"I’VE SEEN WHAT AN IMPACT THE UNION CAN MAKE"

Jonathan Humphreys on the new deal for directors

Scheme launched to support carers

New five-day rehearsal claim for theatre

Equity at Fashion Week
IN THIS ISSUE

4 NEWS
Class 2 National Insurance victory, new theatre agreement proposed and Remembrance Sunday

7 UPFRONT
Christine Payne, General Secretary

8 MEET THE MEMBERSHIP
Crazy M: 23 years as a children’s entertainer, inspired by Robin Williams and Tommy Cooper

10 SUCCESS STORIES
Supporting carers, a student symposium and the launch of the Circus Network

14 JONATHAN HUMPHREYS
How the director has helped negotiate the new directors’ deal

18 SCREENSKILLS
Sreetha Kumar on why Creative Skillset has changed and how it can help the industry

20 TUC 150
Equity took a prominent role as the Trade Union Congress celebrated its 150th anniversary

24 PRESIDENT MAUREEN BEATTIE
Inclusivity, gender equality and the curse of the patriarchy

26 CAMPAIGNS
Bath arts cuts and off stage diversity

28 HAVE YOUR SAY
Video games, list making and other stress-busting tips

30 YOUR EQUITY
Member offers
Equity staff profile: Mike Day, London Variety Organiser
Branch notes: Explore the South East region
EQUITY WINS NI CLASS 2 BATTLE

Proposed system would have greatly increased contributions for many members

FOLLOWING THE UNION lobbying for more than two years, Equity is delighted that the government has announced that it will not be proceeding with the abolition of Class 2 National Insurance.

Currently, self-employed workers earning below £6,025 per year (the Small Profits Threshold) can pay voluntary National Insurance Contributions of £2.85 per week. This makes them eligible for vital contributory benefits, such as the State Retirement Pension and Employment Allowance (where applicable). They can pay voluntary National Insurance contributions of £2.85 per week. Threshold) can pay voluntary National Insurance Contributions of £2.85 per week. They did so in very large numbers and their input was commented on by civil servants, leading to the highlighting of the impact their proposals would have had on the low paid self-employed.

Since December 2015, when the proposals were made, Equity argued against the abolition of Class 2 National Insurance as it is a low cost way of members being able to enjoy pension and other benefits entitlement. Members’ response to Equity’s request for assistance in making the arguments to government was substantial and impressive. We sent out a briefing to members in early 2016 with a template letter they could use to lobby the government directly. They did so in very large numbers and their input was commented on by civil servants, leading to the highlighting of the impact of the proposals on entertainment sector workers.

Alan Lean, Equity’s tax and welfare rights officer, said: “This is excellent news for Equity members and reflects the government’s concern on the impact their proposals would have had on the low paid self-employed. Equity gave detailed evidence on this, both in its original consultation response and in subsequent meetings with Treasury officials. We are particularly pleased that members who had to use to lobby the government directly. They did so in very large numbers and their input was commented on by civil servants, leading to the highlighting of the impact of the proposals on entertainment sector workers.

Union makes it to the top table of the TUC

EQUITY HAS BECOME a member of the Trades Union Congress (TUC) Executive Committee. This is the ‘top table’ of the trade union movement and it meets monthly to implement and develop policy, manage the TUC financial affairs and deal with urgent business. This news follows a strong showing by the union at the recent TUC Congress in Manchester, where the TUC was celebrating its 150th anniversary.

Alan Lean, Equity’s tax and welfare rights officer, said: “This is excellent news for Equity members and reflects the government’s concern on the impact their proposals would have had on the low paid self-employed. Equity gave detailed evidence on this, both in its original consultation response and in subsequent meetings with Treasury officials. We are particularly pleased that members who had to use to lobby the government directly. They did so in very large numbers and their input was commented on by civil servants, leading to the highlighting of the impact of the proposals on entertainment sector workers.

Equity President Maureen Beattie put the first motion to the Congress on Fighting Sexual Harassment in the Creative Industries. “When the media spotlight moves on, Equity will still be there,” she said. Read the report from the TUC Congress on page 20.

Referendum

There are three rule changes that need to be put to a referendum. The first proposed change deals with Equity’s objects, powers and duties, which if approved would have the effect of updating the rules in relation to harassment and discrimination to recognise the protected characteristics included within equality law; and to include references to bullying and victimisation. The second proposed change would insert the qualification of being “in benefit” to apply to a member voting in the election of the Equity General Secretary. The third proposed change clarifies the wording of the different types of majority, which are used to make decisions, in Equity’s Rules. The Council is urging members to vote “Yes” to all three questions in this referendum. Your ballot paper is enclosed with this magazine, but you might find it quicker and easier to vote online – go to www.equity.org.uk for details. Make sure you vote by the close of poll at noon on 30 November 2018.

Timetable for the 2019 committee elections

The elections for the national, industrial, specialist and equality committees will take place in 2019. Nomination papers will be included with the Spring edition of the Equity magazine and the online nominations site will go live on Monday 11 February 2019. Nominations close at 12 noon, Friday 10 May 2019. Ballot papers, election statements and reply-paid envelopes are posted to members on Wednesday 5 June 2019 and online voting opens. The ballot closes at 12 noon, Friday 12 July 2019.

Equity offices closed on 25 October

A day of staff training will take place on Thursday, 25 October. All regional and national offices will be closed but Equity’s Guild House office reception in London will remain open and calls will be answered via the main switchboard: 020 7379 6000

REMEMBRANCE SUNDAY

EQUITY WILL BE represented at this year’s Remembrance Sunday parade at the Cenotaph on Sunday 11 November, which this year marks the 100th anniversary of the end of World War I. Many Equity members have worked entertaining troops in conflict zones or overseas military bases as part of ENSA (Entertainments National Service Association) or later CSE (Combined Services Entertainment). Their work is recognised by their presence on the parade. Leading the Equity contingent is Susan Paule and others in the photo are Susannah Levene, Josette Lesser, Claire Lutter, Louise Gummer, Taryn Kay and Carrie-Louise Knight.

UNHAPPY AT WORK? THEN #TELEQUITY VIA NEW REPORTING CHANNEL

EQUITY HAS LAUNCHED a new reporting email and Twitter Hashtag for members with concerns about a job, casting or agent. If you have been mistreated at work, been asked inappropriate questions at an audition, seen an advert for a job that breaches equality or minimum wage laws or want to bring anything else to our attention then email us at TellEquity@equity.org.uk or connect on our social media channels with #TellEquity.

GET INVOLVED IN GAMES ACTIVISM

Equity is continuing to make waves in the games industry and has been in discussions with key players including UKIE, the trade body for the games and interactive entertainment industry, and creative audio studio SIDE.

The union is looking to improve conditions for stunt people, voiceover artists and motion capture artists by establishing Equity contracts that guarantee good terms such as a minimum rate of pay.

The union’s aim is to deliver a collective agreement for performers working in games to be used across the industry, safeguarding our members at work and covering matters such as health and safety, dignity at work, clarity on what the project is, hours of work, breaks and more.

We also intend to hold an event in the near future to discuss this ongoing work with Equity members and big names in the games industry. If you want to get involved, share your experience in the games industry, or let us know your thoughts, email games@equity.org.uk

EQUITY WINTER 2018

www.equity.org.uk

IN BRIEF
EQUITY’S BOLD NEW THEATRE CLAIM INCLUDES DEMAND FOR A FIVE-DAY WEEK IN REHEARSALS

EQUITY HAS PROPOSED a brand new agreement to cover most of the major subsidised and commercial producers in the UK outside of the West End of London. The proposal is for a new, single agreement in a similar style to the Musicians’ Union model of common terms and conditions for both sectors with rates of pay that reflect the means available to the producer. Producers with the highest levels of public subsidy and largest box office will be expected to pay most, but the proposal also includes accessible rates of pay for larger fringe producers and those in receipt of local authority and one-off grant money from the arts councils. As well as capturing all performers and stage management in both sectors, the agreement also focuses on terms which all members – whether or not working on the minimum – deserve when they work a six-day working week for the rehearsal period. The claim proposes overtime payments for six day working, a premium for Sunday working in the commercial sector, reductions of hours for all work and a dramatic 20% increase in holiday.

In response to members’ demands, the claim also tackles the issue of the cost of living away from home with a new £300-a-week living away allowance proposed. Equity is claiming for this rate to replace subsistence and touring allowance payments in both sectors, regardless of how long a production is at a venue or whether or not the production tours. The third element follows in the wake of similar claims in the West End of London and elsewhere to see all pension payments rise to 3% from artists and 6% from managers. Although the focus is on improving the terms which affect members in every job, on every rate of pay, there are also new efforts for understudies, swings and stage management.

Responsibility payments for swings and understudies for principals would double under the proposals, and other payments rise by 38%. As well as being the main beneficiaries of suggested changes to working hours and overtime, the union is claiming for better provisions for stage management and more transparent buy-outs.

At time of press, the union is awaiting a response from UK Theatre to the proposals. For more, email pfleming@equity.org.uk

UPFRONT

A voice for creative workers

Whether it is through our new role on the TUC’s Executive Committee, discussing our red lines on Brexit or negotiating a new agreement for directors, we always fight for the best deal for our members

Christine Payne
General Secretary

This year is the 150th Anniversary of the Trade Union Congress and I am delighted to report that Equity was invited to join the TUC’s Executive Committee in September. We follow in the footsteps of the National Union of Journalists and the Musicians’ Union in taking a seat at the top level of our movement and, like them, we will seek to give a voice to all creative workers at this time of immense change and uncertainty.

We will use this opportunity and others to continue to get the best possible outcome from Brexit for our members and for our industries. We are stepping up our efforts to lobby here in the UK and at European level to maintain funding, workers’ rights, intellectual property protections and freedom of movement, as well as articulating our concerns about the future of the sector in the event of ‘no deal’ or the imposition of a hard border in Ireland. Most recently we have played a leading part in creating an alliance of performers’ unions and employers across the live and audio visual industries in Europe who have spoken out in support of our position.

Equity will continue to strongly campaign to ensure any government deal respects our members’ demands. If a ‘no deal’ scenario emerges in the coming weeks the union will further consider its position in relation to the additional action required to protect our members’ interests.

A recent success to celebrate is the new Directors Agreement. Pay rises of more than 20% is an incredible deal and means that those directors working at or near the minimum fees will receive a substantial and immediate increase of 5% or 6% - compared to increases in average earnings in the whole economy of 2.4%.

The hard work and commitment of members of Equity’s Directors and Designers Committee over the last twelve months, supported by Hilary Hadley, head of live performance and Jamie Briers, south east area organiser, has been crucial to this success. I must also recognise the vital contribution made by Stage Directors UK who stood alongside us during the negotiations.

One of the next agreements up for negotiation is for stage designers. The role of the designer is incredibly important to the success of ‘our deals’ and yet they remain one of the most unsung of the creative team. We will be fighting for the best deal possible for them and we will be taking the opportunity to celebrate the great work that they do.

I also want to congratulate the Circus Network on its launch event at the National Centre for Circus Arts in September (see page 13). The union designated 2018 as our Year of the Circus as it is also the 250th anniversary of the art form. We have been part of the many events celebrating circus throughout the year, but it is through this network that we will be able to effect lasting change for this fascinating sector.

Non-members and members of Equity alike benefit from these activities and our collective agreements - but of course our continuing strength relies on our ability to demonstrate to employers that we represent and speak for a united group of working people who have chosen to join and support their union.

Finally, I would like to encourage all members to vote in the Rule Change Referendum by 30 November, details of which are included in this magazine.

www.equity.org.uk
How did you get your first start in the entertainment business? I started at age three, singing and dancing at school, and performed in shows. As I got older, I did amateur theatre and performed at Norwich Arts Theatre throughout my childhood.

I originally wanted to be a singer and dancer but couldn’t afford to go to stage school and got into entertaining via the holiday park route. My sister was working for Haven and Warner on a park in Kent, and they were desperate for a dancer so I started there. My first summer season was in Romney Sands, and a lot of holiday parks after that. I then became the children’s presenter for one park, and I was writing the programmes, learning magic and balloons and then they gave me the opportunity to start performing cabaret.

How did you go about promoting yourself as a children’s entertainer? I had a manager for a while to whom I’m very grateful, but I decided to be freelance, and I started up. It took me about two years to get established. You’ve got to believe in yourself and have real determination. I’ve been doing it now 23 years in January. I’m established, so it’s a lot easier for me, but I think if I started today, it would be a lot harder.

Who has been your inspiration? Robin Williams. I still love him, and I tell everybody that I love him! I really admire Norman Wisdom and Tommy Cooper too. I love lifting the world through entertaining. I also look up to a lot of children’s presenters because that was my goal in life; I wanted to have my own children’s programme and present. That is the only thing that I haven’t quite achieved, and I’m 43 now!

What do you like about being an entertainer? I go to work because I love what I do. All gigs are different. People say to me ‘what do you do?’ and I always say I’m not the world’s best juggler, though I can juggle. I’m not the best magician, though I can do magic. I’m very much an all-rounder, but I do know how to lift a crowd. I can have people laughing and chilled out and relaxing, and I feel that I’ve got the gift to do that and I enjoy it. When I’m entertaining I forget who I am, what I am, what’s going on in the world, I make sure I put 110% into everything even if I’m unwell or something sad has happened. I love what I do; I think it’s in the heart. I’ve always said the day I don’t enjoy it is when I’d give it up, and I’m still here 23 years later!

Did you ever think of joining the circus? I would have loved to have been a circus performer, and I used to visit a lot. I did once perform in a sort of circus in the Azores with my ex-partner. But in the end, the circus would not have been for me because after I had children, I didn’t want to do all the travelling.

As a children’s entertainer/clown what’s your view of clowning today? I always thought Norman Wisdom and Tommy Cooper were clowns without the make-up, and I feel that you don’t need the make-up to be a clown. I still do slapstick and fall off chairs, and act out the comedy in errors. There has been negative press about clowns in recent years, which has been really unfair because clowning is such a skill. I love clowns and I know there are plenty of clowns still going strong. I will always speak highly of them.

What would you say your career highlights have been? Unusual things happen in this business. I turned up to a gig once, and it turned out to be one of the Rolling Stones’ daughter’s wedding! But I just got on with it, although it was quite a shock and unexpected. Then there was one occasion when I had to perform at Butlins where there were more than 2,000 in the audience for a cabaret spot. I wasn’t a redcoat resident, I was just there visiting, and I had to follow the Chinese State Circus. I thought ‘I’m not good enough to follow them!’ But I went out there, and the buzz I got from that crowd was amazing.

Equity has designated 2018 the Year of the Circus. Find out more about the union’s Circus Network on page 13.
NEW SCHEME TO SUPPORT CARERS

EQUITY AND SPOTLIGHT HAVE announced their support of PIPA Flexible Family Care, a pilot scheme launching in January 2019.

PIPA (Parents in Performing Arts) have partnered with My Family Care, to offer Flexible Family Care, a pilot scheme launching in January 2019.

PIPA Flexible Family Care will allow Equity and Spotlight members to access a range of services, help and support. This includes elements such as Emergency Childcare, School Holiday Cover, or Backup Adult and Eldercare.

Paul Fleming, Equity’s theatre organiser, said: “This is a pilot scheme that the union is pleased to support, but we hope the long term solution is for employers to invest in caring solutions for entertainment workers. This pilot year is a chance for us to see whether the proposal works for members, and, if it does, to campaign for employers to bear the cost in years to come.”

As a pilot scheme, Equity, Spotlight and PIPA will initially be offering 500 user registrations to PIPA Flexible Family Care, on a first come, first served basis.

Cassie Rane, Co-founder of PIPA, said, “This is a practical way of supporting the performing arts workforce. Widely used by corporate employers, this innovative partnership is a way of making a range of flexible child and elder care accessible to an industry with unpredictable working patterns, last minute engagements and late hours. There are no sign up fees or ongoing patterns, last minute engagements and late hours. There are no sign up fees or ongoing commitment for individuals and the care is available UK-wide.”

Equity members who would like to register their interest should contact PIPA directly on pipacampaign@gmail.com

STUDENT SYMPOSIUM ON JOINING WORKFORCE

ON FRIDAY 26 October, join Equity’s Women’s Committee for an ‘Equalitea’ and guided walk through London’s suffragette landmarks. To mark the centenary of some women getting the vote, the Women’s Committee is celebrating the contribution made by the Actresses’ Franchise League: women who used their professional skills — writing, performing, staging and touring plays — to further the campaign for suffrage. To learn more about these inspiring women and this important part of Equity’s history, please join us for a Suffragette Walk led by performer, writer and researcher Dr Naomi Paxton, and followed by an ‘Equalitea’: a programme of historical anecdotes, games and refreshments. There will also be a reading of one of the Actresses’ Franchise League short plays, recently discovered and published by Dr Paxton. Both events are free of charge. The walk will leave from Equity’s HQ at 1.30pm and return by 3pm, followed by the Equalitea from 3.5pm. Places are limited on the walk and for the tea — you can sign up for both or either. See: www.equity.org.uk/wolf2018

STRIKE OUT WITH THE WOMEN’S COMMITTEE SUFFRAGETTE’S WALK

ON FRIDAY 26 October, join Equity’s Women’s Committee for an ‘Equalitea’ and guided walk through London’s suffragette landmarks. To mark the centenary of some women getting the vote, the Women’s Committee is celebrating the contribution made by the Actresses’ Franchise League: women who used their professional skills — writing, performing, staging and touring plays — to further the campaign for suffrage. To learn more about these inspiring women and this important part of Equity’s history, please join us for a Suffragette Walk led by performer, writer and researcher Dr Naomi Paxton, and followed by an ‘Equalitea’: a programme of historical anecdotes, games and refreshments. There will also be a reading of one of the Actresses’ Franchise League short plays, recently discovered and published by Dr Paxton. Both events are free of charge. The walk will leave from Equity’s HQ at 1.30pm and return by 3pm, followed by the Equalitea from 3.5pm. Places are limited on the walk and for the tea — you can sign up for both or either. See: www.equity.org.uk/wolf2018

EQUITY AGREED THE terms for models working at London Fashion Week, including the union’s confidential harassment and bullying advice line. Emmanuel de Lange, Equity’s models organiser, said: “Equity and the British Fashion Council’s shared goal is to make London the world’s best fashion week for models to work at. Models are an intrinsic element of the success of the world’s fashion industry, and deserve dignity, respect and good terms and conditions, just like any other worker. Our agreement with the British Fashion Council sets the standards needed to ensure a diverse and flourishing workforce, and our advice and support services give models the power to stand up to any breach of those standards. While all models at London Fashion Week are covered, only Equity members will have the full protections of the union’s advice, legal and welfare support, as well as having a voice in deciding the improvements we will ask the BFC to implement next year, so we encourage every model working in the UK to join their union today.”

For further information on LFWM and Equity’s work with models contact Emmanuel de Lange on edelange@equity.org.uk

EQUITY AGREED THE terms for models working at London Fashion Week, including the union’s confidential harassment and bullying advice line. Emmanuel de Lange, Equity’s models organiser, said: “Equity and the British Fashion Council’s shared goal is to make London the world’s best fashion week for models to work at. Models are an intrinsic element of the success of the world’s fashion industry, and deserve dignity, respect and good terms and conditions, just like any other worker. Our agreement with the British Fashion Council sets the standards needed to ensure a diverse and flourishing workforce, and our advice and support services give models the power to stand up to any breach of those standards. While all models at London Fashion Week are covered, only Equity members will have the full protections of the union’s advice, legal and welfare support, as well as having a voice in deciding the improvements we will ask the BFC to implement next year, so we encourage every model working in the UK to join their union today.”

For further information on LFWM and Equity’s work with models contact Emmanuel de Lange on edelange@equity.org.uk

The student event covered employment rights and freelance life
LA STORY: EQUITY NUMBERS GROW IN CALIFORNIA

EQUITY MEMBERS BASED in California gathered on Sunday 16 September for the union’s sixth Annual Garden Party in Los Angeles, sponsored by H Club LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a LA and Plymouth Gin. Held in Beverly Hills, the yearly event gives members working or living in California a chance to connect and has given birth to a

EQUITY DESIGNATED 2018 as the Year of Circus in conjunction with Circus 250 - the celebration of the 250th anniversary of the foundation of the first circus by Philip Astley. Coinciding with this, Equity successfully launched its new Circus Network with an event held at the National Centre for Circus Arts on 18 September 2018.

The event, attended by more than 50 people from across the circus industry including the contemporary and traditional sectors, combined serious discussion about the challenges facing the industry with networking and socialising. The development of the Network was initiated by Equity circus members Victoria Amedume (pictured right) and Sean Kempton and supported by the Variety, Circus and Entertainers Committee to provide a space for members to discuss the concerns specific to circus – not always possible within other union structures. It followed similar initiatives for dance and comedians and acknowledged rapid changes in the industry over the past 15 years where circus has spread into a range of contexts and spaces. The nature of the work can also make it impractical for circus artists to get together. At the launch event discussions were broken down into smaller groups and some of the topics covered were: pay and working conditions; health and safety; Brexit; animal welfare regulations; support for artists at different stages of their careers; mental wellbeing; and equality and diversity. Following the event the network team, which also comprises Red Sarah, Alex Poulter, Joseph Fearn and Tink, will be supplemented by other members with relevant knowledge, will work on the items raised. Some guidance documents are already in train, others will be put together in the ensuing months and further meetings are planned in other parts of the UK. If you weren’t able to attend the launch but are interested in getting involved in the Equity Circus Network then email Michael Day for more information: mday@equity.org.uk.

Meanwhile, on 14 September Equity was present when a flagstone commemorating the 250 years of circus was unveiled in the garden of St Thomas’s Hospital on London’s South Bank on the site of the entrance to the first circus amphitheatre. The stone was unveiled by artists from Zippo’s Circus. Martin ‘Zippo’ Burton said “We are delighted to honour the tradition of circus and Philip Astley’s legacy. Circus has evolved but its core skills and ability to delight audiences of all ages has not changed.”
I am in awe of the skill of actors, but being a director is what I have always wanted to do. From a young age, I found the whole world of theatre alluring. It all felt a bit secret and exciting somehow. I grew up near Salisbury, so I used to visit the Salisbury Playhouse and I saw a lot of work there. I have always been interested in how stories are told and how actors convey a story. I went to the Drama Centre and they have a directing course. So I trained with a lot of actors, but I was always directing. After training, I did what many people do and tried to get a show on at the Fringe and then I was lucky enough to get assistant director contracts at the RSC and National. Then I worked for a year at Sheffield Theatres as part of the Regional Director Scheme and from then on I’ve been directing freelance.

For me, directing is about how you want the audience to feel about the story; it’s not about a grand personal vision. I enjoy a variety of styles of theatre. Living close to London as I grew up I was lucky enough to be able to see wide-ranging work, but what unites the productions I do is that they are actor-centred. When my work is at its best it feels like creating an event which puts an audience in touch with a group of actors.

I’m proud to be a member of Equity, but the union went through a period where the concerns of working directors were not high on the agenda. I think the rise of Stage Directors UK (SDUK) has helped the union re-engage with those directors who can reflect the realities of working as a director today. There was initially some tension between the organisations, but it was evident...
that (former Equity President) Malcolm Sinclair was very keen to take the opportunity to work together. I am a member of both organisations and it is clear to me that they both have a value for the industry. The SDUK can provide professional development and specific events that Equity, with such a broad brief across the whole entertainment industry, is not best placed to do. However, Equity provides the vital expertise in negotiating deals and has the existing contracts with the employers.

Being part of the negotiating process demonstrated to me how difficult it can be to get a deal that works for everyone. Going into the talks with UK Theatre it definitely helped that Equity and SDUK were standing together. Directors were speaking with a louder voice than they have done for a long time, and I think that that collaboration has been very effective. This is the reason we were successful in correcting the historic pay disparity for directors and why both organisations are so happy with the deal. I saw first-hand what an impact the union can have in changing the industry for the better.

Raising the minimum pay does not just effect early career directors. One of the arguments that we emphasised during the negotiation was it is not just early career directors who are being paid the minimum, although I think there was an assumption by some managers that this was the case. At some venues, particularly in the subsidised sector, the director’s fee is paid at the minimum, but we obviously hope that is the start of the negotiation, as it is for actors.

It is essential that those who are working as directors, or in whatever sector of the business, get involved with the union so the direct experience from the workplace can be used by the union to make changes. I put myself forward for the Directors Committee but there are other ways to get involved, through the surveys about the agreements, workplace visits or your local branch. It’s been great to discuss the industry with fellow directors on the Equity committee. We can share information about what we are being paid, the different conditions at different venues and what we would like to see change. Despite the collaborative nature of the work, the business side can make individuals feel powerless in challenging the status quo. The union gives us the collective strength to ask for change.

These negotiations have been successful, but the work does not stop there. There are issues about royalties and having a really grown-up conversation with managers about the director’s role. The pathway into a career for a director is also a real challenge. There are initiatives such as the Regional Young Directors Scheme which are really fantastic, as is the opening up of some assistant director opportunities. But the process of a lot of appointments of assistant directors and associate directors remains fairly opaque. Thought needs to go into increasing the diversity of the workforce and how the industry works at the moment could be radically improved in terms of enabling young directors to have a clear sense of where they might be able to fit in.

Equity, Working Alongside SDUK, has reached a successful deal with UK Theatre and West End Managers that commences from 1 August 2018.

Over a period of three years and eight months, minimum fees paid by the managers to directors are guaranteed to increase by 21.6% in the West End and UK Theatre subsidised sector and by 22.7% in the UK Theatre commercial sector. For those directors working at or near the minimum fees, these represent substantial and immediate increases with an uplift from 1 August of 5% or 6%.

Hillary Hadley, Equity’s head of live performance, said: “Equity is delighted to have entered into new agreements with the managers for directors that are of very real financial benefit, particularly to directors who are new to the profession or who are working at theatres with very tight budget constraints and find themselves unable to negotiate above the minimum rate. Minimum fees are, however, just that and it is Equity’s expectation that directors and their agents will also find their individual negotiations significantly boosted by these increases. For those engaged on the minimum it represents very necessary cash in hand now. We look forward to working with SDUK in the future to help us achieve our further ambitions for the directors agreements, which will include a guaranteed royalty for directors working on the UK Commercial Theatre Agreement.”

For more details on the agreement contact Jamie Briers on jbriers@equity.org.uk

Example of Jonathan’s work include The Rivals, Watermill Theatre (2016) and The Mighty Walzer, Royal Exchange (2016).

Directors to receive a pay rise of more than 20% in new deal

**EQUITY, WORKING ALONGSIDE SDUK, has reached a successful deal with UK Theatre and West End Managers that commences from 1 August 2018.**

Over a period of three years and eight months, minimum fees paid by the managers to directors are guaranteed to increase by 21.6% in the West End and UK Theatre subsidised sector and by 22.7% in the UK Theatre commercial sector. For those directors working at or near the minimum fees, these represent substantial and immediate increases with an uplift from 1 August of 5% or 6%.

Hillary Hadley, Equity’s head of live performance, said: “Equity is delighted to have entered into new agreements with the managers for directors that are of very real financial benefit, particularly to directors who are new to the profession or who are working at theatres with very tight budget constraints and find themselves unable to negotiate above the minimum rate. Minimum fees are, however, just that and it is Equity’s expectation that directors and their agents will also find their individual negotiations significantly boosted by these increases. For those engaged on the minimum it represents very necessary cash in hand now. We look forward to working with SDUK in the future to help us achieve our further ambitions for the directors agreements, which will include a guaranteed royalty for directors working on the UK Commercial Theatre Agreement.”

For more details on the agreement contact Jamie Briers on jbriers@equity.org.uk
SCREEN INDUSTRY RESPONDS TO SKILLS SHORTAGE

Seetha Kumar is the CEO of ScreenSkills, the organisation formerly known as Creative Skillset. Here she describes what the new name means for those working in the screen industry.

Using National Lottery funds awarded by the BFI as contributions from broadcasters and from productions to our skills funds through voluntary levies, we are doing all we can to tackle those shortages. We run and commission training programmes in skills shortage areas and to create a more diverse workforce and are launching a Skills Forecasting Service better to identify gaps and target investment to resolve them.

But the scale of the challenge means we cannot do this alone. So we launched our new identity with an initiative, Giving Back, which challenges the industry to play its part in ensuring the UK has the skilled workforce needed to seize the opportunities created by the new players such as FAANG (Facebook Apple Amazon Netflix Google) alongside traditional production companies. It is vital that industry and education work together to provide the talent the film and television industries need.

Using the BFI's Future Film Skills research last year identified an estimated 10,000 new entrants would be needed by 2022, a figure which many believe is already an under-estimate, such is the pace of growth. There is a place for people in other sectors with transferable skills to consider working behind the camera in TV and film. In that vein, for example, we have been working with the Armed Forces charity Help for Heroes to offer military veterans an introduction to the film and television industry.

We have been working with the Arts Council England to create a diverse talent pool and the scale of the challenge means we cannot do this alone. So we launched our new identity with an initiative, Giving Back, which challenges the industry to play its part in ensuring the UK has the skilled workforce needed to seize the opportunities created by the new players such as FAANG (Facebook Apple Amazon Netflix Google) alongside traditional production companies.

The BFI’s Future Film Skills research last year identified an estimated 10,000 new entrants would be needed by 2022, a figure which many believe is already an under-estimate, such is the pace of growth. There is a place for people in other sectors with transferable skills to consider working behind the camera in TV and film. In that vein, for example, we have been working with the Armed Forces charity Help for Heroes to offer military veterans an introduction to the film and television industry.
TUC CONGRESS REPORT

EQUITY President Maureen Beattie was the first delegate to put a motion to the Trades Union Congress (TUC) with a powerful speech on sexual harassment that set the tone for Equity’s prominent role at the Congress. She said: “In the entertainment industry, clear boundaries for behaviour that should be present at all times are not always recognised and at worst are ignored. This is a problem that can extend to audiences who sometimes fail to differentiate between a performer and the fictional character they are portraying, or the dance they are performing or the comedy routine they’ve written. Earlier this year I led the sexual harassment working group...”

Leading from the front

The Trade Union Congress celebrated its 150th anniversary with Equity prominent in the conference and behind the scenes.
set up within our union in response to the Weinstein allegations. “We heard from people working across the industry... they told us of the everyday abuse they faced – and described it as the norm. Many of these testimonies were shocking and distressing, as are those of the world-famous performers who have come forward with enormous courage to add their personal stories to the great movement for change. But when the media spotlight finally runs out of headlines and moves on to the next big thing, and the perpetrators of this kind of behaviour crawl back out from the shadows Equity will still be there, in it for the long haul, along with our fellow unions.”

The motion was passed and Equity’s campaigning on sexual harassment was the first campaign mentioned by TUC President Sally Hunt in her speech to Congress.

We need employers to recognise and act on their responsibilities for safeguarding mental health and wellbeing.

The Office for National Statistics has found that people working in culture, media and sport occupations are at a 20% increased risk of suicide. Within this group suicide was more common for musicians, actors and entertainers... We need employers to recognise and act on their responsibilities for safeguarding mental health and wellbeing.

Workplace stress and mental health must be treated in the same way as other health and safety obligations – by assessing risks that are likely to become triggers and to take pre-emptive action to control that risk.”

members absolutely agree there is an urgent need to increase support services for mental health. “We need employers to recognise and act on their responsibilities for safeguarding mental health and wellbeing.

The Office for National Statistics has found that people working in culture, media and sport occupations are at a 20% increased risk of suicide. Within this group suicide was more common for musicians, actors and entertainers... We need employers to recognise and act on their responsibilities for safeguarding mental health and wellbeing.

Workplace stress and mental health must be treated in the same way as other health and safety obligations – by assessing risks that are likely to become triggers and to take pre-emptive action to control that risk.”

Ian Barritt, spoke about the importance of local casting. He said: “Members of our union based in the UK’s nations and regions often tell us that they struggle to find enough opportunities to sustain a career – especially those from working class backgrounds… The BBC’s move to Manchester and the potential relocation of some of Channel 4’s operations outside of London are a good start. Alongside this we want to see continuing increases in spending on production in the UK’s nations and regions, particularly in drama, comedy and entertainment programming.

“Does this mean more work for our members in the regions and nations?” he continued. “Sadly not. Often a programme is labelled ‘BBC Northern Ireland’, ‘BBC Scotland’ or ‘BBC Wales’ but in reality there are few – if any – opportunities for performers based outside of London to appear in them.”

Paul took to the podium to speak on a motion about low paid workers. He said:

“It’s no surprise to me that more than 90% of people working across the creative industries come from more privileged backgrounds but it desperately needs to change. I love what I do but as someone from a working class background, it’s not easy to keep going in this industry... Let’s fight against this elitist neoliberal attitude that you can work for nothing, and eventually you’ll make it.”

Members of the Equity delegation also attended fringe events on reforming labour law, electoral reform and challenging racism in the workplace. The General Council dinner was addressed by Emily Thornberry, Shadow Foreign Secretary and Maureen and Stephen attended from Equity. The General Council also endorsed Equity’s General Secretary Christine Payne to be part of the TUC’s Executive Committee.
Powerful men keep power for themselves and are not interested in the social justice of gender equality.

Maureen Beattie
Equity President

“Shall we have womanly times?
Or shall we die?”

A question first asked by the great novelist and screenwriter, Ian McEwan, in the 1980s, although nowadays it seems more pertinent than ever.

What are we to do in a world gone mad but to redress the balance across the genders.

Patriarchy. I’ll say that again – patriarchy. The curse of our present and if we are not very, very careful the even more terrible curse of our future.

“The patriarchy ain’t going down without a fight.”

The Harvey Weinsteins of this world were – are – only able to exist because of a centuries-old hierarchy based on whether you had a penis or not. Or should I say more accurately on whether you were born with a penis and decided to stick with it and reap all the harvests available to you simply because you had one. It is a club where the one and only rule is keeping the power in your own hands (please excuse the image that might have conjured for you!) and out of the hands of women, who they fear and therefore at best ignore and at worst revile. The war we are waging is a mighty one and the patriarchy ain’t going down without a fight.

Please don’t get me wrong - I know there are men and boys out there who are marching with us every step of the way, and their support and understanding is a wonderful thing and greatly appreciated. These guys get it – that the way forward to a better world for everyone is to get women into positions of power everywhere including in our own industry. I’m currently working at the Royal Exchange Theatre in Manchester where Sarah Frankcom is the artistic director. The play is Death of a Salesman where the four other actors in my on-stage family are black – I’m the only white person! One of our cast is Portuguese, one is mixed race, and two of our company identity as disabled. Everywhere in the building there are signs of the absolute commitment to inclusivity and respect for all. I have worked in many places where great efforts are being made but this is the best ever and I don’t think it’s an accident that the AD is a woman. More, please!

On only a slightly different note – I went to see Adam, a play by Frances Poet, based on the true story of a young man born into a female body in Egypt around 1990 and his journey as a refugee to Glasgow and ultimately his transition into his true self. Talking to Adam after watching him play himself in the show I was struck once again by how healing and transformative our industry can be at its best. The show ended in breathtaking fashion with a song sung by the Adam World Choir – a global digital community of transgender and non-binary people from the USA to Russia, Denmark to Slovenia, Australia to the Netherlands coming together to sing in unison for Adam. Find the choir at: www.adamworldchoir.net

Finally, as many of you will already know, Malcolm Sinclair has agreed to become one of our trustees. This is great news for the future of our union.

Supporting the children of actors from birth to graduation

Our children are our future and their well-being is of the greatest concern to us. Actors pursuing their chosen profession face many difficulties but, when they are parents, those problems can multiply...

Juliet Stevenson, ACT Ambassador

Some parents seek one-off help. Some families are in touch with ACT for many years.

Call 020 7636 7868 robert@actorschildren.org

---

Do you work on stage, backstage, front of house, on camera, behind camera?

Are you unable to work due to illness or injury?

Are you in financial difficulties?

---

If you have answered yes to all these questions call The Royal Theatrical Fund.

The Royal Theatrical Fund is here to help all who have worked professionally in the World of Entertainment.

Contact us on: 0207 836 3322 admin@trtf.com
11 Garrick Street, London WC2E 9AR
www.trtf.com

All applications are treated in the strictest confidence.

Reg Charity No 222080
BATH SUFFERS FURTHER ARTS CUTS

Council fails to understand vital role arts play in the community

MEMBERS AND AUDIENCES in Bath and North East Somerset will suffer the effects of further cuts after the local council announced it was closing its arts development service after more than 20 years. The Council had previously announced the abolition of arts grants. Simon Curtis, Equity’s South West organiser, was appalled by the news. He said: “The closure of the arts development department is more bad news for those living and working in Bath and North East Somerset. This will have a detrimental effect on our members’ employment opportunities and the cultural life of the area. There has been a lack of transparency regarding the decision behind this closure. The Council is failing to understand the vital part the arts play in the local economy and community wellbeing.”

STAGE SIGHT IS a new campaign set up to widen the diversity of the workforce in offstage roles. These roles include many represented by Equity, including stage management and the creative team. Stage Sight aims to encourage those with protected characteristics who are under-represented backstage, so the entertainment industry can more accurately reflect society. The campaign was set up by lighting designer Prema Mehta and is supported by a range of employer bodies, drama schools and industry trade associations.

Grace Kelly

EQUITY REPRESENTATIVES have this month raised the issue of Brexit in the European Live Performance and Audio Visual Social Dialogue Committees taking the opportunity to warn of the potential impact on the creative sector and directly share concerns with engagers such as PEARL*, the European live performance organisation (which includes SOLT/UK Theatre), the European Co-ordination of Independent Producers (CEPI), the Producers Alliance for Cinema and Television (PACT UK), European Trade Unions including the International Federation of Actors (FIA), with whom the Unions will issue joint statements on the potentially devastating impact of a ‘No Deal Brexit’, which will be communicated to UK and EU negotiators, highlighting the concerns that will affect creative workers in the live performance and audio visual industries in any Brexit deal.

Stephen Spence, Equity’s Deputy for the General Secretary commented: “The final wording of these statements will include demands on professional mobility for creative workers to and from the UK and EU, the situation in Ireland, the maintenance of quality working conditions (including rights to rest and holiday pay), continued access to co-production arrangements, a guarantee of rights for EU and UK citizens in each jurisdiction, vocal opposition to a ‘No Deal Brexit’ and the maintenance of co-operation with the EU Intellectual Property Office.

“This important work between engagers and Unions, which in addition has been supported by organisations like Time Warner and Netflix, supplements the work done with UK Ministers to highlight the concerns of Equity members. The urgent need to maintain professional mobility for creative workers is recognised by the UK Government and civil servants working on Brexit following representations by Equity and other industry partners.

“This next period is critical for the Brexit negotiations. Any deal must work for the creative industries which are worth £33 billion to the UK economy. Unions and engagers are united in ensuring our issues are high on the priority list for both sets of negotiators. Equity will continue to strongly campaign to ensure any deal respects our members’ rights. If a ‘no deal’ scenario emerges in the coming weeks the Union will further consider its position in relation to the additional action required to protect members’ interests.”
Remembering Jack Wild
With much emphasis rightly placed on Equity’s work in ‘giving a voice’ to its members, it seems worth mentioning an occasion when it provided this in a more literal way. My late husband was the actor Jack Wild, who passed away in 2006. He was known for his role as the Artful Dodger in the well-loved musical film Oliver! and as Jimmy the Artful Dodger in the well-loved TV series A Dodger’s Life.

Wild was then cutting-edge text-to-speech software, an important communication aid and a substantial lifeline to Jack in the last two years of his life; giving him a virtual voice. After Jack’s death in 2006 I completed his autobiography which is a Dodger’s Life, and the paperback and audio versions have just been released to coincide with the 50th anniversary of the premiere of Oliver! which was at the Odeon Leicester Square in September 1968.

Claire Eardley-Wild

Life of a working actor
I love being a performer. However, when we are not doing the job we love, we have to work to keep the wolves from the door. So it can be disappointing when some in the business belittle others who have to take on work. Having to work minimum wage jobs can be frustrating but admirable. We as performers know how hard it is to pursue our passion and we should not have to feel embarrassed for that.

Ivanhoe Norona

Ron Dale
Ron Dale, who died in June, worked for over 60 years in theatre and clubs in Britain and overseas. Ron began his career as a vocalist and entertainer. He came to the fore during summer seasons with comedian Les McKeon at Glasgow’s Pavilion Theatre. He went on to work in England alongside English actor Pauline Phillips and Max Bygraves and in 1967 was invited to compere and perform as a solo act in a White Heather Club Show touring the USA and Canada. This success led to him joining numerous tours whilst juggling dates to appear in summer seasons in Scottish theatres and on television variety shows.

For 33 years he cruised the world aboard ships of the Royal Caribbean Lines, Fred Olsen, Saga and P&O Lines, where he would bring laughter to the audiences. He felt privileged at seeing the world while he worked.

Ron died in Ayr Hospital following a short illness. Following his funeral service, mourners smiled as they left the crematorium to the tune of There’s No Business Like Show Business – a fitting end to a man who gave his life to entertaining.

Norman Christie

IN MEMORIAM


When eight of the above members died, Equity magazine we have learned of the deaths of the following members:}

IN MEMORIAM


Get in touch
Have you got something to say about your experience of Equity or the contents of the magazine? We want to hear from you. Please email or write to the editor via the contact information below:

The Editor, Guild House, Upper St Martin’s Lane London WC1H 9EG

Email: editorial@equity.org.uk  Web: www.equity.org.uk

Social comment

For Mental Health Awareness Week, we asked members to share their best stress-busting tips. Here are a few of the best we received:

Creativity
Creativity. Lose yourself in something creative, whether it be writing, painting, pottery, etc.Anything to focus positive energy into something that has come out of you. Not only joyful and good for stress, but for personal growth too. And don’t be afraid to try something new.

@DavidRichley

Bananana
For audition stress, a colleague once told me “eat a banana”. It sounds weird, but it really works. Couldn’t tell you how, but it does.

@OGLatly

Old tickets
One distraction technique I use is to scrounge up old tickets. In winter I have them inside my gloves. The tactile sensation coupled with counting breaths through the nose helps me stop stress from escalating into anxiety.

@umbongowings

Mindfulness
My current top tip is also learning mindfulness which I am doing with this free online course https://www.futurelearn.com/courses/mindfulness-wellbeing-performance ... but I’d be glad of more mindfulness tips!

@CopelandDan

One great thing
As a family we make a point of each day saying one great thing about the day eg the weather, petting a dog, someone saying one great thing about the day eg

@OGLatly

Video games
Losing myself in a beautiful video game.

@RJBayley

Speak out
Putting the world to rights with your friends! Speak out don’t hold it inside!

@JosephEdwelley

Schedule
As a freelancer, you have to set your own time and hours. Set your working hours, don’t answer emails or phone out of work hours, and take time to know what you need to work on.

@maxdorey

Make a list
Writing a list of things I want to do in the future and places I want to go, things to look forward to. Always helps me and brings up my positivity!

@georgibessle

IN MEMORIAM

With regret it is recorded that since the publication of the last edition of Equity magazine we have learned of the deaths of the following members:
Membership offers

Equity membership entitles you to a wide variety of discounts, from photos to the Phoenix club; see below for a selection.

Go online for a full list: www.equity.org.uk/discounts

Alexander Technique
Individual lessons at Gilbert Street, near Bond St, London. 30% discount to members.

Thirty years of teaching performers; supporting improved poise and confidence, preventing backaches and vocal strain.
For info phone Kate Kelly 020 3479 3899 www.alexanderterc.net

Cinema tickets
Discounted tickets when showing Equity card: Queens FilmTheatre Belfast, Pictureville Bradford, Watershed Bristol, Cinema 3 Canterbury, Robert Burns Centre Film Theatre Dumfries, Edinburgh Filmhouse, Hull Screen, Adam Smith Theatre Kirkcaldy, Showroom Sheffield, NPT.

Pineapple dance studios
Equity members get £75 off annual membership to Pineapple Dance Studios in Covent Garden, London (usually costs £200). Additional benefits of membership include 25% off all full-price clothing at the Pineapple store opposite the studio in Covent Garden. Members can visit the studios at any time for classes or to meet friends and colleagues. Two photographs are required. Claim in person with your Equity card at Pineapple Dance Studios, 7 Langley Street, London WC2H 9JA.
Tel 020 7836 4004. www.pineapple.uk.com

Hair removal
Pulsar-permanent hair removal and skin treatments. Pigmentation, spots, photo- rejuvenation, laser and IPL-intense pulsed light therapy. More advanced than laser: never shave again. For men and women - all skin and hair types, 10-20% discount for Equity members. Minimum fee applies to house visits.
Contact Dr Sucar on 020 8848 8288 or www.natura.org.uk

Ping pong
Ping Pong is offering Equity members eating at their dim sum restaurant 15% off their total bill. www.pingpongdimsum.com

Photography
HCK Photography is offering Equity members a discount on headshots and location shots to members, see www.hckphotography.co.uk/equityoffer
Scotland-based photographer Ali Wight is offering a 10% discount off headshots and location shots to members, see www.aliwight.com

Phoenix artist club
Equity members save 50% on annual membership at this award-winning, private members’ club and licensed bar for professionals in the entertainment industry and their guests, open Mon-Sat 10am-2:30am (last entry 1am). Dinner served in the Brasserie until 9:30pm. Sunday open 12noon-1:30am. “London’s best kept secret” (The Independent). Annual membership is £220 reduced to £110 for paid-up Equity members. Phone the club during the day to join. Located beneath the Phoenix Theatre, 1 Phoenix Street, Charing Cross Road, London WC2H 8RJ. Tel 020 7726 1077. www.phoenixartistclub.com

Rex restaurants
Chris Corbin and Jeremy King are keen supporters of the theatre and they have arranged for all members to receive 10% off any bill at their London restaurants. These are: The Wolseley, The Delaunay, The Counter at The Delaunay, Brasserie Zédel and Colbert. See the Rex Restaurant website: www.rexra.com for details of the various offers. The offer is for an Equity member and up to five guests (i.e. six people in total). You need to show a valid Equity card as proof when you arrive at the restaurant.

Vocalzone
Created in the early 1900s for Enrico Caruso, Vocalzone pastilles have been used by singers and other performers ever since. They are made from natural ingredients and are suitable for vegans. Members get 10% discount on all Vocalzone purchases made online until December 31 2018. Go to www.vocalzone.co.uk/buy and at the checkout use this special code: VZEQUITY2018

Stage newspaper
Equity members can have 10% off any subscription to The Stage. This is available on print, digital and web-only editions. Go to the website subscriptions.hestage.co.uk and select the version you require. Remember to include the code EQUIL in the Promotional Code box.

Travelodge
Travelodge offer 5% discount on bookings through their Business Account Service. To register set up an account, go to www.travelodge.co.uk Click on the Login/Sign up button on the top right of the menu. Choose Business and then follow the Sign up steps quoting Equity as the Business name.

Q-Park
Equity and Q-Park have teamed up to provide Equity members with discounted parking in London and other major cities. The rates represent a 15% discount across the day with a special flat rate of £6 for London parking from 6pm to 2am. To take advantage of the Equity discount you need to pre-book your parking. Follow this link to do this: www.equity.org.uk/parking

Please note: Equity does not endorse the third-party services provided in these membership offers. They are made available on the request of the vendors.

Mike Day
JOB TITLE: London Variety organiser
STARTED AT EQUITY: 1992
OUTSIDE OF WORK: Photography and creative writing are major hobbies and I enjoy any culture, particularly theatre, circus, film and watching sport.

CONTACT: mdays@equity.org.uk

Why did you want to join Equity?
When I started working at Equity it was in the admin section to fill a temporary post. The important work of the union became very apparent to me and I knew it was something that I wanted to get more involved in. From this temporary job I moved to the TV Commercials section followed by the Theatre department then the Variety department as they were separate at the time before taking up my current role as an organiser in the Live Performance department in 2000.

What union activity are you most excited about?
The development of networks within my sector has been a major step forward as they can be more inclusive and member-led than committees and much less formal. Issues can quickly be discussed and acted on. We have gone from groups of 5-10 people to separate at the time before taking up my current role as an organiser in the Live Performance department in 2000.
The South East of England is full of talent in the branch and to raise funds in a wide variety of ways over many years. There are six Equity branches currently covering the South East – one variety and five general branches, each offering a range of campaigns, guest speakers and activities to support Equity members. These have included the Oxfordshire General Branch arranging open casting sessions with the major producers in their area, the Brighton and Sussex General Branch organising a backstage tour at Chichester and a talkback with Artistic Director, Daniel Evans and the Kent General Branch putting on their own evening of variety to showcase the talent in the branch and to raise funds for the branch.

**SOUTH EAST**

**Brighton & Sussex General**
Date of next meeting: Second Saturday of every month, 10.30am. Friends Meeting House, Ship St, Brighton BN1 1AF Contact: Chris Webb, 07977 465354, brighton-general-branch@equity.org.uk

**East Anglia Variety**
Next meeting: AGM 12 November, 7.30pm. The Canary Club, Thorpe Road, Norwich Contact: east-anglia-variety-branch@equity.org.uk

**Essex General**
Date of next meeting: Saturday 3 November. Trinity Methodist Church, Rainsford Road, Chelmsford Contact: sussex-general-branch@equity.org.uk

**Home Counties West General**
Date of next meeting: TBC Contact: home-counties-west-general-branch@equity.org.uk

**Kent General**
Date of next meeting: 10 December, 6.30pm. 6 Chantry Hall Dane. John Canterbury CT1 2QX Contact: Mari Kelly, 07703 107 878, kent-general-branch@equity.org.uk

**Oxfordshire General**
Date of next meeting: 7 November, 7.30pm. Friends Meeting House, 42 St Giles, Oxford OX1 3UW Contact: oxfordshire-general-branch@equity.org.uk

**SOUTH WEST**

**Bristol & West General**
Date of next meeting: 20 November, 7.30pm. Mild West Room, Hamilton House 80 Stokes Croft, Bristol BS1 3QY Contact: Robert Friend, 07831 115448, west-south-west-london-general-branch@equity.org.uk

**Dorset General**
Next meeting: TBC Contact: dorset-general-branch@equity.org.uk

**Midlands**

**Birmingham Variety**
Date of next meeting: AGM 28 November, 7.30pm. The Austin Sports and Social Club, 10 Tossell Lane, Birmingham B31 2SF Contact: Alec Powell, 07831 115448, birmingham-variety-branch@equity.org.uk

**Birmingham & West Midlands General**
Date of next meeting: TBC. The Wellington Real Ale House, Birmingham. Contact: birmingham-general-branch@equity.org.uk

**NORTH WEST**

**Blackpool Variety**
Date of next meeting: First Tuesday of every month, 1pm. Blackpool Cricket Club, Stanley Park FY3 9EQ Contact: blackpool-variety-branch@equity.org.uk

**NW England**
Date of next meeting: TBC Contact: northwest-englands-general-branch@equity.org.uk

**Wales**

**Cardiff & S. Wales General**
Date of next meeting: Third Thursday of every month, 7pm. The Sherman Theatre, Cardiff CF24 4YE Contact: cardiff-s-wales-branch@equity.org.uk

**WINTER 2018 equity 33**
Head Office: Equity
Guild House
Upper St Martin’s Lane
London WC2H 9EG
Tel: 020 7379 6000
Email: info@equity.org.uk
Web: www.equity.org.uk

Subscription Enquiries 020 7670 0207
020 7670 0268
020 7670 0223
020 7670 0207
020 7670 0223
distributions@equity.org.uk

EQUITY OFFICERS: Maureen Beattie: President Ian Barrett: Vice President
Julia Carson Sims: Vice President Bryn Evans: Honorary Treasurer

Trustees: Judi Dench, Roy Hudd, Malcolm Sinclair, Timothy West, Penelope Wilton, Johnny worthy

Equity Staff
Telephone: 020 7379 6000
and at the prompt press the asterisk and dial the three figure extension in brackets below the relevant name below.

Email: To email a member of Equity’s head office type the initial and surname in lower case with no spaces followed by @equity.org.uk

General Secretary: Louis McHulan
Department head, Policy Development Officer & Assistant to General Secretary (260)
Head of Finance (220)

Duncan Smith
Ian Manberde
Shilph Spence

Equity: London, 114 Union Street, Glasgow G3 1QQ
Penny Lane 9-11 Penny Lane, Manchester M4 5DL
Barnes, 52-54 Beddington Lane, London SW18 4NE

Live Performance
Milary Hadley
Head of Live Performance Department (236)
Mia Day
Variety Organiser (236)
Paul Fleming
Industrial Organiser, Theatre (236)
Emmanuel de Lange
West End Organiser (237)

Recorded Media
John Barclay
Head of Film, TV, Radio and New Media (240)
Claire Hodd
TV Organiser (240)
Laura Messenger
Films & Contract Enforcement Officer (248)
Cathy Sweet
BBC TV & Audio Organiser (248)
Tim Gale
TV & Radio Commercials Organiser (245)

Communications & Members Support
Matt Hoad
Assistant General Secretary (246)
Phil Pemberton
Head of Communications, Department head (241)
Louise Gregeren
Marketing and Training Officer (241)
Alan Lean
Tax and Welfare Rights Officer (257)
Emma Cotton
Tax & Welfare Rights Organiser (257)
Martin Kenny
Legal Officer (257)

Publication of an advertisement does not imply any form of recommendation. Organisations offering financial services or insurance are regulated by the Financial Conduct Authority and problems with such services should be taken up with the appropriate body. Equity cannot accept any liability for the quality of goods or services offered in advertisements.

Equity Magazine Printing
Jeremy Littlestone at Priority TEL: 07984 465044
EMAIL: jeremy.littlestone@priority.co.uk

© 2018 Enrico McGarrigle by Enrico McGarrigle in the UK

Travelling Kings
by Enrico McGarrigle | 140 x 140mm £6.00

Home Through The Snow
by Barbara Peirson | 165 x 130mm £6.50

Pantomime Lovers
by Helen Cotterill | 145 x 215mm £6.50

Putting on a Brave Face
by Barbara Peirson | 140 x 140mm £4.00

Amateur Night
by Grant Cathro | 148 x 210mm £6.50

Just A Minute, Dear
by Jeremy Swan | 148 x 210mm £6.50

Visit our website to see a range of cards for other occasions

Christmas Card Shop
Our Christmas card shop at 6 Adam Street, London, WC2N 6AD is open from 10.00am – 3.30pm every Tuesday, Wednesday and Friday from 4th September – 14th December. You can also buy cards on our website, www.actorbenevolentfund.co.uk, or at St. Paul’s Church in Covent Garden.

All prices per packs of ten, including UK P&P

Message inside all this year’s cards: Season’s Greetings

CHRISTMAS CARDS 2018

The Actors’ Benevolent Fund supports actors, actresses and stage managers experiencing hardship owing to illness, injury or old age. We provide practical and emotional support, and offer modest financial grants to give a little back to those who have given so much to the profession. Buying our Christmas cards helps to support our vital work.

Amateur Night
by Grant Cathro | 148 x 210mm £6.50

Visit our website to see a range of cards for other occasions

www.equity.org.uk

Reproduced courtesy of Portfolio Select Ltd

© 2018 Robin Archer
by Robin Archer
in the UK
Printed
in the UK
If you've had an accident that wasn't your fault, as an Equity member it pays to use your union's preferred solicitors, Morrish Solicitors LLP, for your Personal Injury claim. Not only will you enjoy efficient and friendly service, but unlike other solicitors who may keep up to 40% of your compensation, with us you will get every penny for yourself.

For your FREE Personal Injury Service call 0800 0834967

Complete a claim form at equityinjuryclaims.org.uk
Or for more Equity member benefits visit morrishsolicitors.com

MEDICAL NEGLIGENCE  •  CONVEYANCING  •  WILLS AND PROBATE  •  FAMILY MATTERS