

# The Class Ceiling - Part 1

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## SUMMARY KEYWORDS

people, class, industry, creative industries, actor, equity, jackie, wonderful, felt, meeting, careers, accent, working, gobby, called, network, uk, valerie, issue, pleasing

## SPEAKERS

Member story 4, Member story 3, Member story 2, Member story 1, Valerie Edmond, Louise McMullan, Jackie Clune, Stephanie Greer



00:12

Intro music



Jackie Clune 00:16

Hello, and welcome to the Equity Green Room podcast. I'm Jackie Clune, your host in our virtual green room, where I'll be talking to fellow equity members about the issues that affect us in our working lives and in the world in general.



Jackie Clune 00:31

This episode is called the "class ceiling". Are the creative industries still the preserve of the posh white man? Despite many parts of our industry being rooted in and springing from working class, culture, variety, musical theater, storytelling, circus, it's often said that to get anywhere in the profession these days, you need to come from the right school, have money behind you, and speak with the right kind of accent.



Jackie Clune 01:00

Even talented actors, gifted writers and directors, phenomenal stage managers, will hit

the class ceiling once they reach a certain level, beyond which only the privileged can excel. Some disagree - surely, talent will always rise to the top, no matter what school you went to, or what your parents did for a living. If the recent pandemic has proved anything, though, it's that privilege offers economic advantages when the going gets tough. In this episode, I'll be talking to members of Equity's new class network, about the issues surrounding class in our industry, and getting an idea of what challenges workers face both getting into and sustaining a career in the creative industries. To kick off, I asked for testimonies from Equity members who consider that their class has played a part in shaping or stalling their careers. Here are just a few.

M

### Member story 1 02:01

When I was at my comprehensive school, we were getting to thinking about careers and things we're going to do when we leave. And we had a careers teacher. And I remember her saying to me, "people like you don't become actors". People like you. It still makes me angry now even though it's 35 years ago. But at the same time, there's also that little voice that's inside your head that says, "Oh, well, maybe they're right". I mean, they must know more than me, what do I know? It's that thing that I think a lot of people from a similar background to me have, that confidence thing. It's called the imposter syndrome. I believe. I'll just give you a kind of example. A couple of years back, I was up for an audition for a Netflix series. And it would have been a really good part. And I was called into the office of a pretty high profile casting director and met them and did the reading. And at the end of the reading, they said, "Oh yeah, you're putting on an accent there. And the producers, they really want this character to be, you know, serious and prosperous". So yeah, they thought I was putting on a comedy voice. So I looked at them and said, "this is how I talk. This is my voice". And they then apologized and laughed and said, "Oh, yeah, but you were you were putting on a bit though, weren't you?" And yeah, that old imposter syndrome thing starts kicking in and you know what, before I knew it, I've gone "Yeah, yeah, yeah, yeah, yeah. Yeah, I must have done yeah". Even though I knew I didn't. So I then gave them the reading in my best RP. And, yeah, so that was serious and prosperous in a form.

M

### Member story 2 04:37

Thinking about being working class and my background, I'm aware of my own identity. And what that involves, but what I've noticed is, how other people perceive you, and how that identity is then taken on board and how that works against you in many cases, within the cultural industries. There's always been a kind of an ownership of a very small percentage of the UK population of the cultural sector be it the arts or the recorded media, basically a snobbery, and very much a view of a rather anti populist view of culture

in any way, that that cannot be included. I had an incident this last week, where I was at the end of a meeting where, having done all the formal stuff, we sort of have what's called a group chat, like a pub event where we're all round zoom, and we just talk about how life's treating us during these weird times. And somebody said that, you know there was a transcription to this meeting, and how they wanted to preserve the Queen's English and Received Pronunciation because it was under threat. And that what was being transcribed at the bottom of the screen was gobbledygook. Well, how many of us have gone into meetings or even watch the BBC News and seen that's not what was said. But nevertheless. And I suddenly realized, we're in 2021. And I've been in this industry some while, and yet, I'm still an alien. And I'm not really part of that inner sanctum. I mean, I really genuinely thought that when Barry Rutter set up Northern BroadSides, he'd have kicked all that into touch, I really believe that he set a new kind of benchmark for criticism of that sort of thing. And I really can't believe that actually, my accent was being called into question. At the end of a meeting like that, because it didn't transcribe as Queen's English. I find that shocking. And I think that there is an alienation when you're not part of that inner sanctum. But when you've moved away from your background, you also have an alienation there because you don't fit in one way or the other. And for me, that's been an ongoing problem, all my career.

M

### Member story 3 07:26

The incident refers to an actor's agent. He was pretty well known at the time, or he used to be, he took one look at me and said, "Urgh, you're northern". The next time I see you, I want you to say a cup of tea using standard British English. I informed him politely that I could speak using RP. But I had thought that he would want to know the real me.

M

### Member story 3 07:59

When I first graduated from drama school, I was advised to go knocking on the doors of industry producers and agents, if I didn't hear back from them. One day in the late '90s, I popped on my trainers, took the train from Reading, where I was living, to London. One well known producer at the time, had a lovely secretary who told me to come in as he wasn't busy. The producer was anything but nice. He shouted and towered over me, trying to make me feel small and himself more important. All I was doing was asking if I could leave my CV. This producer then wrote to my drama school and said, How dare you suggest that your students knock on the doors of producers? I'm afraid I made her cry. He didn't, by the way, I wouldn't have given him the satisfaction.

M

### Member story 4 08:51

So I've actually had interactions with people, where they have looked at me, and - I'm a woman of color - and they've said to me, "oh, I wouldn't have expected you to speak like that". But with just speaking like that, what comes within them few words is a long, long list. And I know what they mean by that is I wouldn't ever expected to have been defining you as this - as northern working class. You're a woman. They probably expected me to speak with some kind of Brazilian accent or South American accent or Indian, you know, South Asian accent or something like that. And something that one of the people that would say a comment like this would define as quote, unquote, well, I hate to say it - "exotic". You know, it's a funny old world that we live in. But yeah, people just look and judge if you're a different race they don't expect you to be. Well, I think they struggle to be able to categorize you into a specific color class. But when when you start speaking as well, it's really thrown a few people off in the past.



Jackie Clune 10:36

My first guest in the green room is Equity's Louise McMullan, Deputy for the General Secretary in charge of communication, policy and campaigns. Welcome, Louise.



Louise McMullan 10:48

Thanks, Jackie.



Jackie Clune 10:50

Now, class is not a legally protected characteristic, is it?



Louise McMullan 10:55

No, it's not.



Jackie Clune 10:57

Which ones are?



Louise McMullan 11:00

It's like a test. So there's nine characteristics, and it's everything from sexual orientation through to disability. So you've got nine areas, nine characteristics that are protected under the Equality Act, the currently socio economic class is not included.



Jackie Clune 11:16

So it's strange, isn't it considering how class riven the UK still is? But do you think we're frightened to acknowledge it? Why do you think we're so squeamish about making class protected?



Louise McMullan 11:27

This is a really interesting question. Some people are very frightened to acknowledge it, and some people are not. So for instance, the TUC did a really brilliant report in 2019, called Building Working Class Power. And whenever they surveyed a section of the workforce, a representative section of the workforce, including people who work as managers, and other professionals, 60% of people who answered that survey self-identified as working class, so it's certainly not something that ordinary working people shy away from describing themselves. And equally, you describe it as a UK problem. Well, in Scotland, you already have quite a different approach in terms of some of the legal frameworks around around class. So for instance, while they they haven't, or they haven't been able to include class within the Equality Act up in Scotland, what they have done is a very progressive measure, which is including a socio economic duty on public sector bodies. So that means that government bodies, essentially government departments, or bodies funded by the government have to look at the impact of class on what they're doing. So for instance, whenever they're funding something, or they're making the decision to do something - what is the impact in terms of class? So not all areas of the UK think the same way on this. But where there is a problem is in terms of people who are powerful, whether it's decision makers in Westminster, employers, there's a problem there in terms of acknowledging that class is an issue, whether it's in the workplace, whether it's in our democracy, or whether it's in our civil society and in our cultural life.



Jackie Clune 13:09

But is class really still a deciding factor in somebody's sort of career prospects and trajectory? We like to think, don't we, in the entertainment industry, that we're a meritocracy, that, you know, if you're good, you'll get someplace and the entertainment industry is a place where you don't have to be really highly educated and privileged. Is it still really a problem for our members?



Louise McMullan 13:35

It is. It's something that is self reported by people who are from a working class background and are members of our union, but it's also something that there is an

increasing body of evidence around as well. So the numbers do stack up in terms of saying there is an acute problem of class discrimination in this industry. And the most recent research, and it's ongoing research has been conducted by the creative industries policy and evidence center. So they're an organization that's backed by Nesta - huge, big research organisation in the UK. And what they find is something pretty startling, actually. So they do research across all of the creative industries. And within that, some of the worst figures for working class representation, are in the performing arts, that's including music and the sectors where Equity organizes as well. So what you find in the performing arts industries is that only 12% of people working in that section of the of the economy are from a working class background, whereas 57% of people working in this industry are from a privileged background. And if you compare that to the whole of the economy, 29% of people are from a working class background, and only 35% of people are from a privileged background. And it's worth saying within the creative industries as well, the performing arts figures are some of the worst. So there really is a need for us to to address this beyond even other sectors of the creative industries.

**J** Jackie Clune 14:59

It's a huge issue isn't, I want to ask you all the questions now, how do we define class? This is a million dollar question isn't it? It used to be much more simple in sort of industrialized England, the whole of the UK, the whole of Europe, where it was very obvious who was working class and who was a boss or a manager. How do we define it now? Can you still be working class and know what quinoa is, for example? Or own your own home?

**L** Louise McMullan 15:34

That sort of aligns with the conversation around class being simply a cultural concept. And the reality is, and the best place where trade unions are able to make a difference in this area, is looking at high class has an impact on your life chances. So it's about where you came from, what your parental income is, and also what school you went to. Some of these things are easy to evidence, like the proportion of people who went to state school in this country is well over 90%. So it is very, very wrong, that our sector, for instance, is dominated by people who went to private school. Equally it's is a very measurable and immediate thing to look at someone's parental income. But of course, it is really important to look at some of the other factors that are really important in there. Things like: did you get free school meals, were you from a single parent family? Are you from the great diversity of different communities in this country. You talked a bit about the stereotype of being perhaps a white northern working class man. But the reality of the working class in this country now is that they could be Bangladeshi, they could be from a mixed race background, they could be white, the working class in this country is also young. Younger

people in this economy are struggling in terms of areas like pay, and even if they do manage to get a degree, if they're alongside someone from a privileged background, whenever they're starting out in work and for a considerable amount of time afterwards, the TUC research backs this up, they're going to be paid less than privileged people entering those same jobs, even if they are managing to get educated and try and achieve some kind of social mobility, their class background still means that they in effect, get paid less for doing the same work.

J

Jackie Clune 17:25

And if you add to that the precarity of our industry, and what it means to know the right people, go to the right school, have access to drama training, and theater visits and drama in schools and everything. It's a bit of a heady cocktail, isn't it, of deprivation?

L

Louise McMullan 17:44

It is, some of the that some of that is about the structures of the creative industries, and the impact that that has on privileged people who are able to network, for instance, I think that's what you were just thinking about there, but also how we, if we don't always have the most objective criteria in things like recruiting people to jobs. So for instance, the casting process at the minute, and this is something that union has been very, very keen to try and change and open up to many more people. That is not always a process that is based on merit, it is often about who you know, or a preference that you might have, for a certain kind of accent. There are a lot of biases, and there's a lot of discrimination, currently, unfortunately, built into these processes. And that is something that we as a union want to address and want to see a lot more opening up. But fundamentally, one of the best things that you can do to improve the the mix of classes or the balance of classes within this industry is to pay people better. And that's why we as a trade union are our best place to be able to change how that works. Because that is one of our fundamental core purposes, it's to make sure that you can earn a living in this industry that isn't closed to you simply because you can't survive on the income that it provides for you.

J

Jackie Clune 19:06

And I'm guessing the higher up you go in the sort of entertainment industry hierarchies that the class statistics get more and more stark. So perhaps it's also about elevating those two positions of power, those who come from working class backgrounds. Would that help?



Louise McMullan 19:23

It depends, there's so much work to be done in terms of the whole of the industry, that we often think that the answer to a number of questions whether it's better representation for older women or or women generally, or people with any kind of protected characteristic in this industry is to make sure that we put people on boards or try to promote people to decision maker level. But what we often forget is the real work needs to be done amongst the 10s of 1000s of workers and only through organizing them and trying to rebalance their power against the power of the employers in this industry, is the only real way to achieve equality.



Louise McMullan 20:03

Louise McMullan, thank you so much for joining us in the green room. My next guests are some of the new class network formed to lead the investigations into working class advancement in the industry. First up is the driving force behind the network, the Equity councillor for the north of England, Stephanie Greer, welcome, Steph.



Stephanie Greer 20:26

Hi, Jackie, thanks for having me.



Louise McMullan 20:28

You're very welcome. I always love our meetings, we have the best fun, don't we, in our class networks in meetings? We're the nicest bunch of people, aren't we?



Stephanie Greer 20:38

They're the only zoom meetings I think I'm involved in where I actually don't want to get off zoom at the end. So that's a testimony to everybody.



Jackie Clune 20:45

Steph, what made you launch the class network? What was it that propelled you to to start this?



Stephanie Greer 20:54

So it launched in 2019. It was because, so a lot of the work that I was doing, as an activist

within Equity was with my branch in Liverpool. And a lot of the stuff that we were campaigning on was about local casting, about the BBC representing the culture, the society that we live in better. And what I started to realize was actually these individual things, were actually class issues. And when the branch in Liverpool would talk about equality and diversity, a lot of the members of that branch would talk about class. And it just seemed to me that a lot of the great work that the union was doing, just needed something to join it up really, and because so many things that the union works on would benefit people from working class backgrounds, but so much more felt like it needed to be done. So that's why I kind of decided that this was something we needed to do. And it launched in person before the COVID crisis. So we did a launch in Liverpool and a launch in London. And they were great. And Equity went on to do some great parliamentary work and lots of stuff behind the scenes, but it never felt like it really took off in terms of engaging the membership. And one of the things I really wanted to do was create some sort of network for people that haven't been born into a privilege where they already know the right people. As Louise was saying, they can afford to go and network, they can go to theater every night and network in the bar afterwards or whatever. So, you know, because it seemed like there's so many members who felt the same as I did that, you know, could we do something where we could really support each other and help each other?

J

Jackie Clune 23:05

What was your route as a working class woman into the industry? Did you get special support? Did you have family support and money behind you?

S

Stephanie Greer 23:13

No, so I went to a pretty ordinary school. Performing arts wasn't wasn't big at the school I went to though it wasn't a bad school. The sixth form college I went to was really good for performing arts. And it was because of them really, that I felt like I could go on and study acting. So that was thanks to some really, really good teachers.

J

Jackie Clune 23:43

And what was your family's response when you said, that's what you wanted to do?

S

Stephanie Greer 23:48

(Laughs) Well, I'm glad my mum is not going to listen to this because she's not tech savvy enough. But my stepdad who is a wonderful man, but this anecdote doesn't really paint

him in the best picture. But yeah, he said that, if I was ever to be on the telly, he would show his ass at the window.

**J** Jackie Clune 24:13  
(Laughs) Oh, and has there been any arse showing needed?

**S** Stephanie Greer 24:18  
There's not. Yeah, I think he's conveniently forgotten about that one.

**J** Jackie Clune 24:26  
So what has been your experience of the reception to the class network? Because we've been going around to online branch meetings and trying to spread the word about what we're doing and gather evidence and so on. Has it been universally well accepted? Do our members generally accept that class is an ongoing issue?

**S** Stephanie Greer 24:46  
Do you know what on the whole yes, and I wonder if some of that is to do with the timing of this? Because I think it's probably worth saying that the reason why this has had the fire lit under it is because the pandemic has made the class issue and the disparity within our society, even larger, whether or not people are actually going to be able to stick it through to when the entertainment industry is back on its feet properly, will depend on how much they've got behind them financially. So I think that has made people more receptive to this but it's probably worth saying that I was surprised. Actually, I've expected people to go in and think the same as me but that is naive and probably a little bit arrogant.

**J** Jackie Clune 25:40  
Well, it's a fair assumption to make, isn't it that if you're a trade unionist, you have some sort of analysis of class as being part of your working life, as playing some part in your trajectory in life. So not an unfair assumption to make, it always baffles me a bit really, when people in Equity say, oh, let's not be political. Let's not talk about class. I mean, that's just completely impossible, isn't it? So what have your experiences been? Of being a working class actor in the profession? Do you feel like you've been typecast to you always, strictly downstairs? Has it sort of inhibited the sorts of roles you get?

S Stephanie Greer 26:19  
Yeah, I never never get to crack out the RP.

J Jackie Clune 26:25  
Me neither.

S Stephanie Greer 26:29  
I think, and this is where the naysayers who don't believe that class is an issue, or they think that by spotlighting this issue, we're going to make it worse. This is when I go well, actually, a lot of the issues that are making it really hard for people from working class backgrounds, if we fix those issues, it would actually benefit everyone anyway. So wouldn't we all love more time to prepare for an audition? Wouldn't we all love to get told whether or not we've got it or not? And, yeah, it's just things that are considered, that's how it is, this is just the way the industry is, which I was told so much when I started out, you know, this is just how it is and we just need to suck it up. And it's who you know not what you know, and it's all about luck, and all these things that we just are supposed to accept, which are true, but it doesn't mean that it should be like that, does it?

J Jackie Clune 27:30  
No, absolutely not. I know exactly what you mean. And looking at those statistics, since the pandemic, I mean, one of the most striking ones that I've read is that 44% are black women, of the people leaving, 44% are black women leaving the industry, because you know, for them, the intersectionality of race and class and gender, and finding themselves in the increasingly precarious culture where even outside household jobs in hospitality or whatever, it's just had the biggest impact on the lowest paid, and the lowest class members of the union, of course. So you know that that tells you a lot, doesn't it in terms of you know, the way the membership is made up and who's suffered the most?

S Stephanie Greer 28:16  
Yeah, totally. And I mean do we really want an industry that's, that's just this tiny portion of the elite at the top of it. We know that it has been like that for a long time. I definitely think it's getting worse.

J Jackie Clune 28:33

But yeah, there's only so many remakes of Brideshead we can all stomach aren't there. Now joining you on the sofa today is the very wonderful Valerie Edmond, who's an actor, campaigner and Equity member. Valerie, what's your take on all this? Do you think class is really still a thing? Is that been a thing in your career?



Valerie Edmond 28:55

Yeah, I think that it's the big white elephant in the room. I think it's the mad screaming Auntie in the cupboard. You know, and, what I think is wonderful at this moment in history, Jackie, is that we're at this incredible moment of transparency in our industry. Never before has the spotlight turned from center stage to backstage as it were to the machinations the goings on, the workshop, the back room of how our industry is controlled. And there is the spotlight is on those decision makers. And it's a really wonderful time because of that. And it started really with Mr. Weinstein going to prison, quite rightly, we saw this kind of extraordinary power imbalance and how that impacted on on people's lives and women's lives. The trickle down from that is just extraordinary. It's just this moment of transparency, where voices are being heard people are stepping up to say it's not fair. And that's it. And there's a great quote by William Goldman he said, life's not fair. It's just a bit fairer than dying. That's all. And I think that that's true. I do, there's people dropping into the sea trying to get over to the country to escape, you know, how can we say, you know, poor baby me, I was born in a council estate in Springburn, you know, it's not fair, I'm not getting to play the lead at the RSC or whatever, you know, I understand that in the scheme of things, these complaints, if you like, could be seen as indulgent.



Valerie Edmond 30:33

But actually, it's not, because our industry is incredibly unique, and niche and specific, and actually has far reaching power to all of humankind, all of human nature, because it reflects us back to our self, it helps us with the journey of what it means to be a human being. That's what we do. And I am actually a huge supporter of actors. And I think this kind of idea of actors being kind of lovey darlings, and you know, all of this, it makes me heave, because actors for me are the most wonderful, servants of the written word, to stand and to wait to receive it with humility and dignity, and to impart it. And I think if you've got a room of people who've lived a privileged life doing that, only, you're missing the feeling of what it feels to be human to have that experience and to have that journey.



Jackie Clune 31:31

Yeah there are so many working class voices in in writers, actors, directors that have

added so much enrichment to our culture. And that's the problem, isn't it? If you don't look at diversity, you're actually stripping the culture of so many different wonderful flavors and threads and so much content, we can't just listen to the same stories from the same small privileged group anymore.

V

Valerie Edmond 31:57

Absolutely. And I think it's that thing of Shakespeare saying all the world's a stage, you know none of us are getting out of here alive. We have to take our chances. And if you come from, like me, a council estate in Springburn, I mean, brought up, my playground was the Red Road flats in Barmulloch in Glasgow, nobody in a million miles around me was ever going to be an actor ever going to attempt to do it. At my careers office meeting, the careers officer said, when I went in at my school, what do you want to be? And I said, I'd like to be an actress. And she said, Why don't you go outside and come back in again, and tell me something that you really want to be because what gives you the right to say you could possibly be an actress.

V

Valerie Edmond 32:38

You know, if you look at that hand, going out to the handle of that door, to turn that door and to walk outside and your cheeks burning the shame. And then something inside you stops and turns around to that careers officer and says, I'm not going to go outside because I'm going to say the same thing. I want to be an actress and who do you think you are to have the right to tell me that I can't be? And that's sort of what brings me to the table today Jackie. That's girl is still there that 16, 15, year old girl is still there. Yes mature now. Yes a mummy. Yes knackered. Yes, middle aged, but my voice is as clear as a bell for this cause. Because just because you're richer doesn't mean you're better. Just because you went to private school doesn't mean that you have a greater message to impart to the world. We are here, we have a voice and we will not be ignored. It's as simple as that.

J

Jackie Clune 33:33

Valerie I relate to that so much. I remember going to see my headmaster. We had to tell him what options you were doing at O-level, that's how old I am. This was GCSEs for anyone listening who's under 40 or 50. God knows. And he said, "What what are you going to choose?" And I said, I'm going to do typing, because I'm going to be an actor. And I think typing might be useful between acting jobs. And I'm going to do needlework because I might have to make my own costume sometimes. And I'm going to, you know, all the usual ones. And he said, "Well, hang on a minute, you're going to be an actor?" I

grew up in Harlow, in Essex, it's a new town, we had a theater, we were really lucky. And that's what saved me a few brilliant socialist individuals who set up a Youth Theatre for young people. It was 50p a week, it was accessible. And I lived in in that place. And without that, I wouldn't have felt that it was an opportunity for me. And they laughed in my face at school and I was sort of bullied for being a bit of a weirdo, you know, by a few people, because I was always at the theater. But like you, I didn't care and no one was going to stop me. But I think now sometimes what if you weren't me? What if we're just extraordinarily strong? What if we've made it despite the odds? That's just so unfair on the kids that maybe aren't as vocal aren't as sure. How can we support them? How can we make sure that even the ones who aren't gobby like you and me can still follow their dreams.



Valerie Edmond 35:00

Well, first of all, I don't think we're gobby at all. I mean, I think that we're highly articulate artists. I won't be put in a pigeonhole like that. And I think also that idea of women, because I think there is a conceit in our industry that an actress is always pleasing, pleasing on the eye, pleasing to the director, and this idea that we're kind of grumpy and middle aged, chase that idea. We have got to be evolving beyond this by now. And that's what's so wonderful about this group, and Equity has this conscience, and this moment, this clarion call to do this, that's how we help those, we help those in a way, Jackie, because we're sacrificing the image of the actress as the pleasing, giggling, batting eyelashes, delighted to get the part, ever so humble, ever so helpful, ever so beautiful. We're batting that away, and we're seeing we stand here and you can say what you like about us, but we will not fall down and we will be heard and you will help other people like us. Because if you don't, not only do you shame yourself, you stop a journey, you stop a process of people being able to feel things. Stephanie and I were in a meeting earlier today with BFI, very, very positive meeting, we were talking about statistics, and there's a lot of statistics. I've been involved in this movement for a long time. Last few years, I did an event at the Edinburgh Festival over it. And you know, there's a lot of statistics and quotas and how many people are working class and you can read out numbers til you're blue in the face, at the end of the day people have to be made to feel something and who's going to do that if it's not us. It's us and if the consequence of that Jackie is that we are labeled as you know, gobby feisty and you know, all the words that people like to attribute to women that aren't pleasing them, who's purpose in life is not to be an object and to be pleasing them, then haven't we achieved something? How successful are we? That's the other thing we talked about at the beginning of this podcast, talking by age and talking about, you know, success? When I look at myself, and I look at you and I look at everybody in this group - how successful are we? You know, why? Because we have the real successful messages of the world of why we're here. We understand them. So we so

evolved, because we understand that our job is to help what's unfair, to call it out, to ask for transparency, to ask for change, and to not care what the consequences are for us. We are brave and courageous, and it's wonderful.



Jackie Clune 37:36

Yeah, I love that. I love listening to you, Valerie. I own being gobby but I prefer your version. Yeah, we're pretty amazing.



Jackie Clune 37:47

Now because this issue is such a weighty one. And because our guests are so good at talking about it, we're going to split this podcast into two parts. So this is going to be the end of part one. Thank you to all my guests in this first part, Louise McMullen, Stephanie Greer and Valerie Edmond and all the members who very generously sent us their testimonies. Join us next week for part two where my guests will be councillors, David John and Paul Valentine with further input from the wonderful Valerie and the wonderful Steph. Our stage manager on the tannoy is the wonderful Carol Pestrige and the Equity Green Room podcast is produced by Tom Greenwood. Join us next week for part two in the Equity Green Room. The class ceiling