Martin Gorst
Monty's Double
Paul Penlington

South Wales

Elise Harris
Hugh Curtis
Nana St Bartholomew-Brown
Oola Pearl
Richard McAndler
Tomos Stokes
Amay Singh
Polly
Terry Victor

Staff List

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

General Secretary, Paul W Fleming Secretariat

Deputy General Secretary, Louise McMullan
Assistant General Secretary (Live Performance), Adam Adnyana
Assistant General Secretary (Finance & Operations), Beccy Reese
Assistant General Secretary (Policy & Communications), Sian Jones

Deputy General Secretary, Louise McMullan Nations & Regions

Belfast

Northern Ireland Official, Alice Adams Lemon

Birmingham

Midlands Official, Ian Manborde

Bristol

South West Official, Kye Dudd

Cardiff

Wales Official, Simon Curtis
Wales Organiser, Elin Meredydd

Glasgow

Scotland Official, Marlene Curran
Scotland Organiser, Lyndsey Wallace

Guild House

East & South East Official, Iain Croker
East & South East Organiser, Matt Kite

Manchester

North East Official, Dominic Bascombe
North East Organiser, Fiona Tobin
North West Official, Karen Lockney
North West Organiser, Kirsten Muat
Campaigns & Education Officer, Gareth Forest

Recorded Media

Official, Audio & Games, Shannon Sailing
Official, Commercials, Yvonne Smith

Contract Enforcement Officer, Laura Messenger
Organiser, Salome Wagaine

Film & TV

Head of Film & TV, Cathy Sweet

Official, Film, Amy Dawson
Official, BBC & ITV, Natalie Barker
Official, Streaming, Liam Budd
Organiser, Toby James
Assistant Organiser, Joe Cush
Assistant Organiser, Holly Firmin
Assistant Organiser, Neil Rawlinson

Distributions

Head of Distributions, Angela Lyttle
Distributions Coordinator, Adrian Tulley
Distributions Assistant, Laura Moriarty

Assistant General Secretary (Live Performance), Adam Adnyana Live Performance

Official, Variety, Michael Day
Assistant Organiser, Harry Sheppard
Official, Theatre, Charlotte Bence
Official, Low Pay/No Pay & ITC, Karrim Jalali
Assistant Organiser, Milly Arnott
Official, West End/Central London, Hannah Plant
Official, Singers & Dancers, Lottie Stables
Assistant Organiser, Marnie O'Ceallaigh
Theatre Organiser, Steffan Blayney
Variety Organiser, Nick Keegan
Students Officer, Fraser Amos
Students Assistant, Eseosa Akojie

Assistant General Secretary (Finance & Operations), Beccy Reese Finance & Operations

Head of Finance & Operations, Gareth Rawlings
IT Officer, Matthew Foster
Buildings Officer, Moreno Ferrari
Finance & Operations Assistant, Daniel Fryer

Membership

Head of Membership, Sam Fletcher
CRM and Data Protection Officer, David Smith
Systems Officer, Pete Bass
Senior Membership Assistant, Ruby Chopra
Membership Assistant, Nusrat Raahi
Membership Assistant, Vanessa Woo (maternity cover job share)
Membership Assistant, Sophie Seddon (maternity cover job share)
Membership Assistant, Lacy Featherstone (maternity leave from December 2024)
Reception & Membership Administration Assistant, Ruby Gold

Reception & Membership Administration Assistant, Amber Sessein (maternity cover)

Governance & Allied Services

Head of Governance & Allied Services, Nick Baker
Governance Officer, Sam Winter
Governance Assistant, Sam Foster
Social Security & Tax Officer, Emma Cotton
Social Security & Tax Officer, Victoria Naughton

Assistant General Secretary (Policy & Communications), Sian Jones **Policy & Public Affairs**

Head of Policy & Public Affairs, Tom Peters (on paternity leave until end of Jan 2026)
Policy Officer, Employment Rights, Dugald Johnson
Policy Officer, Industry, Anna Shea
Policy & Public Affairs Assistant, Amelia Pratt

Communications

Press & Public Relations Officer, Stephanie Soh
Design & Content Coordinator, Tom Greenwood
Digital Communications Coordinator, Zoe Ellsmore
Digital Communications Coordinator, Gail McAnena

Elections

Equity members elected their industrial, equalities and national committees for the 2025-27 term.

This election marked a historic moment with a record 230 nominations and, for the first time ever, all 16 committees having been contested.

A total of 3,076 votes were cast, representing 6.28% of the Equity membership. A full list of those elected can be found further down this page.

Paul W Fleming, Equity General Secretary, said:

“From pay and pensions to access riders and dignity at work, Equity’s committees drive our industrial agenda. After a record number of nominations, and every committee contested, every candidate focused on a united, fighting union should be congratulated. The President, officers, Council, and I look forward to working with the new committees to build a culture of resistance, and achieve big wins, for every Equity member. Thank you to all who stood in these elections, and to those who have now completed their terms, for their valued service. Congratulations to all those elected.”

The results of the election are as follows. For the full results, please see the Independent Scrutineer's Report which can be found below.

Audio Committee

Holly Aird
Marcus Hutton
Michael Jibson
Leonor Lemee
Chloe Massey
Annette Rizzo
Alan Turkington
Milo Twomey
Rebecca Yeo

Dance Committee

Polly Bennett
Sam Burkett
Xolani Crabtree
Ellen Kane
Molly McGibbon
Gareth Mole
Stephen Moynihan
Giselle Parker
Sarah Perry

Directords and Designers Committee

Charlotte Emma
Patsy Montgomery-Hughes
Anna Morrissey

Ché Walker
Anna Fleischle
Max Jones
Jamie Platt
Cory Shipp
Zoe Spurr

Screen and New Media Actors Committee

Paul Anderson
Will Attenborough
Laurence Bouvard
Jo Cameron Brown
Bertie Carvel
Mark Johnston
Hywel Morgan
Enyi Okoronkwo
Cara Theobald

Singers Committee

Trevor Eliot Bowes
Andrew Davies
Iris Korfker
Dee Mardi
Rachel Nicholls
Marika Rauscher
Amy Kerenza Sedgwick
Connor James Smith
Lauren Young

Stage Actors Committee

Ruby Ablett
Lauren Azania
Alasdair Buchan
Matthew Forbes
Waylon Jacobs
Haruka Kuroda
Vivien Parry
Etisyai Philip
Helena Wilson

Stage Management Committee

Anna-Maria Casson
Robert Coupe
Jasmin Davies
Ben Delfont
Catherine Farish
Sophia Horrocks
Caroline Meer
Harriet Saffin
Betty Smith

Variety, Circus and Entertainers Committee

Rachel Darq
Barbara Fernandez

Le Fil
 Just May
 Smashlyn Monroe
 Cadbury Parfait
 Ebony Silk
 Tink
 Ddraig Williams

Deaf and Disabled Members Committee

Natalie Amber
 Bill Blackwood
 Siobhán Cannon-Brownlie
 Daneka Etchells
 Amanda Grace
 Ciaran Stewart
 Mimi Tizzano
 Lucy Turner
 Sarah J Warren

LGBT+ Committee

Joan Beveridge
 Kay Eluvian
 Gemma Lawrence
 Smashlyn Monroe
 Colin Munro
 Emma Jayne Park
 Oscar Simms
 Alan Turkington
 E M Williams

Race Equality Committee

Mark Bernard
 Julie Cheung-Inhin
 Lekhani Chirwa
 Irvine Iqbal
 Ingrid MacKinnon
 Sara Masry
 Lucy Sheen
 Ellora Torchia
 Daniel York Loh

Women's Committee

Amanda Doherty
 Amelia Donkor
 Gemma Goggin
 Shobu Kapoor
 Yolanda Kettle
 Ruth Anna Phillips
 Jean Rogers
 Lucy Sheen
 Elaine Stirrat

Young Members Committee

Lotti Brogan
 Ciarlene Coleman
 Benjamin Finch
 Eva Gaynor-Smith
 Hannah Khalique-Brown
 Imogen Khan

Ruth Anna Phillips
 Jonathan Rainey Reid
 Lucy Turner

Northern Ireland Committee

Stephen Beggs
 Maggie Cronin
 Amanda Doherty
 Elaine Duncan
 Roisin Gallagher
 Muire McCallion
 Alan McKee
 Patsy Montgomery-Hughes
 Christina Nelson

Scotland National Committee

Emily-Jane Boyle
 Rachael Brimley
 Liz Carruthers
 Janette Foggo
 Zoe Hunter
 Hannah Jarrett-Scott
 Crawford Logan
 Kirsty Miller
 Elaine Stirrat

Wales National Committee

Jenni Barbieri
 Huw Davies
 Alys Elen-Robinson
 Elise Harris
 Struan Leslie
 Philippa Mannion
 Sharon Morgan
 Steve Purbrick
 Noemi Vox

Declaration of Result: Committee Elections 2025

Industrial Audio Committee

As Returning Officer for the Industrial Audio Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Holly Aird	787	Elected
Deborah Balm	403	
Eilidh L Beaton	421	
Ian Billings	350	
Sarah Cullum	498	
Elaine Duncan	452	
Marcus Hutton	692	Elected
Michael Jibson	757	Elected
Leonor Lemee	578	Elected
Chloe Massey	634	Elected
Annette Rizzo	604	Elected
Colin Ryan	368	
Alan Turkington	661	Elected
Milo Twomey	556	Elected
Rebecca Yeo	870	Elected
Electorate	48,963	
Total Number of Ballots Received	1,869	
Turnout	3.82%	
Invalid Votes (see below)	1	
Total Valid Votes	1,868	

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Industrial Dance Committee

As Returning Officer for the Industrial Dance Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded

for each candidate was as follows:

Jenni Barbieri	221	
Polly Bennett	523	Elected
Sam Burkett	284	Elected
Richard Chappell	254	
Xolani Crabtree	457	Elected
Christina Rebecca Gibbs	259	
Ellen Kane	344	Elected
Molly McGibbon	272	Elected
Gareth Mole	303	Elected
Stephen Moynihan	316	Elected
Giselle Parker	311	Elected
Sarah Perry	476	Elected

I declare that Giovanni Bienne has been duly elected to the LGBT+ Council.

Electorate	48,963
Total Number of Ballots Received	1,116
Turnout	2.28%
Invalid Votes (see below)	1
Total Valid Votes	1,115

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Industrial Directors and Designers Committee

As Returning Officer for the Industrial Directors and Designers Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Charlotte Emma (Director)*	493	Elected
Laura Jury (Director)	272	
Patsy Montgomery-Hughes (Director)* **	326	Elected
Anna Morrissey (Director)*	494	Elected

Jonathan Rainey Reid (Director)	241	
William Spencer (Director)	151	
Jack Stockdale (Director)	277	
Ché Walker (Director)*	338	Elected
Duncan Woodruff (Director)	238	
Anna Fleischle (set/costume Designer)**	469	Elected
Max Jones (set/costume Designer)***	320	Elected
Lee Newby (set/costume Designer)	176	
Cory Shipp (set/costume Designer)**	346	Elected

*The three directors with the most votes will be elected. **The two set/costume designers with the most votes will be elected. ***The next two members (of any profession) with the most votes will be elected.

Electorate	48,963
Total Number of Ballots Received	1,199
Turnout	2.45%
Invalid Votes (see below)	1
Total Valid Votes	1,198

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 3 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Industrial Screen and New Media (Stunt Performer/Coordinator) Committee

As Returning Officer for the Industrial Screen and New Media (Stunt Performer /Co-ordinator) Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Jason Curle	551	
Mark Johnston	553	Elected
Electorate	48,963	
Total Number of Ballots Received	1,105	
Turnout	2.26%	

Invalid Votes (see below)	1
Total Valid Votes	1,104

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 1 candidate	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Industrial Screen and New Media (Actors) Committee

As Returning Officer for the Industrial Screen and New Media (Actors) Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Will Attenborough	643	Elected
Bill Blackwood	263	
Ian Bonar	318	
Laurence Bouvard	647	Elected
Leah Brotherhead	495	
Jo Cameron Brown	640	Elected
Bertie Carvel	764	Elected
Michael Curran-Dorsano	142	
Edward Davis	249	
Kriss Dosanjh	223	
Jess-Luisa Flynn	371	
Tallulah Greive	463	
Todd Kramer	143	
Hywel Morgan	607	Elected
Enyi Okoronkwo	733	Elected
Chris Robinson	216	
Danusia Samal	535	
Bert Seymour	157	
Cara Theobald	542	Elected
John Paul Wagner	140	
Electorate	48,963	
Total Number of Ballots Received	1,930	

Turnout	3.94%
Invalid Votes (see below)	2
Total Valid Votes	1,928

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 7 candidates	1
Writing or other identifying mark	0
Unmarked ballot paper	1

Industrial Singers Committee

As Returning Officer for the Industrial Singers Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Trevor Eliot Bowes	238	Elected
Andrew Davies	298	Elected
Martyn Harrison	190	
Iris Korfker	277	Elected
Dee Mardi	319	Elected
Matthew Minter	170	
Graham Neal	229	
Rachel Nicholls	297	Elected
Marika Rauscher	345	Elected
Richard Reaville	141	
Amy Kerenza Sedgwick	388	Elected
Connor James Smith	238	Elected
Lauren Young	432	Elected

Electorate	48,963
Total Number of Ballots Received	841
Turnout	1.72%
Invalid Votes (see below)	2
Total Valid Votes	839

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	1

Writing or other identifying mark	0
Unmarked ballot paper	1

Industrial Stage Actors Committee

As Returning Officer for the Industrial Stage Actors Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Ruby Ablett	742	Elected
Lauren Azania	718	Elected
Alasdair Buchan	544	Elected
Matthew Forbes	611	Elected
Daniel Fraser	364	
Waylon Jacobs	605	Elected
Haruka Kuroda	821	Elected
Andrew Linnie	408	
Dan McGarry	252	
Daniel Millar	442	
Vivien Parry	929	Elected
Etisyai Philip	861	Elected
Duncan Riches	314	
George Still	203	
James William-Pattison	277	
Euan Wilson	428	
Helena Wilson	905	Elected

Electorate	48,963
Total Number of Ballots Received	1,915
Turnout	3.91%
Invalid Votes (see below)	3
Total Valid Votes	1,912

The number of ballot papers rejected was as follows.

Void for Uncertainty	2
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Industrial Stage Management Committee

As Returning Officer for the Industrial Stage Management Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Anna-Maria Casson	429	Elected
Robert Coupe	270	Elected
Jasmin Davies	351	Elected
Ben Delfont	381	Elected
Catherine Farish	293	Elected
Tallulah Harris	259	
Sophia Horrocks	383	Elected
Caroline Meer	311	Elected
Danny Newton	261	
Harriet Saffin	323	Elected
Betty Smith	312	Elected

Electorate	48,963
Total Number of Ballots Received	880
Turnout	1.8%
Invalid Votes (see below)	1
Total Valid Votes	879

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Industrial Variety, Circus and Entertainers Committee

As Returning Officer for the Industrial Variety, Circus and Entertainers Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Martin Cabble-Reid	165	
Jakob Clarke	154	
Rachel Darq	279	Elected

Barbara Fernandez	205	Elected
Le Fil	329	Elected
Logy	203	
Just May	217	Elected
Neil McFarlane	203	
Smashlyn Monroe	277	Elected
Cadbury Parfait	265	Elected
Nick Putz	152	
Ebony Silk	268	Elected
The Amazing Anthony	142	
Tink	250	Elected
Ddraig Williams	205	Elected

Electorate	48,963
Total Number of Ballots Received	754
Turnout	1.54%
Invalid Votes (see below)	1
Total Valid Votes	753

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Equalities LGBT+ (Women) Committee

As Returning Officer for the Equalities LGBT+ (Women) Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Joan Beveridge	418	Elected
Kimberley Collins	357	
Gemma Lawrence	529	Elected
Emma Jayne Park	459	Elected

Electorate	48,963
Total Number of Ballots Received	873
Turnout	1.78%
Invalid Votes (see below)	1

Total Valid Votes	872
The number of ballot papers rejected was as follows.	
Void for Uncertainty	0
No unique identifier	0
Voting for more than 3 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Equalities LGBT+ (Men) Committee

As Returning Officer for the Equalities LGBT+ (Men) Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Caspian Faye	239
Colin Munro	338 Elected
Oscar Simms	359 Elected
Guy Torrance	180
Alan Turkington	503 Elected

Electorate	48,963
Total Number of Ballots Received	777
Turnout	1.59%
Invalid Votes (see below)	1
Total Valid Votes	776

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 3 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Equalities LGBT+ (Trans) Committee

As Returning Officer for the Equalities LGBT+ (Trans) Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Ross Anderson-Doherty	153
Isobel Eagle-Wilsher	159

Kay Eluvian	193 Elected
Mélusine Lenoir	92
Molly McGibbon	129
Misha Mond	158
Smashlyn Monroe	204 Elected
Richard Peralta	153
E M Williams	300 Elected

Electorate	48,963
Total Number of Ballots Received	722
Turnout	1.47%
Invalid Votes (see below)	1
Total Valid Votes	721

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 3 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Equalities Deaf and Disabled Committee

As Returning Officer for the Equalities Deaf and Disabled Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Natalie Amber	274 Elected
Bill Blackwood	206 Elected
Debbie Bridge	157
Siobhán Cannon-Brownlie	249 Elected
Ben Donaghy	100
Daneka Etchells	215 Elected
Amanda Grace	200 Elected
Charlie Heptinstall	125
Ms Sunny Sarah	96
Richard Myers	113
Richard Peralta	130
Lee Ravitz	161
William Spencer	93
Ciaran Stewart	182 Elected

Bryan Sutherland	84
Mimi Tizzano	178 Elected
Lucy Turner	238 Elected
Sarah J Warren	233 Elected
Electorate	48,963
Total Number of Ballots Received	668
Turnout	1.36%
Invalid Votes (see below)	1
Total Valid Votes	667

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Equalities Race Equality Committee

As Returning Officer for the Equalities Race Equality Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Mark Bernard	265 Elected
Ken Birk	195
Julie Cheung-Inhin	335 Elected
Lekhani Chirwa	241 Elected
Peggy-Ann Fraser	204
Irvine Iqbal	287 Elected
Ingrid MacKinnon	391 Elected
Sara Masry	256 Elected
Richard Peralta	169
Lucy Sheen	291 Elected
Ellora Torchia	328 Elected
Daniel York Loh	360 Elected

Electorate	48,963
Total Number of Ballots Received	755
Turnout	1.54%
Invalid Votes (see below)	1

Total Valid Votes	754
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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 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Equalities Women Committee

As Returning Officer for the Equalities Women Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Amanda Doherty	454 Elected
Amelia Donkor	576 Elected
Peggy-Ann Fraser	298
Gemma Goggin	454
Yanira Gonzalez	279
Laura Jury	233
Shobu Kapoor	446 Elected
Yolanda Kettle	425 Elected
Laure Meloy	119
Mary O'Loan	351
Ruth Anna Phillips	381 Elected
Jean Rogers	467 Elected
Lucy Sheen	416 Elected
Elaine Stirrat	431 Elected
Mimi Tizzano	314

Electorate	26,530
Total Number of Ballots Received	1,095
Turnout	4.13%
Invalid Votes (see below)	0
Total Valid Votes	1,095

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0

Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	0

Equalities Young Members Committee

As Returning Officer for the Equalities Young Members Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Lotti Brogan	81	Elected
Ciarlene Coleman	78	Elected
Benjamin Finch	74	Elected
Eva Gaynor-Smith	69	Elected
Poppy Gilbert	65	
David Hebb	33	
Charlie Heptinstall	53	
Hannah Khalique-Brown	90	Elected
Imogen Khan	93	Elected
Samuel Pearson	51	
Ruth Anna Phillips	76	Elected
Jonathan Rainey Reid	72	Elected
Tomos Stokes	57	
Lucy Turner	82	Elected
Electorate	12,708	
Total Number of Ballots Received	227	
Turnout	1.79%	
Invalid Votes (see below)	0	
Total Valid Votes	227	

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	0

National Northern Ireland Committee

As Returning Officer for the National Northern Ireland

Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Stephen Beggs	70	Elected
Maggie Cronin	62	Elected
Amanda Doherty	46	Elected
Elaine Duncan	48	Elected
Roisin Gallagher	58	Elected
Sophie Haydock-Thompson	36	
Muire McCallion	43	Elected
Alan McKee	41	Elected
Patsy Montgomery-Hughes	48	Elected
Christina Nelson	62	Elected

Electorate	587
Total Number of Ballots Received	91
Turnout	15.50%
Invalid Votes (see below)	0
Total Valid Votes	91

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	0

National Scotland Committee

As Returning Officer for the National Scotland Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Ash Alexander	53	
Emily-Jane Boyle	84	Elected
Rachael Brimley	55	Elected
Liz Carruthers	82	Elected
Paul Connolly	50	
Janette Foggo	59	Elected
Zoe Hunter	65	Elected

Hannah Jarrett-Scott	92 Elected
Crawford Logan	57 Elected
Kirsty Miller	71 Elected
Elaine Stirrat	92 Elected
Electorate	2,756
Total Number of Ballots Received	169
Turnout	6.13%
Invalid Votes (see below)	0
Total Valid Votes	169

The number of ballot papers rejected was as follows.

Void for Uncertainty	0
No unique identifier	0
Voting for more than 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	0

National Wales Committee

As Returning Officer for the National Wales Committee election held between Wednesday, 28 May 2025, and Friday 4 July 2025, I hereby give notice that the number of votes recorded for each candidate was as follows:

Jenni Barbieri	38 Elected
Huw Davies	54 Elected
Alys Elen-Robinson	43 Elected
Elise Harris	31 Elected
Struan Leslie	32 Elected
Kenton Lloyd-Morgan	20
Philippa Mannion	38 Elected
Sharon Morgan	50 Elected
Doc O'Brien	22
Steve Purbick	37 Elected
Noemi Vox	25 Elected
Electorate	1,803
Total Number of Ballots Received	81
Turnout	4.49%
Invalid Votes (see below)	1

Total Valid Votes	80
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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 9 candidates	0
Writing or other identifying mark	0
Unmarked ballot paper	1

Declaration of Candidates Elected Unopposed

Industrial Directors and Designers Lighting Designers Constituency

As Returning Officer for the Directors and Designers Lighting Designers Constituency I hereby declare that the following Candidates are duly elected:

- o Jamie Platt
- o Zoe Spurr

Industrial Screen and New Media Actors Walk-on/Supporting Artist Committee

As Returning Officer for the Screen and New Media Actors Walk-on/Supporting Artist Committee I hereby declare that the following Candidate is duly elected:

- o Paul Anderson

Craig Poyser, Returning Officer

UK Engage, Image House, 10 Acorn Business Park, Heaton Lane, Stockport SK4 1AS Tel: 0345 209 3770

28 June 2024

Exeunt

This is a list of those who we were informed in 2025 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.

Shirley Abicair
Phillip Aizlewood
Joyce Allan
David Andrews
June Anstee
Ann Aris
Sally Armstrong
Barbara Ashcroft
Roy Astley
Jez Avery
Joanna Bacon
John Baddeley
Elizabeth Bainbridge
Virginia Baker
Peter Ballance
David Barber
Dave Baron
Frank Barrie
Stanley Baxter
Peter Beaven
Christopher Benjamin
Simon Bennett
David Berglas
Diana Berriman
Stewart Bevan
Kyle Birch
Diana Bishop
John Bouchier
Glynis Brooks
Julia Burnett
April Cantelo
Carmen Capaldi
Roger Carey
Patricia Carnazza
Antony Carrick
John Cartwright
Nadia Cattouse
Tony Caunter
Robin Chadwick
Derek Chafer
Maria Charles
Kenneth Charles Cope
Angus Chisholm
Mr Chucklefoot

Moira Clark
Teresa Collard
Bernard Collins
Peter Noel Cook
Rachel Cook
Barry Craine
Pamela Craine
Gavin Creel
Doreen Croft
Rosemarie Croom-Johnson
Robert Crowe
Jennifer Croxton
Michael Culver
Paul Danan
Wendy Danvers
Deborah Davies
Valerie Deakin
Patricia Denys
Vivienne Dixon
Colin Dobson
Mary Helen Donald
Robert Donald
Maureen Dormer
Maureen Dow
Geoffrey Drew
Isabel Duncan
Frank Dunne
Frank Dux
Robina E Hill
Jason Ebelthite
Liz Edney
Colin Edwynn
Samantha Eggar
Nigel Ellacott
Angela Ellis
George Eugeniou
Tony Everest
John Evitts
Barbara Ferris
Simon Fisher-Becker
Keith Flood
Suzanne Flowers
Chuck Foley
Patricia Ford
Maroussia Frank
Konrad Fredericks
Sammy G
John Gale
Margaret Gale
Pamela Gale
Weston Gavin
Helen Gaynor
Natasha Gerson
Janey Godley

Martin Gordon
David Graham
Tracy Graham
Gawn Grainger
Kim Grant
Carolyn Gray
Simon Gregory
Frank Grimes
Jonathan Hackett
Audrey Hall
Risa Hall
Sophie Mirana Hamilton
Prentis Hancock
Steve Harley
Peter Harlowe
Gerald Harper
Elaine Harry
Robin Harvey Edwards
Giles Havergal
Mat Heighway
Nicola Henry
Stuart Hibbard
Antony Higginson
Valerie Hill
Julian Hirst
Nick Hobbs
Vilma Hollingbery
Julian Holloway
Patti Holloway
Jonathan Holt
Mark John Honan
Steve Hope-Wynne
Barry Humphries
James Hunter
Cenydd Joeenz
Terry Joyce
Gordon Kane
Charles Kay
Brian Patrick Kennedy
Karalyn Kern
Gerry Kersey
Marjorie Keys
David Killick
Arthur Gavin Kohn
Roger Lane
Caroline Lange
Diane Langton
Ray Lavender
Bernard Lawrence
Pete Le Feet
Annie Leake
Roy Ledley
Gitte Lee
Barbara Leigh-Hunt

Christina Leopold
Pik-Sen Lim
Eryl Lloyd Parry
Phil Longergan
Ann Loraine
Freda Lowe
Ian Lowe
Rosemary Lyford
Clunie Mackenzie
Duncan A Macvicar
Peter Mair
Simon Mark
Andreas Markos
Jean Marsh
James Martin
Brenda Martine
Jules Maxine
David McCann
Greg McCarthy
Myra McFayden
Michael McStay
Stanley Meadows
Ronnie Meede
Jill Melford
Louise Miller
Noel Millsopp
Lee Montague
Angela Moran
Elvi Murcell
Brian Murphy
Andrew Neil
Paul Newton
Peter Noel Cook
Linda Nolan
Duncan Norvelle
Kevin o'Brien
Lino Omoboni
Neil Parke
Tony Peers
Donald Pelmear
Dewi Peters
Colin Pinney
Joan Plowright
Tim Pollard
Ned Potts
Maureen Quiqley
Ann Rachlin
Julie Rayne
Erich Redman
Graham Rees
Peter Reeves
Lynne Reid Banks
Clive Revill
Leslie Rhodes

Christian Roberts
William Roberts
Anne Robson
Ruth-Eva Ronen
Jennifer Rose
Victoria Ross
Patricia Routledge
Helen Russell
Tony Ryan
Dolby Sainton
David Sandford
John Savident
Prunella Scales
Jean Scott
Monty Scott
Geoffrey Serle
Nabil Shaban
Jack Shepherd
Ken Shorter
Ronnie Sibbald
Adrian Simmonds
Noel Slattery
Kayleigh Smith
June Spencer
Linde-Anne Springs
Julie Stevens
Alan Stocks
Paul Strong
Joh Styles
Donald Sutherland
Lilian Tavendale
Brian Tipping-Codd
Joanna Tope
Frank Topping
June Topping
Carole Trangmar-Palmer
Emma Trevor
Brian Richard Trueman
Tony Van Silva
Lilan Verner
Tricia Vincent
Bernard Visgandis
Johnnie Walker
Paul Webster
Don Weinstein
Vin Welch
Timothy West
Noel Williams
Martin Wimbush
John Woodvine
Steve Wright
Aubrey Wulfsohn
Michael Wynne
Arnold Yarrow
Barbara Young

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EQUITY