



ANNUAL REPORT

2006

EQUITY ANNUAL REPORT 2006

The seventy sixth annual report

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CONTENTS

1. GENERAL	1
A. Annual Representative Conference	1
B. Ballots	1
(i) Election of President 2006 – 2008.....	1
(ii) Election of Equity Council 2006 – 2008.....	1
(iii) Election of Vice Presidents 2006 – 2008.....	1
(iv) Election of Honorary Treasurer.....	1
(v) Election of Appeals Committee and Standing Orders Committee.....	1
C. Censorship Conference	1
D. Lobbying Activities	2
(i) Theatre Funding.....	2
(ii) BBC Charter Review/ Licence Fee.....	3
(iii) Northern Ireland Drama Production.....	3
(iv) Agents' Regulations.....	3
E. Marketing and membership services	3
(i) Job Information Service.....	3
(ii) Events.....	4
(iii) Website.....	4
(iv) Training.....	4
(v) Publications.....	5
F. Clarence Derwent Awards 2005	5
2. THEATRE, VARIETY & CIRCUS	6
A. General	7
(i) Theatre Fight Directors.....	7
(ii) Overseas Touring.....	7
B. London Theatre	8
(i) West End Theatre Agreement.....	8
(ii) West End Choreographers Agreement.....	8
(iii) West End Designers' Agreement.....	8
(iv) West End Directors' Agreement.....	9
(v) West End Deputies' Committee.....	9
(vi) Shakespeare's Globe.....	9
(vii) Disney Theatrical Productions Limited.....	9

C. Commercial and Subsidised Theatre	10
(i) Commercial Theatre Agreement	10
(ii) Subsidised Repertory Agreement.....	11
(iii) Theatre Choreographers' Agreement.....	12
(v) Theatre Designers' Agreement.....	12
(vi) TMA Theatre Directors' Agreement	13
(vii) Touring.....	14
D. Royal National Theatre	14
(i) Actors.....	15
(ii) Stage Management	15
E. Royal Shakespeare Company	15
F. Small Scale Theatre	16
(i) General.....	16
(ii) Equity/ITC Agreement for choreographers.....	17
(iii) Equity/ITC Designers' Agreement	17
(iv) Small Scale Theatre Committee	17
G. Opera	18
(i) Agreement for Opera Singers.....	18
(ii) Guest Artists	18
(iii) Opera and Ballet Stage Management	18
(iv) Agreement for Opera Directors 2006.....	18
(v) Royal Opera House/English National Opera.....	18
(vi) Glyndebourne, Scottish, Welsh National Opera, Opera North	18
(vii) All other companies.....	18
(viii) Opera Singers Pension Scheme	19
(ix) Opera and Ballet Touring Allowances.....	19
(x) English National Opera	19
a. Chorus	19
b. Extra Chorus.....	19
c. Stage Management.....	19
d. Actors/Dancers	20
(xi) Glyndebourne.....	20
a. Chorus	20
b. Extra Chorus.....	20
c. Stage Management.....	20
d. Actors and Dancers	20
(xii) Opera North	20
(xiii) Royal Opera House.....	21
a. General	21
b. Chorus	21
c. Extra Chorus	22
d. Stage Management	22
e. Actors and Dancers	22
(xiv) Scottish Opera	22
(xv) Opera Deputies Committee.....	23

H. Ballet and Dance	23
(i) Agreement	23
(ii) Dancer's Pension Scheme	23
(iii) Dancers Career Development.....	24
(iv) Birmingham Royal Ballet	24
(v) English National Ballet	24
a. Dancers.....	24
b. Stage Management.....	25
(vi) Northern Ballet Theatre.....	25
(vii) Rambert Dance Company.....	25
(viii) Royal Ballet	26
(ix) Scottish Ballet	26
(x) ATG/New Adventures/Act Production.....	26
(xi) Backrow Productions/Swan Lake	26
(xii) Dancers – Euro/Fia Dance Passport.....	27
J. Theatre Specialist Committees	27
(i) Choreographers Committee	27
(ii) Health and Safety Theatre Committee.....	27
(iii) Stage Management Committee	28
(iv) Theatre Designers' Committee.....	28
(v) Theatre Directors' Committee	28
(vi) Theatre Fight Directors' Committee	29
K. Variety and Circus.....	29
(i) General.....	29
(ii) Membership	30
(iii) Branches.....	30
(iv) Variety Advisory Committee.....	31
(v) Variety and Light Entertainment Council	31
(vi) VLEC Contracts	31
a. VLEC Act As Known Contract	32
b. VLEC Floorshow Contract	32
c. Standard Overseas Contract	32
d. Choreographers' Contract	33
e. Circus Contract	33
f. Other VLEC Contracts	33
(vii) Claims	33
(viii) Children's Entertainer	33
(ix) Circus Artists	34
(x) Street Performers.....	34
(xi) Social, Working Men's and Other Clubs	34
(xii) Holiday Centres, Theme Parks and Visitor Attractions	35
(xiii) Licensing Act	35
(xiv) Gambling Act	35
(xv) Animal Welfare Act	36

3. FILM, TELEVISION AND RADIO	37
A. Cinema Films	37
i. Agreement	37
ii. Residual fees	37
B. Television Agreements – Pan Industry Discussions	37
C. Television	38
i. Independent Television Producers (PACT)	38
a. Agreement for Main, Walk-on and Background Artists	38
b. New make for new technology.....	38
c. General	39
ii. ITV	40
a. Main, Royalty and Walk-On Agreements	40
b. Employment statistics	41
iii. BBC Television	41
a. Agreement	41
b. Main Contract Fees	41
c. Walk-ons and Supporting Artists.....	42
d. Video on Demand – 7 day catch up and series stacking	42
e. Premieres on BBC.co.uk (Broadband)	42
h. High Definition (HD) trial.....	42
D. Television Commercial	43
i. TV Commercials Instruction	43
ii. Simulcasting	43
iii. Other Digital Usages	44
E. Film and Television – Contract Enforcement.....	45
F. Audio, Radio and Recording.....	46
i. BBC Radio Agreement.....	46
a. Commercial Audio Publication: Download to Own (DTO) only	46
b. Minor acting contributions to Factual Programmes	46
c. BBC Digital Radio – BBC 7.....	47
d. BBC Asian Network – Silver St.....	47
e. Independent Programmes commissioned by BBC Radio	47
f. BBC Singers	47
g. The Educational Recording Agency (ERA)	47
h. Independent Local Radio.....	48
G. Voice Work.....	48
i. Spoken Voice Cassette – Language and Educational Use.....	48
ii. Dubbing and Voice News	48
iii. Audio Books	48
H. Gramophone Recordings (BPI Agreements)	48
i. Third Agreement.....	48
ii. Classical Agreement.....	49
iii. General (Pop) Rate	49

4: FOREIGN ARTISTS	50
5. INTERNATIONAL EXCHANGES	51
A. British/American Equity Exchanges.....	51
B. Mutual Recognition of Membership Reciprocal Agreements with Overseas Unions	52
C. Australian/Canadian/South African Exchanges	52
6. INTERNATIONAL FEDERATION OF ACTORS	53
A. EURO FIA meetings	53
B. FIA English Speaking Group.....	53
C. FIA Executive Committee	53
7. RELATIONSHIPS WITH OUTSIDE BODIES	54
A. Amnesty	54
B. Association of British Theatre Technicians (ABTT)	54
C. British Copyright Council	54
D. British Equity Collecting Society (BECS).....	54
E. CDET 2006.....	54
F. Dance UK	55
G. Evelyn Norris Trust.....	55
H. EQ	55
J. Equity Trust Fund	55
K. Federation of Entertainment Unions (FEU).....	56
L. The International Performers Aid Trust (IPAT).....	56
M. International Theatre Institute.....	57
N. Liberty	57
O. The Music Business Forum	57
P. NCA	58
Q. NCDT	58
R. Performers Alliance	58
S. PPL Performer Board (formerly the Performer's Forum)	59
T. Save London's Theatres Campaign	60
U. Sector Skills Councils.....	61
i. Skillset.....	61
ii. Cultural and Creative Skills.....	61
V. The Theatres' Trust	62
W. Trades Union Congress	63

8. THE COUNCIL	66
9. APPEALS COMMITTEE	67
A. The Committee	67
B. Hearings	67
i. Petitions for a Special General Meeting	67
ii. Complaint under Rule 34.....	68
10. NATIONAL, AREA AND OTHER COMMITTEES	
A. National Committees	69
(i) Northern Ireland	71
a. Theatre.....	69
b. TV, films and radio.....	69
c. Variety.....	70
(ii) Scotland	
a. Theatre	71
b. NTS.....	72
c. Variety.....	72
c. Claims & Recoveries.....	72
d. Members of the committee	72
(iii) Wales.....	73
a. Performing arts	73
b. Television and film	73
c. Variety.....	74
d. Outside bodies.....	74
e. National committee	75
B. Area Committees	75
i. London	75
ii. Midlands	75
a. Midlands Area Committee	76
b. Theatre.....	76
c. Film Television & Radio	77
d. Variety.....	77
(iii) Northern	78
a. North-East.....	78
b. North West	80
(iv) South East	82
(v) South West	84
C. Specialist committees	85
i. African, Caribbean, Oriental and Asian Artists Committee.....	85
ii. Audio Committee.....	86
iii. Concert & Session Singers Committee	86
iv. Committee for Members with Disabilities.....	87
v. General Branches.....	88
vi. International Committee for Artiste's Freedom – ICAF	88
vii. Lesbian, Gay, Bisexual and Transgender Committee.....	89
ix. Stunt Committee.....	89
x. Walk on Committee	90
xi. Women's Committee.....	91

11. STAFF CHANGES	92
A. Retirements.....	92
B. Resignations.....	92
C. New Appointments.....	92
12. MEMBERSHIP	93
A. In benefit members at 31 st December 2006:.....	93
B. Student membership.....	93
C. New members	93
13. OTHER BENEFITS	94
A. Benevolent Fund	94
B. Health Care	94
C. Foreign Language Registers	94
D. Insurance	94
i. Accident and Backstage Cover Report for the period 1st October 2005 to the 30th September 2006	94
ii. Equity Members Public Liability Insurances Report for the period 1st October 2005 to the 30th September 2006	94
E. Equity Member Pensions Scheme (EPS).....	94
F. Legal Advice and Protection.....	95
G. Tax, National Insurance and Welfare Benefits.....	95
14. IN MEMORIAM	96
APPENDICES	
A. The Minutes of the 2006 Equity Annual Representative Conference .	100
B. Election of President 2006 – 2008.....	115
C. Election of Equity Council 2006 – 2008	116
D. Election of Appeals Committee and Standing Orders Committee.....	120
E. Variety Advisory Committee.....	122
F. Variety Branch Officials	124
G. Visiting Artists.....	127
H. Members of Staff for 2006.....	128
I. Guide to Common Industry Terms – FILM & TV.....	130
J. General Branches - Branch Secretaries	135
K. Rate Card: Independent Radio Commercials	138
L. Radio Commercials Guidelines	142

1. GENERAL

A. Annual Representative Conference

The 2006 Annual Representative Conference was held at the Royal National Hotel, London, London, on 21 & 22 May 2006. The maximum attendance was 220 members being representatives, Council members and observers. A full report of the Conference is set out as Appendix A.

B. Ballots

(i) Election of President 2006 - 2008

The election for the President took place in June 2006 with a closing date of 12 noon, 14 July 2006. There were three candidates and Harry Landis was elected as President. This election was conducted under the Rules of the Association and Trade Union Law. The results of the election are set out as Appendix B.

(ii) Election of Equity Council 2006 - 2008

The election for the Equity Council for the period 2006 - 2008 took place in June 2006. This election was conducted under the Rules of the Association and Trade Union Law. The results of the election are set out as Appendix C.

(iii) Election of Vice Presidents 2006 – 2008

Graham Hamilton and Jean Rogers were elected as Vice-Presidents to serve until July 2008.

(iv) Election of Hon Treasurer

Bryn Evans was re-elected by the Council to serve until July 2008.

(v) Election of Appeals Committee and Standing Orders Committee

Both of these committees were elected at the same time as the Council and the results of the elections are set out as Appendix D.

C. Censorship Conference

Equity started thinking about a conference on attempts to censor the performing arts in the wake of the appalling scenes outside the Birmingham Rep in December 2004 when a riot succeeded in closing the theatre's production of *Behzti* by Gurpreet Kaur Bhatti. Since then, the pressure on performing artists has increased. The BBC came under organised pressure not to broadcast a recording of *Jerry Springer—The Opera* and the national tour was hounded by protesters. Campaigning by Equity and others succeeded in getting amendments into the Religious Hatred Bill in a way that lessened the impact on performing arts but recent statements by Gordon Brown and others suggest that this legislation may be re-visited. Performers and crew on the film of the novel *Brick Lane* were warned that they could face violence if they filmed in Brick Lane itself.

At both the 2005 and the 2006 Annual Representative Conferences censorship was a key matter for debate and in 2006 a motion from the Equity Council stating the union's policy on censorship was overwhelmingly carried:

Equity believes that professional performers should be free to portray all aspects of life without limitation. Equity is committed to freedom of artistic expression and opposed to all forms of censorship that would curtail it, whether through legislation which has the effect of limiting freedom of artistic expression or through the limitation of access as a result of protest. In addition, Equity is concerned that such pressures can lead to artists censoring themselves.

Equity is an equal opportunities union and opposes unfair discrimination on the grounds of colour, race, national origin, sex, marital status, age, creed, sexuality, disability or religion. However, Equity acknowledges that its policy against censorship means that it will oppose the curtailment of freedom of artistic expression even though work may contain

a portrayal of activities which individuals may consider to be offensive and which, in real life, could be at variance with a policy of equal opportunities.

Equity makes a clear distinction between the portrayal of life as part of a work of dramatic art or performance and real life itself and acknowledges that works of dramatic art or performances may contain the portrayal of activities which, if performed in real life, could be the subject of prosecution.

For the purposes of this policy, the term 'artistic expression' encompasses all skills represented by Equity.

When debating its policy on censorship, the Equity Council decided that it was crucial for the world of performing arts to come together to discuss how to respond to these challenges and how to resist the pressure of censorship wherever it may come from.

Out of this came A Mirror Up To Nature: Meeting the challenges to artistic freedom, an Equity conference on censorship in the performing arts, held in the Cottelsoe Theatre on 30 November. Over 100 people attended from across the performing arts, including a significant number of Equity members.

The conference was in four parts: three panel sessions: Should there be any right not to be offended? What is the place of the law in performing arts? How can artists resist the pressure to self-censor? Plus a key-note address by Nicholas Hytner. There will be plenty of opportunities for all participants to engage in the debate throughout the day. Panel members were writer and broadcaster Simon Fanshawe; Lisa Appignanesi Deputy President of English Pen; solicitor and expert on performing arts law Sean Egan; campaigner against the Religious Hatred Bill Evan Harris MP; theatre directors Phillip Heldey, Janet Streele and John Blackmore and performers Madhav Sharma and Valda Aviks. Chairs of the panels were members of Equity's Censorship Working Party Jean Rogers (Equity Vice-President), Ian Barritt and Terry Victor. Playwright David Edgar was unable to attend as a panel member because of ill-health and writer John Mortimer was unable to attend as a panel member due to pressure of work.

Gurpreet Kaur Bhatti was unable to attend as she was in Belgium overseeing the first production of Behzti since the Birmingham riot. A statement from her was read out by Shelley King, one of the performers from the Birmingham production of Behzti.

In addition to the debate throughout the day, one of the key objectives of the conference was to make alliances. When Equity launched its campaign against the decision by J Sainsbury and Woolworths to withdraw from sale the DVD of Jerry Springer—The Opera after as few as 20 complaints, the production company Avalon thanked the union and said how isolated they had felt as the pressure on the production had built. This conference was part of a process of ensuring that artists facing the pressure of censorship do not feel alone.

Thanks go to the National Theatre for allowing Equity to use the Cottelsoe Theatre to hold the conference and to the The Stage, The Spotlight, the TMA, the Writers' Guild of Great Britain, Bates Wells and Braithwaite Solicitors, Douglas Mann and Co Solicitors, Pattinson and Brewer Solicitors, First Act Insurance and Hard Dowdy Accountants for their financial support.

A report of the Conference was published in 2007.

D. Lobbying Activities

There were a number of significant issues on which Equity was active in 2006. As well as submitting fourteen written consultation responses to government, parliament and regulatory bodies, Equity undertook several co-ordinated lobbying campaigns.

(i) Theatre Funding

Equity launched a campaign in 2006 to try and influence the Government's thinking during the run up to its spending announcements, which will ultimately determine the money distributed by the Arts Councils in England, Scotland, Wales and Northern Ireland to support subsidised and regional theatre. This included efforts to get Equity members, fellow trade unionists and theatre audiences to write to local politicians and ask them to raise the issue of theatre funding with Gordon Brown, the Chancellor of the Exchequer.

A number of theatres and other organisations have supported the campaign, and large numbers of MPs signed a motion backing more public funding for theatre. It has also been

successful in getting Equity's message to the heart of key Government departments, with both the Treasury and Culture ministers responding.

(ii) **BBC Charter Review/ Licence Fee**

The BBC's Royal Charter completed its final parliamentary phases in 2006. Equity was engaged in each stage of the consultation process and argued strongly for the retention of public funding for the BBC through licence fee and a continuation of the BBC's role as the cornerstone of public service broadcasting.

While the final Royal Charter was broadly welcomed, Equity also lobbied Government in support of a future licence fee settlement in excess of inflation, so that it could deliver on its ambitious programme for the future.

(iii) **Northern Ireland Drama Production**

In 2006 Equity secured Government backing for its initiative to achieve an upsurge in cultural activity in Northern Ireland, culminating in the "Shifting Brilliances" Conference held in Belfast in September. There has been a lack of investment in Northern Ireland for many years for a number of reasons, including its troubled history. However, the recent political changes and the apparent end to sectarian violence provided an opportunity to focus on the economic and social benefits that could be stem from a cultural regeneration. The purpose of the initiative was to encourage a more vibrant broadcasting and performing arts sector – so that these creative and cultural industries can play a role in this regeneration.

(iv) **Agents' Regulations**

Equity has been working with BECTU (which represents supporting artists in film) to develop a clear policy to address the problem of entertainment agents and others charging of up-front fees and book fees. This issue is a particular problem for walk-on and supporting artists.

The new joint policy clearly states that genuine employment agents must be tightly regulated and only ever deduct sums from work found. Meanwhile, any up-front payments made for all publishing services should be subject to a cooling off period, where artists and the public have the right to a refund. In addition, there must be greater powers and better enforcement to prevent false claims by publishers. Equity continued to lobby the Government and will be pressing for a change in the law in 2007.

During 2006, senior Equity personnel met with Ministers and officials to discuss different issues, including theatre funding; broadcasting; film tax incentives; work permits; the implications of the smoking ban; and the use of animals in entertainment. Equity also established a new Performers' Alliance parliamentary group (with the Musicians' Union and Writers' Guild) to provide a direct and organised method of engaging with politicians from all parties and provide up to date information to help to raise the profile of issues that affect people working in the entertainment industry. The Performers' Alliance also held a parliamentary reception at the House of Commons in December.

Equity also continued its regular meetings with a number of organisations and opinion-formers. The union is represented on the British Screen Advisory Council, on which the General Secretary sits, British Copyright Council, Skillset, Creative and Cultural Skills, as well as a number of other key organisations and industry-organised groups such as the Music Business Forum and UK Film Council Leadership in Diversity group.

E. Marketing and membership services

i. Job Information Service

During 2006 there was an increase of 59% in the number of jobs with 3180 postings added to the service; an average of 61 per week. In addition more than 230 new employers who had never used the service before, gave us their casting breakdowns and details of other vacancies.

ii. Events

In 2006 we participated in the following as exhibitors, panellists, workshop providers and speakers further raising the profile of Equity amongst members and potential members and within the wider industry.

Black FilmMaker Film Festival
Blackpool Blitz
British Dance Edition
Catholic Stage Guild Annual Student Event
Comedy School's Funny Festival
Covent Garden May Fayre and Puppet Festival
Clowns International Convention
Edinburgh Festivals
Leicester Comedy Festival
Media Days in London and Manchester
Move it! Dance event.
National Student Drama Festival
National Street Arts Conference and Showcase
Respect Festival
RSC Complete Works Young Actor Event
Royal Theatrical Fund's Summer Fayre
Showcall Showcase (both events)
Upstix – Rural Touring Theatre conference and showcase
Various student showcases.
VOX 2006

iii. Website (www.equity.org.uk)

The main news in 2006 was the launch of Equity branch websites. These started to go live in the winter of 2006 and continue to come on-stream as individual branches develop them. Links to the live branch sites are from the Branch contacts section of www.equity.org.uk and also from the Links section. Branch websites contain news, information about local suppliers and events, plus a directory of branch members.

Also in 2006 the funding we obtained from the government's Union Modernisation Fund to further develop our online directory of members in Scotland, came through and so work began on this project. As part of this more online directories of members will be developed e.g for variety and dance and this work continues into 2007, with the launch of the first directory due in late Spring.

Running concurrently with this project has been work on the main Equity site to improve the interactivity with members, the functionality of the site and to make navigation more straightforward. The Equity website carries an enormous amount of information and so it had become somewhat unwieldy. The improvements are also due to come into effect in late May.

iv. Training

The Careers and Learning Advice pilot service, continued to develop strongly with many members making use of the opportunity to have a free one-to-one advice session with a trained specialist advisor. All feedback and case studies have shown the service to be a valuable addition to the benefits of Equity membership. In addition the project has provided for workshops and the creation of resource materials such as profiles of various career routes in the industry, CV templates and labour market information. The funding ceases at the end of March 2007 after which time Equity members will still be able to arrange for a one-to-one session, but there will be a charge. However this will be at 50% of the standard rate. The email advice aspect of the service will continue to be free.

v. Publications

In addition to the *Equity Diary*, *Review of the Year* and *Annual Report* we published updated editions of the *New Member's Guide* which is sent to members with their first Equity card when they become members, and the Equity guides to *Tax and National Insurance* and *Jobseekers Allowance*. In addition we published a major consultation report on the future of television. Following 2 major conferences which we organised either solely or with sister organisations, reports were compiled on the censorship conference *A Mirror up to Nature* and the *Shifting Brilliances* conference which focused on the state of broadcasting in Northern Ireland. Copies are available or from any Equity office and on www.equity.org.uk.

F. Clarence Derwent Awards 2005

The Judges this year were the distinguished critics: Benedict Nightingale (The Times), Michael Billington (The Guardian), Irving Wardle former Theatre Critic for The Times), Theatre Director Richard Digby Day, Theatre and Casting Director Gillian Diamond, Theatre Producer Thelma Holt and President of Equity, Harry Landis.

The award for the best supporting actor was presented to John Wood for his performance in the Royal Shakespeare Company's production of in *Henry IV Part 2*.

The award for the best supporting actress was presented to Amanda Harris for her performance as Celia in the Royal Shakespeare Company's production of *As You Like It*.

2. THEATRE, VARIETY & CIRCUS

The Theatre & Variety Department has been developing the campaigning approach to its activities in 2006 in line with the June Equity Council resolution endorsing such an approach. We will use the example of the four main sets of negotiations in theatre to illustrate how the approach works.

The Commercial Theatre negotiations were the first to benefit from the campaigning approach which saw a 16.6% increase achieved over three years taking the minimum to the Equity Annual Representative Council (ARC) mandated minimum of £350 a week. The establishment of the ARC policy position on minimums in Commercial Theatre followed an impasse in negotiations which was overcome by Equity members clearly indicating to the Theatrical Management Association (TMA) that they were strongly supportive of the Union position on the minimum and prepared to consider industrial action to achieve the goal if required. In the end it was not required. The indication that performers and stage managers would consider it opened up the discussion, and in addition to the increase in wages, subsistence and touring increases ahead of inflation were also achieved.

In Independent Theatre Equity concluded a one year agreement with the Independent Theatre Council (ITC) on a RPI (inflation) plus 1% increase in wages on the Small Scale Theatre Agreement. This allowed the time for Equity and the ITC to continue discussion on a new agreement that will hopefully cover a greater section of the field. The campaigning approach in this sector involved managers and Equity activists participating together in cluster group discussions, sharing their concerns in relation to their sector and seeking to find a way forward. The ARC minimum and a new deal on hours have been central to discussions between Equity and ITC and ways of making the agreement more flexible and easy to understand are being explored. At the date of going to press Equity is confident that these discussions will prove fruitful for both parties.

In Subsidised Repertory a one year agreement of RPI on wages was resolved to allow time for further discussion as negotiations were stagnating. The Managers cited stand still in Government funding as the main reason they could not meet the ARC minimum policy position on wages and hours. Subsequently Equity turned its campaigning effort towards Government with a Theatre Funding campaign aimed at the Treasurer and the three year Comprehensive Spending Review process. Equity members and the theatre going public sent thousands of postcards to Members of Parliament urging them not to forget theatre during the spending review, and the newly formed Performers Alliance Parliamentary Group (Equity, Musicians Union and Writers Guild) had theatre funding as its theme at a Parliamentary Reception on the Terrace of the Houses of Parliament in December. Negotiations will re-commence with the employers in January 2007 when discussion on the £350 and other aspects of Equity's claim will be canvassed again. A survey of performers and stage managers has also been conducted in subsidised repertory and early returns indicate that employees in this area of the business are just as serious as their Commercial Theatre colleagues in wanting a decent outcome.

In the West End surveying has been used to establish Equity's claim, due to be presented to the Society of London Theatre (SOLT) in April 2007. Again performers and stage managers have advised they want a higher minimum and are prepared to support the Union in achieving it. The West End Working Party has discussed a potential claim, the West End Deputies have been involved in the discussion and initial thoughts have been shared with casts, the Stage Management Association, Equity activists, performers and stage managers working in other sections of the industry. The results of the consultation process will be brought back to a joint meeting of the West End Working Party and West End Deputies in January and a recommendation on the claim taken to the Equity Council at the end of the month for decision. Once presented to SOLT the claim will be negotiated through in 2007 with a new agreement hopefully commencing in 2008.

As can be seen the campaigning approach has a different emphasis in each sector consistent with the situation the Union and the industry face. Campaigning is not a one size fits all activity. It involves a careful analysis of the realities and a strategy to move forward in the direction desired by Equity members in a way that is practical and realistic. In this approach the concerns of employers cannot be ignored but it is felt by many that currently there needs to be an improvement in the status of the artist within our industries. Equity is committed to campaigning for this.

In Variety too the campaigning approach is also being developed. A Working Party on the use of variety contracts met during the year and will be reporting in 2007. The goal is to improve the level of use of standard variety contracts.

The Union will be campaigning in support of the development of the National Theatre of Variety at the Blackpool Grand to the next stage. A second Cavalcade of Variety will be produced in 2007

and discussions between the theatre and Blackpool City Council will continue in relation to improving the co-operation and mutual understanding between the two bodies.

In Circus Equity continues to be involved in issues as diverse as licensing and animal welfare legalisation, in all circumstances from the view of protecting and enhancing the job opportunities and development available to our members.

Children's Entertainers came together in 2006 and discussed ways of advancing their concerns. Equity was there to facilitate the networking and discussion, and to assist entertainers to achieve their aspirations.

In Opera, Ballet, Ballet for singers, dancers and stage managers Equity continued its work of improving Agreements and maximising work opportunities.

The core of the campaigning approach to trade union activity is the Union membership. Any trade union is its members. Equity is not Guild House, Equity is not the officials and staff, Equity is not the photocopier, or the scanner or the front door, Equity is the 36,000 and more performers, stage managers and creative teams who come together as members of a trade union. That Union develops and advances the industrial and professional concerns of its members through a democratic, independent organisation that is accountable to its own membership and operates from its desire to act in a fair, reasonable but determined way to advance its members interests.

Equity may not always get it right; Equity may not always be as user friendly as some people would like, but for performers, stage managers and creative team, it's your organisation and an organisation in which your active involvement and participation is crucial.

Equity has been around since 1930. With the election of Christine Payne as the first female General Secretary in 2005 the organisation is going through its next evolution. That evolution involves change. Development of a campaigning approach is part of that that change. Your active engagement with that will be crucial to our success.

A. General

(i) Theatre Fight Directors

Currently negotiations are still on-going with the Independent Theatre Council, The Society of London Theatre and the Theatre Management Association to amend the 1995 Agreement for Fight Directors which also incorporates the Standard Contract.

With effect from 1st December 2006 without prejudice to the negotiations the Independent Theatre Council, The Society of London Theatre and the Theatre Management Association offered to increase the minimum fees by 10% this offer was accepted.

The minimum rates being:

West End/NT/RSC/Opera and Ballet	£99.00
Commercial Theatre/MRSL 1	£88.00
Sub-Rep MRSL 2	£78.50
Sub-Rep MRSL 3	£67.00
ITC	£64.50

(ii) Overseas Touring

From December 2005 the US per-diem increased to \$66 per day. The following companies toured abroad:

The rates determined by Clause 6(b) of the Overseas Touring Agreement were increased to £17, £41 and £54 respectively.

Royal Ballet:	Singapore, Korea, Japan
ENB	Athens
New Adventures	Japan, Korea, United States
Backrow "Swan Lake"	France, United States
National Theatre	Australia, United States, Japan

B. London Theatre

(i) West End Theatre Agreement

Negotiations for a new Agreement due in January 2006 continued up until March 2006. Equity was trying to achieve a minimum performer/ASM rate of £400 but in return for this the SOLT managers wanted an unacceptable number of concessions. It was ultimately agreed to extend the current Agreement to the end of 2007 and increase the minimum rates by the RPI in January 2006 and January 2007. This would mean we will be negotiating with the SOLT managers in 2007 with a view to having a new Agreement in place by January 2008.

This gives the following rates in January 2006 which were increased by the RPI of 2.4%:

<i>Once nightly:</i>		<i>Twice Nightly:</i>	
Performer	£366.82	Performer	£429.86
ASM	£366.82	ASM	£429.86
DSM	£458.52	DSM	£537.33
SM	£513.55	SM	£601.82
CSM	£550.23	CSM	£644.80

During the Summer a survey of nearly all performers and stage management working in the West End was undertaken by taking surveys to meetings at all the West End shows rather than by distribution through Deputies. This was to ensure we explained the background and answered any questions and it ensured a high return rate. This information will be used to inform both our claim and the content of our negotiations with the SOLT managers in 2007.

(ii) West End Choreographers Agreement

The Choreographers Committee established a working party to prepare a claim for a new Agreement, the current agreement expiring in June 2006. A claim was submitted in April 2006 and is still in the process of negotiation. The fees remain as from June 2005 as follows:

Clause 17 (a)	(i)	Minimum fee for musicals	2858.00
	(ii)	Additional weeks	572.00
	(iii)	Minimum royalty	114.00
Clause 17 (b)	(i)	Minimum fee for plays	1,671.00
	(ii)	Additional sessions	97.00
	(iii)	Minimum royalty	59.00
Clause 17 (c)		Small amount of choreography, per session	97.00
AC Appendix 5 (d)		Daily rate	102.00

(iii) West End Designers' Agreement

The Equity Theatre Designers Committee is seeking to re-negotiate the Agreement and increase the minimum fees. In October 2005 the Designers sent a letter to SOLT which contained a revised version of the agreement. SOLT replied in August 2006 and the Designers Equity/SOLT Working Party met in December in order to draft a response. This document is currently being finalised and it will be sent to SOLT early in 2007.

The minimum fees, which were previously negotiated and which came into effect on 28th April 2003 are still relevant:

	Sets	Costumes	Lighting
Major Musicals	£3,944.00	£2,632.00	£1,976.00
Musicals	£3,069.00	£2,061.00	£1,535.00

Straight Plays/ Small Musicals	£2,281.00	£1,535.00	£1,140.00
Weekly Fee	£119.00	£92.00	£71.50

Expenses are £35.05 per day and £78.88 for an overnight stay.

(iv) West End Directors' Agreement

We have concluded a new three Agreement with SOLT for West End Directors which will run from August 2006 to July 2009 and will give increases of RPI plus 1% on 1 August 2007 and 1 August 2008. This gives the following rates for 2006:

Minimum fee	£2662.00
Weekly fee	£199.65

(v) West End Deputies' Committee

The Committee met nine times during 2006 and a Health and Safety Training day was made available to Committee members on 1 November 2006. Richard Sidaway was Chair of the Committee and Sherrie Pennington Vice-chair until they left Phantom of the Opera and The Producers respectively. Halcro Johnson (currently in Evita) took over as Chair of the Committee and Gabriel Vick (currently in Avenue Q) took over as Vice-chair of the Committee. Richard Sidaway and Janie Booth were the Committee's representatives to the ARC. In September the Committee had a presentation from Paul Gane and Nathan Hunter of Acting for Others regarding the forthcoming charity collection in theatres. The Committee was involved in advising on the West End negotiations and on the survey of workers in the West End.

(vi) Shakespeare's Globe

In 2006 Mark Rylance, who had been the artistic director at the Globe for the last 10 years stepped down and was replaced by Dominic Dromgoole. When initially negotiated the Globe's wage structure was based on having a company wage. This original parity was abandoned some years ago when the Globe brought in a system of additional preparation fees paid to actors based on the size of the part they were engaged for, years of experience and previous work at the Globe. This was outside the house agreement but seemed to work well. Our House Agreement with the Shakespeare's Globe Trust is negotiable every year. Dominic wanted to move to a more conventional payment structure for the performers with a lower rehearsal salary and tiered playing rates. As the intention was to employ many more actors than before this new structure was agreed by Council. The new rates for 2006 are:

Rehearsal rate	£400.00
Lower performance rate	£430.00
Standard performance rate	£500.00
Higher performance rate	£600.00
Enhanced performance rate	£750.00
Stage management	£475.00
Senior stage management	£500.00

(vii) Disney Theatrical Productions Limited

Last year we extended the house agreement with Disney by one year in order to make sure that those engaged on the Disney Agreement are not disadvantaged in comparison to whatever any new arrangements for the payment of Sunday performances would be concluded with SOLT. However, as it turned out we did not conclude a new Agreement with SOLT and therefore we have renegotiated a two-year Agreement with Disney with effect from October 2006. The rehearsal salary has increased by 5.5%, the minimum performer/ASM

rate and other stage management rates have risen by 4.3% and all other items were increase by 3.4% to give the following:

Rehearsal Salary	£493.08
Performers and ASM's	£493.08
Understudy obligation	£24.45
Understudy performance	£24.45 per performance
Flying	£4.89 per performance/rehearsal
Dance Captain	£122.27
Swing obligation	£61.13
Relocation allowance	£1581.55
Ceiling Salary for absence	£1355.77
Deputy Stage Manager	£578.08
Stage Manager	£647.44
Performer with stage management duties	£511.81
Child performers	£246.64

In addition we obtained payments for the Sunday performances where it is followed by a bank holiday Monday, being the company's usual day of rest, and an extra three days holiday for those employed for five years. There will be an increase by the RPI of all financial rates in October 2007.

C. Commercial and Subsidised Theatre

(i) Commercial Theatre Agreement

Resulting from the negotiations amendments were made to the 2003 Commercial Theatre Agreement to create a new three year agreement, this was ratified in October 2006. A performance minimum of £350 was negotiated in accordance with Equity ARC motions and this will be realised in April 2008. It was also agreed that the rates for 2006 would take effect from the 4th September 2006. The minimum was increased from £300 to £315 (+5%); the weekly subsistence and the touring allowance were increased by RPI+1% (4.4%), whilst the other payments were uplifted by RPI (3.4%).

The 2006 salaries, allowances and other payments being:

Minimum Weekly Salaries		
<i>Normal Minimum</i>	<i>Once-Nightly</i>	<i>Twice-Nightly</i>
Rehearsal Performer/ASM	300.00	300.00
DSM	375.00	375.00
SM	420.00	420.00
C&SM	450.00	450.00
Performer/ASM	315.00	340.00
DSM	394.00	425.00
SM	441.00	476.00
C&SM	473.00	510.00
<i>Exceptional Minimum</i>	<i>Once-Nightly</i>	<i>Twice-Nightly</i>
Performer/ASM	269.00	290.00
DSM	336.00	363.00
SM	377.00	406.00
C&SM	404.00	435.00

<i>Subsistence Allowance</i>	90.00
<i>Touring Allowance</i>	169.00
OTHER PAYMENTS	
Daily Touring Allowance	36.47
Understudy responsibility payment (per role per week)	13.03
Understudy performance payment (per performance)	19.53
Understudy performance payment (ceiling)	58.61
Swing Dancer (per week)	16.30
Dance Captain (per week)	29.31
Flying (per week)	36.47
Ceiling Salary (per week)	517.07

(ii) **Subsidised Repertory Agreement**

The performers and stage management minimum salaries were increased by RPI (2.4%) with effect from Monday 3rd April 2006. The Touring Allowance, Subsistence Relocation Allowance, Subsistence Commuting Allowance and the other payments were also increased by the same RPI percentage. The current rates being:

Performers Minimum Salary	£327.00
<i>MRSLS</i>	
Grade 1 Theatres	£402.00
Grade 2 Theatres	£359.00
Grade 3 Theatres	£337.00
<i>Stage Management Minimum Salaries</i>	
ASM Grade 1, 2 and 3 Theatres	£299.00
DSM Grade 1 Theatres	£359.00
DSM Grade 2 Theatres	£327.00
DSM Grade 3 Theatres	£316.00
SM Grade 1 Theatres	£402.00
SM Grade 2 Theatres	£359.00
SM Grade 3 Theatres	£337.00
CSM Grade 1 Theatres	£435.00
CSM Grade 2 Theatres	£388.00
CSM Grade 3 Theatres	£367.00
<i>Subsistence Relocation Allowance</i>	£114.00
<i>Subsistence Commuting Allowance</i>	£100.00
<i>Touring Allowance</i>	£163.00
Other Payments	
Daily touring allowance	£28.78
Out of pocket expenses	£9.27
Understudy obligation (per week)	£15.71
Additional roles	£5.39
Performance payment	£19.15
– leading	£11.61
– other	£0.42
Mileage allowance	£0.42
Flying	£31.93
SM in costume	£4.82
SM extra services	£80.83
Head Boy/Girl	£23.78

(iii) Theatre Choreographers' Agreement.

The new Agreement is for three years commencing 1st October 2004 with rates increasing again in April 2005. Rates increased by 3.4% for the final year of the agreement from October 2006 are as follows:

Minimum fees:	<i>Commercial Theatre</i>	
	Tours and Seasons	1032.00
	Lower Minimum/Commercial Repertory	554.00
	<i>Subsidised Repertory</i>	
	MRSL 1	1005.00
	MRSL 2	898.00
	MRSL 3	843.00
Additional weeks:	<i>Commercial Theatre</i>	
	Tours and Seasons	353.00
	Exceptional minimum	232.00
	<i>Subsidised Repertory</i>	
	MRSL 1	402.00
	MRSL 2	359.00
	MRSL 3	337.00
Daily engagements:	Tours and Seasons/MRSL 1 & 2	157.00
	MRSL 3	121.00
	Exceptional minimum	91.00
Additional days:	Tours and Seasons/MRSL 1 and MRSL 2	105.00
	MRSL 3	95.00
	Lower Minimum/Commercial Repertory	67.50

(v) Theatre Designers' Agreement

A claim to increase the minimum fees was sent to the TMA in February 2006 this resulted in an exchange of correspondence which were concluded in December with the Designers accepting a revised offer to increase the MRSL Grade 1 minimum fees by 20% over two years, the MRSL Grade 2 and Grade 3 fees by 10% and RPI for RSC, NT, the commercial sector, Opera and Ballet.

RESIDENT DESIGNERS	
Minimum weekly salaries with effect from 3 April 2006: (increase 2.4%)	
<i>Head of Design</i>	
MRSL 1	£408.86
MRSL 2	£397.34
MRSL 3	£360.90
<i>Resident Designer</i>	
MRSL 1	£379.34
MRSL 2	£366.87
MRSL 3	£332.58
<i>Assistant Designer</i>	
	£310.68

FREELANCE DESIGNERS		
Minimum fees with effect from 1 October 2006: (increase MRSL 1 10%, MRSL 2/3 5% & others 3.4%)		
	SET & COSTUME (£)	LIGHTING (£)
<i>RSC/NT</i>		
Full	5,390.00	2,470.00
Small	3,234.00	1,235.00
<i>Subsidised Theatre</i>		
MRSL 1	2,944.00	1,099.00
Tour	2,944.00	1,532.00
Studio/Workshop	1,252.00	526.00
MRSL 2/3	2,259.00	629.00
Studio/Workshop	1,089.00	502.00
<i>Commercial Theatre</i>		
Normal Minimum Tour/Season/Musical	2,716.00	1,700.00
Straight Play	2,163.00	948.00
Exceptional Minimum Tour/Season/Commercial Rep.	1,163.00	454.00
<i>Opera A (ROH, ENO)</i>		
Full	5,925.00	2,882.00
1 Act and Small-scale tours	2,755.00	1,320.00
<i>Opera B (SO, WNO, Opera North, GTO)</i>		
Full	4,311.00	1,646.00
One Act	1,835.00	749.00
Small-scale tours	2,019.00	820.00
<i>Opera C</i>		
Full	2,028.00	824.00
1 Act	922.00	454.00
<i>Ballet A (RB, BRB, ENB)</i>		
Full	5,390.00	1,646.00
One Act	1,724.00	749.00
Small-scale tours	2,019.00	820.00
<i>Ballet B (Rambert, NB, SB)</i>		
Full	2,767.00	1,440.00
One Act	1,010.00	562.00
Small-scale tours	2,019.00	760.00
<i>Ballet C</i>		
Full	2,028.00	723.00
One Act	404.00	454.00

(vi) **TMA Theatre Directors' Agreement**

An increase by the RPI of 2.4% was agreed and a change from 20 to 25 miles in the late hours clause. This gives the following rates from April 2006:

	Creative Fee	ESP (per week)	Total (CF+4ESP)
(a) <i>Subsidised Repertory Freelance MRSL Grade 1</i>	877.34	402.00	2,485.34

MRS� Grade 2	795.08	359.00	2,231.08
MRS� Grade 3	740.28	337.00	2,088.28
Artistic Directors 1	per week	515.79	
Artistic Directors 2/3	per week	476.75	
Resident Directors 1	per week	428.10	
Resident Directors 2	per week	404.14	
Resident Directors 3	per week	379.47	
Assistant Directors all	per week	326.85	
(b) <i>Commercial Tours & Seasons</i> Exceptional Minimum - Short run			1,386.34
			2,079.50
			1,848.45
			3,080.74
Exceptional Minimum	per week	101.40	
Normal Minimum	per week	145.59	
(c)	658.03	277.22	1,766.91
	per week	325.37	
Normal Minimum	per week	390.44	

(vii) **Touring****Walt Disney Theatrical (UK) Ltd/Equity Touring Agreement**

Since the production of *Beauty & the Beast* finished touring in 2003 Walt Disney Theatrical (UK) have not produced any other UK tours. The terms of the agreement will be reviewed when the company schedule another tour.

D. Royal National Theatre

Each production elected a Deputy throughout 2006 following visits in the rehearsal periods. A claim was submitted in January through the Deputies and negotiations took place. The National had agreed to supply figures of actual earnings for each production and it was confirmed that the lowest paid actor in the current acting company of 132 received no less than an average weekly salary of £455 per week. Most actors earned well in excess of this figure. It was agreed that the minimum rates for basic performance salary and fee could only apply to an actor engaged on the first professional contract or aged 19 and under. These were increased by 2.75%. The National also agreed to increase the pension payment to 5%, increase the Pickfords payment to £3 per show, increase the rate paid to supernumeraries, and an agreement was made to look at individual touring venues to obtain a higher touring payment if necessary. The actors agreed to allow the Stageworks Agreement to be included in the main agreement, and agreed a trial use of performance footage on the NT booking site.

The production of "The History Boys" toured the UK, Australia and had a season on Broadway, before being transferred to the West End.

The National are in the process of reviewing the understudy code.

As yet there have been no firm proposals for Sunday opening.

(i) Actors

The rates from April 2006 are as follows:

Minimum basic	£323.66
Minimum performance fee	£19.06
Minimum rehearsal salary	£339.08
Maximum basic	£771.20
Maximum rehearsal salary	£742.48
Maximum performance fee	£89.20

Equity Pension scheme

Employer's contribution	5% of total salary Minimum £14.26 per week Maximum £42.13 per week
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Employee's contribution

2.5% of total salary Minimum £7.13 per week Maximum £21.06 per week

Daily touring rate

£50.65

(ii) Stage Management

A claim was submitted early in the year; with a financial claim of 5%. Negotiations centred around the recording of touring hours, public holiday working, pension and the provision of touring accommodation, much of which resulted in stalemate. In interim increase of 2.75% was agreed subject to no other group achieving a higher percentage.

The Stage Management group conducted a survey to gauge whether they would be prepared to work on Sunday performances.

The new salary rates are as follows:

Senior Stage Manager	£36,598.39
Stage Manager	£35,691.28
Senior Deputy Stage Manager	£33,295.93
Deputy Stage Manager	£32,441.09
Senior Assistant Stage Manager	£30,217.87
Assistant Stage Manager	£28,963.29

Janice Hayes went on Maternity leave and Ben Donaghue replaced her as the Deputy together with Harry Guthrie, and thanks are recorded to both for their work on behalf of the Stage Managers.

E. Royal Shakespeare Company

2006 was the second year of a two-year agreement so there were only financial items for negotiation. We agreed an increase of 2.5% on all financial items giving the following rates for April 2006:

<i>Actors Minimum</i>	£328.00
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Assistant Directors

New Starter	£405.40
Standard rate	£444.35
Additional Experience	£466.90

Stage Management Basic Rates

ASM	£387.51
DSM	£452.12
SM	£516.69
CSM	£568.36

<i>Stage Management Higher rates:</i>	
ASM	£409.04
DSM	£477.22
SM	£545.39
CSM	£599.94

<i>Subsistence</i>	
Stratford	£143.50
London (first four weeks)	£281.15
(thereafter)	£225.15

Touring Allowance £351.75

Dance captain £38.25

F. Small Scale Theatre

(i) General

Resulting from a meeting held in February with the ITC it was confirmed that the two organisations very much wanted to increase the number of companies utilising the Equity/ITC Agreement for Performers and Stage Managers. To achieve this common aim a series of cluster group meetings were scheduled to reflect the diversity of the companies working in this sector.

During these meetings discussions were held to establish current working practices and to find out how these differed from the terms of the current agreement and what needs to be done to amend the agreement to make it more user friendly without compromising the performers and stage managers. Members of the Equity Small Scale Theatre Committee were also present at these cluster group meetings.

At the time of writing this report discussions were on-going with the ITC regarding an amended contract, collective agreement, terms & conditions and agreement. It is anticipated that the revised agreement will be launched at an event in the spring of 2007.

It was also agreed to increase the rates by 3.5% (RPI +1.1%) with effect from April 2006

The current rates being:

Minimum Salary £335.00

Relocation costs

London companies	£90.50
Out of London companies	£73.80

Accommodation

Own private	£ 9.20
Own paying	£28.90

Weekly Touring Allowance £222.50

Meal Allowances

Overnight – breakfast provided	£12.70
Overnight – breakfast not provided	£18.50
Not staying overnight	£12.70
Overnight travel	£31.00

Commuting costs threshold £17.80

(ii) Equity/ITC Agreement for Choreographers

On 4th November 2004 a new Agreement was concluded with the ITC. As this Agreement was linked in with automatic financial increase of RPI plus 1% minimum rates increased in April 2006 by 3.6%. This is the final year of the Agreement which terminates April 2007. The new minimum rates are as follows:

Full fee	£1,350.00
Additional weeks	£335.00
Minimum daily rate	£108.00
Minimum 3 hour session rate	£70.00

The minimum 3 hour session rate can only be used in the event that the location of the work required is in the same town as the Choreographer's home address.

(iii) Equity/ITC Designers' Agreement

The Designers made a claim to the ITC for the same percentage increase to the Designers fee as the rate agreed during the negotiations regarding the Equity/ITC Performers and Stage Managers Agreement. This claim was accepted by the ITC and an increase of 3.5% (RPI+1.1%) was agreed.

The current fees being:

Designers fee	£1,829.00
Weekly fee for making	£358.00

(iv) Small Scale Theatre Committee

The committee met four times during the year. The committee developed an Action Plan/Survey to mobilise member's experience of the wide but unmapped employment areas within the remit of the Small Scale Theatre Committee. A copy of the Action Plan/Survey was mailed out in July to all of the union's General Branches and Variety Branches.

Following on from the committee's 2005 ARC motion (14) time was spent preparing a business plan and a job description. It was further agreed that appropriate external funding sources should be investigated prior to a progress report being presented to the Equity Council.

Frances Rifkin and Jeffry Kaplow were the committee's two ARC representatives.

In July Stephen Spence met with the committee to present an update regarding the various theatre negotiations/campaigns, this was followed by a question and answer session.

The committee had also spent time examining a draft document from the ITC which was designed to replace the Equity/ITC Agreement for Performers and Stage Managers. This work would continue into 2007.

The committee's 2006 ARC motion 16 resulting in MENCAP assisting with the compilation of a list containing the contact details of theatre companies who work with people who have special needs. These companies will shortly be contacted and they will be invited to complete a survey.

Members of the committee:

Frances Rifkin (Chair)
Iain Armstrong (Vice-Chair)
Stuart Bennett
Michael Branwell
David Richey
Caryl Griffith (Councillor)

Mick Jasper
 Jeffrey Kaplow
 Caron Lyon
 Nigel Harris

G. Opera

(i) Agreement for Opera Singers

A claim was submitted in January 2006 for an increase of 4% to bring the minimum to £323. An increase of 3.0% was achieved with resulted in a new minimum of £319. There are no opera companies solely using this agreement but it provides underpinning to all of the various House Agreements.

(ii) Guest Artists

A claim was submitted of 4% for this agreement which is used widely in the industry particularly for the engagement of understudies. A higher claim was also made to increase the subsistence up to the TMA minimum for commercial theatre. Following negotiations with TMA/Solt the rates were increased by 3%.

Rehearsal Salary	£276.00 (per week)
Session Fee	£62.00 (three hour session)
Performance Fee	£219.00
Cover Fee	£77.00
Cut off 2009	£927.00
Subsistence	£73.00

(iii) Opera and Ballet Stage Management

Following negotiations the rates were increased by 3.0% as follows:

ASM	£286.00
DSM	£303.00
SM	£330.00
CSM	£365.00
Subsistence	£73.00
In costume	£13.00
Dress allowance	£9.00

The Managers have been advised that Equity continues to believe that the Subsistence rate is inadequate

(iv) Agreement for Opera Directors 2006

Negotiations were finally concluded in April and a new four year Agreement commenced in April 2006. There were big increases to the minimum fees and the Agreement is tied in to RPI plus 1% for the years April 2007, 8 and 9.

(v) Royal Opera House/English National Opera

Main House	£7,957.00
Studio	£4,509.00

(vi) Glyndebourne, Scottish, Welsh National Opera, Opera North

Main House	£5,624.00
Studio	£3,399.00

(vii) All other companies

£3,399.00

(viii) Opera Singers Pension Scheme

The Trustees continued to meet to review the management of the Scheme. The Government confirmed that they would not fund the deficit in the Scheme and therefore the Trustees were under no alternative but to make the decision to wind up the final salary scheme. The money purchase scheme funds were transferred to Norwich Union in November, with First Act administering the new Opera Singers Pension Scheme. The Royal Opera House and Opera North have agreed to fund additionally the life cover element which will make the money purchase scheme more beneficial than the old scheme, and it is hoped that Welsh National Opera and English National Opera will review their decisions not to contribute.

The final salary scheme has begun the process of wind-up and fortunately sufficient funds are in the scheme to ensure that pensioners will receive 100% of the current value of their pension. Legal and General have agreed to administer this section of the scheme from early in 2007. This is a very good result. The Trustees will remain in place until all aspects of the wind-up have been completed, and Equity will continue to oversee this process.

(ix) Opera and Ballet Touring Allowances

The rates have increased currently in line with RPI and the rates as of 2nd October 2006 are as follows:

Weekly rate	£251.12
Single performance rate	£41.90

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

Weekly rate	£313.90
Single performance rate	£52.37

And by 33% for London

Weekly rate:	£334.82
Single performance rate	£ 55.87

(x) English National Opera*a. Chorus*

In July, following negotiations, the Chorus agreed to a new three year deal, for 3.5% from August 1st, with RPI plus 1% for a further two years. Management also agreed to working parties to consider the question of freeing reducing the number of Saturday rehearsals and maximising the opportunity for two consecutive days off.

There have been problems with missing contributions to the pension scheme which the Deputies have been pursuing and an agreement has been made that they will be refunded by the end of the year.

The Chorus Deputies for 2006 were Moira Harris, Gloria Crane and David Dyer and thanks are recorded to them for their work on behalf of the Chorus.

This year's annual salary increased on July 1st 2006 to £28,935.35 with a pension contribution of £4484.97

Thanks are recorded to both the Deputies and the Committee.

b. Extra Chorus

The Extra Chorus Agreement is linked in to the Agreement for the Chorus. The Session rate for the 2006/7 season increased to £85.53 with overtime at £7.13 per quarter hour and £28.51 for a wardrobe fitting.

c. Stage Management

A new three year Agreement was made from August 1st 2006 of 3.5% with RPI plus 1% and RPI plus 0.5% for the remaining years. The Management also agreed to improvements on the Clauses concerning public holiday working.

Alex Hayesmore continued as the Deputy for the Stage Management team. New rates are as follows:

Deputy Head of Department/ Stage Manager:	£41,641.00
Stage Manager	£37,757.00
Deputy Stage Manager	£34,169.00
Assistant Stage Manager	£27,118.00

d. Actors/Dancers

The ENO have confirmed that they are deducting Class I National Insurance and paying holiday pay 1st January 2006 the minimum rates are as follows:

Actors	£305.00
Dancers	£315.00

(xi) Glyndebourne

a. Chorus

Following negotiations a 3.0% increase on the weekly salary was agreed by the Chorus in April bringing the minimum to £342. The Chorus agreed to an extension of the media agreement with Glyndebourne for the recording for DVD and overseas broadcast, that incorporated an up front payment of £500 for the sell through DVD with the chorus receiving an additional 3% royalty. The agreement specifically excludes any UK broadcast and further payments were received for the terrestrial broadcast by the BBC. *Così Fan Tutti* was recorded.

Thanks are recorded to Jackie Parker for continuing as Deputy for the season and tour.

b. Extra Chorus

The session rate was increased in line with the Chorus to £79.10.

c. Stage Management

Following protracted negotiations it was agreed that rates would increase by 4%. It was agreed that a meeting would take place with Management in December in advance of the next season to discuss the best way forward.

Rates were increased as follows:

Stage Managers:	£390.00
Deputy Stage Manager	£346.02
Assistant Stage Manager	£293.57
Stage Management Dress	£12.32
Appearance in costume rate per performance was agreed for	£21.50
	plus £32.24 for directed appearances.

Thanks are recorded to Ian Taylor for acting as Deputy on behalf of the Group.

d. Actors and Dancers

The non-speaking Actor rate was increased by 3.0% to	£274.50
The Dancers rate increased to	£358.00

(xii) Opera North

Salaries for choristers increased by 3.0% in August 2006 with no changes in the agreement.

Opera North management gave notice early in 2004 to end the current House Agreement and proposed a more flexible structure similar to that pertaining at WNO. Negotiations began late in 2004 with a view to implementing the new agreement from August 2005 but continued so slowly that even August 2006 proved unattainable. The matter is still far from resolved as the report goes to print.

Also notable in 2006 was the return to The Grand in Leeds after an extensive period of refurbishment. The company had worked extensively in Bradford in the Spring and a dispute arose upon travel payments when called in Bradford. This was settled in the Chorus's favour by reference to a Theatre Council hearing in November.

Stage management salaries also enjoyed a 3% increase taking effect from August 2006.

Stephen Briggs continued as chorus Deputy and was joined in August by Vikki Sharp after Justin Miles Olden who had been an invaluable presence at the House Agreement negotiations, left the business. Peter Restall continued as Stage Management Deputy. Membership levels as the year closed are close to 100%.

Rates (2006-07) – chorus

Year 1	£359.42
Year 2	£366.59
Year 3	£373.93
Year 4	£381.40
Year 5	£389.04
Year 6	£396.80
Year 7	£404.75
Year 8	£412.85
Year 9	£421.13
Year 10	£429.53
Year 11	£438.02

Additional Chorus: £389.04

Rates (2006 -2007) - Stage Management

	Permanent	Temporary
ASM	£21689	£286.45pw
DSM	£24288	£437.10pw
SM	£27400	-

(xiii) **Royal Opera House**

a. General

The Opera House remained stable under the leadership of Tony Hall.

b. Chorus

Salaries were increased by 3% in April as the second year of the two year deal. There are two outstanding contractual difficulties, the first being a dispute over the payment of overtime on the occasion of an opera becoming a long opera by virtue of technical difficulties and in September the Chorus agreed that once the final rehearsals have established that a production is not a "long-opera" then no delays (technical or otherwise) during subsequent performances will incur a penalty. There was also anxiety amongst Choristers close to retirement that the ROH would implement the new Age Regulations in a way which would prevent Choristers finishing their final season or being re-contracted as Extra Choristers. This matter was clarified and the Chorus received assurances that the existing arrangements would prevail.

The Chorus Committee met frequently to formulate the claim for 2007 the main thrust of which concerned the removal of all consecutive six day weeks and improvements to the Statutory Holiday provisions.

There was no progress on re-negotiating the media agreement, due to the stalemate with the Orchestra, so the Chorus agreed that the existing agreement should prevail, until such time settlement was reached.

John Mulroy continued as Deputy, with Committee members Mark Guerin joining George Freeburn and Andrea Hazell. Thanks are recorded to John Mulroy for all his work on behalf of the Chorus.

The annual salary for the Chorus is £34,060.20.

c. Extra Chorus

Bryn Evans continued in office as Chair of Extra Chorus Deputies. Members of the Extra Chorus were concerned that the ROH had indicated that they would no longer employ Choristers once they reached 65, but it was finally agreed that this would not be the case and Choristers would be employed in accordance with the artistic demands of the production.

Members of the Extra Chorus also received further monies for the relays outside of the Piazza in line with the payments received by the orchestra.

As a consequence of the two year pay deal for the Regular Chorus, Extra Chorus fees increased in April 2006 by 3% to:

Rehearsal Session	£81.89
Opera Performance Session	£98.26
1 st Night Performance	£114.64
Overtime at 1/6	£16.38
Overtime at 1/12	£8.19
Work after 11.15pm	£32.75

Holiday pay of 10% is added to basic session payments. New rates are as follows:

Opera Rehearsal Session	£90.08
Opera Performance Session	£108.09
1 st Night Performance Session	£134.67

d. Stage Management

Although negotiations had been concluded by the end of 2005, the Management did not issue a final new agreement, and Equity was informed that although they had agreed to provisions relating to evening rehearsals, they would not be able in reality to live with the agreement. The ROH have been advised that they cannot renege on the agreement made. As part of a two year agreement rates were increased by 3% to:

Senior Stage Manager	£42,306.95
Stage Manager	£38,670.71
Deputy Stage Manager	£33,260.19
Assistant Stage Manager	£28,717.75

Thanks are recorded to the Deputies Lynne Otto and Adam Lawley for all their work on behalf of the Stage Management.

e. Actors and Dancers

The Actors and Dancers were linked to the two year settlement and therefore salaries increased by 3% from April 2006. The Actors weekly salary rose to ££297.72 and the session rate for the Royal Ballet to £47.07. A 10% holiday supplement applies to the session rate at the Royal Ballet.

(xiv) **Scottish Opera**

Scottish Opera laid off its full time chorus in 2005. The company gave a commitment that it would give first refusal to ex full time choristers provided they met the standard required. The company blatantly reneged on this agreement, after first disputing its existence. Equity is funding legal claims for two ex full time choristers who were refused work with the company.

Fees for Self-Employed Opera Singers

Rates:	Rehearsal	Performance	Cover	Fee paid for each additional role in performance	Fee paid for each additional role as cover
Basic Category	£82	£106	N/A	N/A	N/A

Category A [old cat. B to E/F]					
For any role/cover where no additional rehearsals other than chorus sessions would be required. e.g. Orange Seller, Carmen or Prune Seller, Boheme.	£82	£129	£113	£23	£7
Category B [old cat. F to I/J]					
For roles/Covers where some additional rehearsal may be required. e.g. Animal Sellers, Waiters and Footmen in Rosenkavalier.	£82	£138	£123	£32	£17
Category C [old cat. J to M]					
For larger roles/Covers requiring additional rehearsal, but where some chorus work will also be required. e.g. Benoit, Boheme; Priests/Armed men in Magic Flute.	£82	£154	£128	£48	£22

Stage Management Rates

Senior SM	£29,477.00
Stage Manager	£28,277.00
Senior DSM	£26,619.00
Deputy Stage Manager	£25,419.00
Senior ASM	£24,365.00
Assistant Stage Manager	£23,165.00

(xv) Opera Deputies Committee

The Committee held four meetings in 2006. Bryn Evans and Julia Carson-Sims continued as Chair and Vice-chair of the Committee respectively. The Deputies put in a Motion to the ARC concerning the growth of powerful side lighting, and the lack of research on the subject of its effects on eye sight. The Reps were Philip Pooley and Moira Harris and the Motion was passed. The Committee also put forward an amendment to the Council Motion on subscriptions as they believed the band of £175 should be reduced to £155. This amendment did not get passed by the Conference. The Committee received updates on the progress of the Opera Singers Pension scheme, as well as giving their usual Company reports.

H. Ballet and Dance**(i) Agreement**

The minimum rate under the Equity Agreement with SOLT and TMA was increased by 3.0% to £312 per week with effect from April 2006.

(ii) Dancer's Pension Scheme

The Trustees continued to meet to review the management and development of the Scheme and received reports on investments. The Equity Trustees (Directors) are Andrew Hurst, Rambert, David Pickering, Royal Ballet and Simone Clarke, English National Ballet with the Senior Organiser, of the Theatre and Variety Department attending as an Observer. The Arts Council were slow to replace their three appointees although progress was made on this through the year. A comparison was made with other pension providers to determine that the cost of administration services remained competitive. The costs remained reasonable. The overall investment performance remained healthy, although the Directors agreed that they should receive more regular investment reports from Norwich Union. It was agreed that the

balance of the investments would be looked at again by the Trustees. The Trustees also wish to look at salary sacrifice as an Agenda item again.

The Scheme performed according to expectations during 2006 with a positive bonus declaration for the Scheme members.

(iii) Dancers Career Development

Dancer's Career Development consists of the Dance Companies Resettlement Fund and the Dancer's Trust. The Dance Companies provide the Fund with its resources through their Arts Council Grant by each contributing an annual sum equivalent to five per cent of their annual dancer's salary bill. The Dancers Trust is intended to help dancers who do not qualify for money under the Dance Companies Resettlement Fund and support many dancers who have been employed in the commercial and independent sectors. Monies continued to be provided through a variety of benefactors to this Trust.

A considerable number of dancers were assisted during the year, with course fees for tuition, business start up equipment costs, purchase of computers and maintenance on a wide range of courses for example, Pilates, Sports Massage and Sports Injuries, Garden design, Millinery, Radio, and Speech Therapy, Feline and Big Cat behaviour.

The Fund's Executive Director Linda Yates continued to offer career counselling and guidance to dancers. New publicity material has been prepared to promote the Scheme and a new website is being set up. The Trust is also administering an enhanced annual bursary for "Maude Lloyd and Rudolf Nureyev" worth up to £4,000 per annum. Equity's nominated Trustees were Carol Griffith and the Senior Organiser in the Theatre and Variety Department.

(iv) Birmingham Royal Ballet

There have been no significant problems with this Company during 2006 with the exception of a series of programmes being made by a television production company, Diverse Productions titled "Bally Hoo" involving a number of the dancers. At the time of going to press the payments due for their services remains unresolved but it is anticipated that this will be concluded early in 2007. The dancers received a 2.4% increase in salary that reflected the settlement across the full Company in April 2006. A working party has been set up with a cross section or representatives from the ballet grades and the first meeting with the Management team is scheduled in early January 2007 to consider improvements to the general contract. Recruitment of members has proved difficult and slow despite two recruitment drives this year. Further progress is expected now that 6 dancer representatives are in place.

(v) English National Ballet

a. Dancers

Wayne Eagling was appointed as the new Artistic Director and took up his post during the year. A working group was set up to discuss the modernisation and improvements for a new Agreement for the Dancers, which met regularly throughout the year. In April an interim increase of 2.4% was awarded subject to the outcome of the discussion for a new House Agreement. The Dancer's Committee also continued to meet regularly with Management discussing a wide range of topics from overtime, use of dancers in promotional activities to back stage conditions. There has been some interest from an American producer who created a film on New York City Ballet, to do something similar for English National Ballet. The Deputies were re-elected in July, Andre Portasio, Simone Clarke and Fabian Reimar and thanks are recorded both to them and to the Dancers Committee for all their work on behalf of the company. The dancers agreed an interim up-lift in salaries as follows:

The rates from April 2006 are as follows:

Principal	£659.67
First Soloist	£567.09
Soloist	£504.86
First Artist	£446.38
Artist Yr 8	£419.07

Artist Yr 7	£414.97
Artist Yr 6	£410.87
Artist Yr 5	£407.43
Artist Yr 4	£388.26
Artist Yr 3	£369.79
Artist Yr 2	£355.94
Artist Yr 1	£328.68

b. Stage Management

Salaries increased by 2.4% from April:	
Stage Manager	£638.78

(vi) **Northern Ballet Theatre**

The year saw a number of personnel changes amongst the dancers. Christopher Hinton-Lewis continued as Deputy until August 2006 when Mark Biocca and Toby Batley took over.

The annual negotiations produced pay increases from April 2006 of a little over 3% for dancers. The dancers have made clear their determination to achieve a salary level in the long term which compares more favourably with those in other companies. A claim was submitted in December 2006 which has yet to be resolved.

Stage Management received an increase on basic pay of 4.0% to 4.3% with nearly 6.4% on the daily production week payment which was raised from £23.50 to £25.00.

The company, which does not have a performance base, has continued a heavy touring schedule with a trip to China in January 2006. A further visit is scheduled for December 2007.

The rates of pay for 2006/07 were:

Dancers' Salaries

1st Year Corps	£319.50
2nd Year Corps	£352.00
3rd Year Corps	£371.50
4th Year Corps	£397.00
5th Year Corps	£416.50
Coryphee	£435.00
Junior Soloist	£461.00
Soloist	£495.00
Leading Artist	£515.00
Principal 1	£531.00
Principal 2	£574.00

Stage management

ASM	£18200.00
DSM	£21320.00
SM	£22880.00
	plus £25.00 per day in production weeks

(vii) **Rambert Dance Company**

Hubert Essakov and Clara Barbera were elected as the new Deputies following the departure of Ana and the promotion of Andrew Hurst. Work continued on implementing the new injury policy and improvements to the provision of physiotherapy. There was some unhappiness with the medical provision and work is taking place on improvements. Rates were increased by 3% as follows:

Grade 3	£490.00
Grade 2	£470.00
Grade 1	£436.00
Senior Apprentice	£337.00
Apprentice	£303.00

(viii) Royal Ballet

According to the two year agreement salaries were increased by 3% from April 2006 with an agreement to look at proposals for educational work. Regular contact meetings were re-established between Management and the Committee following a number of cancellations due to a heavy performance schedule. Issues ranged from provision of rest facilities, open classes, overtime, although no concrete discussions have taken place concerning educational proposals or the media.

David Pickering and Richard Ramsay were re-elected as Equity Deputies and thanks are recorded to them.

Current rates are as follows:

First Soloist	£43,681.00
Soloist	£36,401.00
First Artist	£29,903.00 (plus seniority upgrades to £31,977)
5 th Year Corps	£27,999.00 (plus seniority upgrades to £28,841)
4 th Year Corps	£26,881.00
3 rd Year Corps	£25,760.00
2 nd Year Corps	£24,640.00
1 st Year Corps	£22,961.00

(ix) Scottish Ballet

Scottish Ballet continues to grow in reputation under the leadership of Ashley Page. The management of the company is as robust as it has ever been but a significant proportion of the dancers are non UK nationals and non English speakers. This has caused problems with recruitment. However, the dancers' committee has been re-established and a pay claim submitted which seeks to end the anomaly of a different rate of pay for class and to achieve/maintain parity with BRB.

(x) ATG/New Adventures/Act Production

As the second year of the Agreement was fixed at a financial increase of RPI plus .5% rates increased by 4.1%.

Rehearsal salary	£364.50
Performance salary	£453.00
Performance salary (top up For those returning to Production)	£484.00
Performance fee (principal)	£31.00
Performance fee (sub)	£28.00
UK touring allowance	£205.00

After a UK resident season and tour, the Edward Scissorhands production toured internationally to Japan, and Korea and embarked on a prolonged tour of the United States. Thanks are recorded to Rachel Morrow and Maddie Brennan for representing the company both when on and off contract and assisting with negotiations for the tours. Problems were experienced when the Japanese per diem rate which was published at a reduced rate by the FCO. After the season at Sadlers Wells all of the company were engaged on the higher performance fee of £484.00.

The Agreement expires end of October 2007.

(xi) Backrow Productions/Swan Lake

Negotiations took place with Back Row Productions for a further tour of Mathew Bourne's Swan Lake. A new Agreement was concluded from August 2006 to August 2007 to cover a UK tour, season at Sadler's Wells, and an overseas tour which includes Australia, Russia, Korea and Japan. On the previous Agreement ending August 2006 there were difficulties with the tour in the United States which collapsed when an American Promoter cancelled the contract, which resulted in members returning to the UK earlier than had been envisaged.

Although the members had agreed to a reduced US per diem to \$50, the tour was financially unsuccessful. Minimum rates were increased as follows:

Rehearsal salary	£325.00
Minimum performance Salary	£400.00
Minimum returnees	£425.00 (one contract only)
Minimum returnees	£450.00
Performance payments	
Featured	£25.00
Principal	£75.00

(xii) **Dancers – Euro/Fia Dance Passport**

The passport continued to be marketed through “The Stage” newspaper, through posters and Variety Branches. Discussions have commenced with FIA members as to the effects of EU enlargement on the passport and it has been agreed that the future format should change, which would allow Union details to be kept current and accurate. A new card has now been produced. Discussions have not yet been finalised on the question of extending the passport to Variety performers. There is not a large take up of the dance passport amongst members.

J. Theatre Specialist Committees

(i) **Choreographers Committee**

The Committee had four quorate meetings during 2005. The Committee’s Motion to the ARC concerned the employment of dancers on television productions being used as extras. The Motion asked Council to advise the various employers that dancers may only be used as dancers and not as extras. Representatives to the Conference were Francesca Jaynes and Maggie Rawlinson.

Working parties met to submit a new claim for West End Choreographers and to review the arrangements at the National Theatre and at the RSC. Teri Scoble was elected as the Councillor for Choreographers.

Members of the committee

Paul Mead	Chair
Maggie Rawlinson	Vice-chair
Fran Jaynes	
Jan de Schynkel	
Linda Hardy	
Fran Jaynes	
Kraig Thorber	
Sam Spencer Lane	
Jacqueline Lansley	
Teri Scoble	(Councillor from July 06)
Neil Rayment	
Dora Frankel (resigned) and replaced by Piers Gielgud	

(ii) **Health and Safety Theatre Committee**

The Theatre Safety Committee (whose membership includes both the Employers Associations, ABTT and the Unions) met four times during the year to discuss relevant matters including relevant legislation, draft reports produced by the HSE, accident and near miss reporting, anti smoking legislation and other relevant matters. The Committee also is looking into safety nets, side lighting and working at height and received reports on the progress of the Guidance for the implementation of the Noise Directive. Equity is pursuing the adoption of a Code for working on a theatrical rake by all members of the Committee.

(iii) **Stage Management Committee**

The Committee met five times during 2006. The Committee's representatives to the ARC were Caron Lyon and Prudence Haynes. The Committee's ARC motion concerned SM representation on the NCDT Review Committee and Performance Reviewers' Pool. Sylvia Carter was the Committee's representative on the West End working party. Fiona Mott was the Committee's representative on the Subsidised Repertory working party. Michael Branwell for the Thames VB arranged Health and Safety training which was made available to Committee members.

Members of the Committee

Caron Lyon (Chair)
Jo Bradman (Vice-chair)
Henrietta Branwell (Minutes Secretary)
Sarah Acheng
Michael Branwell
Sylvia Carter
Prudence Haynes
Fiona Mott (Councillor)
Stephen Burnett - co-opted in April 2006
Sally McKenna - co-opted in April 2006

(iv) **Theatre Designers' Committee**

The committee met three times during the year. The committee contributed to the union's raked stage guidance policy.

The 2006 ARC accepted the Committee's motion about carbon neutrality and the committee are currently drafting a carbon neutral policy for Equity.

To celebrate 30 years of Theatre Designers being members of Equity the committee will be organising an event at the SBTB (Society of British Theatre Designers) Collaborators Exhibition in February 2007.

Time was spent drafting a professional indemnity insurance disclaimer, it was anticipated that this would be circulated to the members of the designers register in 2007.

Ray Lett represented the committee at the ARC.

The committee identified the following priorities. The creation of a new Equity/BECTU/TMA Theatre Designers Agreement, the provision of Professional Indemnity Insurance for Designers, the conclusion of the current negotiations with SOLT, the recruitment and retention of more Theatre Designers and the production of general guidelines for Theatre Designers.

Resulting from the resignation of Lisa Trump from the committee at the time of writing this report a replacement designer, Ruari Murchison was in the process of being co-opted onto the committee.

Members of the Committee:

Tony Simpson (Chair)
Ian Teague (Vice-chair)
Mark Bailey
Sean Cavanagh
David Cockayne (Councillor)
Judith Croft
Matt Eagland
Mark Jonathan
Sophie Jump
Ray Lett
Johanna Town
Lisa Trump – resigned July 2006

(v) **Theatre Directors' Committee**

The Committee met four times during the year. The Committee's representatives to the ARC were Jeff Teare and Di Christian. The Committee's motion concerned the lobbying of

government to change the law to allow for theatres to be screened to prevent mobile phone calls from taking place. Committee members continued meetings with the Directors Guild. It pursued the issue of contracts at Drama Schools. Committee members continued their advisory connection with the Directors course at Birkbeck College. It has been looking at how it can renew its efforts to recruit directors into the Union. An open meeting took place during the Edinburgh Festival with Mark Thompson as the guest speaker: this was followed by a Directors' Symposium hosted jointly with the FST.

Members of the Committee:

Patricia Doyle (Chair)
 Nicky Diprose (Vice-chair)
 John Carnegie (Councillor until July 2006)
 Di Christian
 Simon Dunmore
 Kim Gillespie
 Wilfred Harrison
 David Robb
 Alison Sutcliffe
 Richard Syms
 Jeff Teare
 Faynia Williams

(vi) **Theatre Fight Directors' Committee**

The committee met four times in 2006. The committee agreed in principal that both the BADC (British Academy of Dramatic Combat) and the BASSC (British Academy of Stage & Screen Combat) should be mentioned in both Stage 2 and Stage 3 of the Entry Requirements. In addition it was further agreed that in future both organisations should jointly conduct the final assessments and also review the content/structure of the final assessment. The committee agreed to establish a Working Party to progress these proposed changes.

It was agreed to establish a Working Party to review the syllabuses of the British Academy of Fencing Intermediate Coaching Award in Foil as well as the other fencing qualifications contained in the Entry Requirements.

After consulting with the Health & Safety Executive they had agreed to amend the HSE information sheet No 20 titled "Management of firearms and other weapons in productions" to acknowledge that Equity recognises two organisations to undertake the programme of training and the final assessment to progress applicants onto the Equity Register, the organisations being the BADC and the BASSC.

The committee was represented at the ARC by Alison De Burgh.

Members of the Committee:

Malcolm Ranson (Chair)
 Richard Ryan (Vice-chair)
 Andrew Ashenden
 Alison De Burgh
 Renny Krupinski
 Nicholas Hall
 Kevin McCurdy
 Phil Stafford
 Brett Yount

K. Variety and Circus

(i) **General**

The National Theatre of Variety opened at the Blackpool Grand with its inaugural show, A Cavalcade of Variety, on 18th February 2006, to great acclaim. This date also marked the centenary of the foundation of the Variety Artistes' Federation in 1906 before its incorporation into Equity in the late 1960's. The show was a tremendous success with high profile

performers donating their services free of charge and part of the proceeds going to the Entertainment Artistes' Benevolent Fund and will become an annual event. Many of Equity's Variety Branches organised trips to the show for their branch members. The event attracted a lot of positive publicity with features on national television and radio and in the press. Building on that the Blackpool Grand produced its own variety summer season for the first time and programmed other variety performances. Despite difficult times for all entertainment venues in Blackpool the National Theatre of Variety will endeavour to progress its other aims on the educational side and, in the longer term, touring productions and museum and archive.

The centenary of the Variety Artistes' Federation was also celebrated by the Variety Branches putting on their own events. It was decided that each branch should nominate a person and a venue or organisation to receive a special award in recognition of their contribution to variety and/or support of Equity. Many of the branches chose to do this and arranged their own award presentations.

Equity's insurances for members have improved with the basic cover on public liability increasing from £5M to £10M per claim. The top-up cover for fire and clown cars, offered at a very attractive rate, has been very successful with a higher take up than predicted. The working party on the hypnotists' public liability insurance met throughout 2006 to put together the code of conduct necessary for the insurance to be offered. It also had to agree the composition of a panel to oversee registration of hypnotists for this insurance. This work was completed towards the end of the year and the insurance was offered to members. A further price reduction from the insurers had also been agreed as well as a subsidy from Equity. Despite this, the insurance was still very expensive and beyond the reach of many performers.

Equity members again represented wartime entertainment units such as ENSA and the RAF Gangshow at the Remembrance Sunday parade at the Cenotaph in November.

(ii) Membership

The importance of public liability insurance is well recognised within the industry and is becoming a standard requirement in most areas covered by Equity's variety section. Performers also appreciate good legal cover and Equity membership's other benefits so new membership in 2006 was broadly on par with the previous year and retention of existing members has also been strong.

Equity organisers and other staff, along with members, worked hard to maintain a profile in the industry by attending as many of the major festivals and events as possible at which variety performers were present in significant numbers. Variety Branches have also been involved in this activity, along with undertaking their own initiatives to recruit and retain members, and their hard work and effort, all on a voluntary basis, is appreciated and applauded.

Some of the events and meetings attended by the Organisers included: The Leicester Comedy Festival, The Clowns International Festival in Bognor Regis, The National Street Arts Meeting in Brighton, The Winchester Hatfair, Watch This Space at the National Theatre, The Stage Showcall Showcase in Bedworth and the Stage Party in Blackpool, The Funny Festival at the Comedy School in London as well as the now customary summer season visit to as many of the entertainment venues in Blackpool as possible.

Equity again provided sponsorship for an award for new comedians at the Leicester Comedy Festival Equity and will continue its support of the festival in 2007. Also visited were circuses, circus showcases, theme parks, holiday centres, exhibitions, agent showcases, dance auditions and meetings with students on variety and circus related courses.

(iii) Branches

There are 18 Variety Branches which cover the UK and all members of branches are encouraged to attend meetings either where they live or work. Branch meetings are normally advertised in the Branch Reports section of the Equity Magazine and through Branch Newsletters. Now that it is available and has been rigorously tested, the template for setting up branch websites is now in use by some variety branches who should be in a position to launch their sites early in the 2007. These websites will serve as a means of communication

between branch members, the branch and the union and between the branch and the outside world. If the branches choose, there is an option to host a directory of branch members so that members can advertise their services to potential employers.

Branches act as a forum for debate for issues predominantly affecting variety. Each branch is entitled to put forward a motion and an amendment and send representation to the Annual Representative Conference. As well as the formal meetings, for which guest speakers are often arranged, branches organise a wide range of social events throughout the year and raise money for branch funds, their benevolent funds and sometimes for local charities and appeals. In some areas branches officials have arranged peaceful 'pickets' of known disreputable agencies at 'auditions' for performers and models charging exorbitant up-front fees for photos etc. This action has proved effective in preventing people wasting their money.

Staff hold regular meetings with Variety Branch Secretaries during the year to hear reports on the activities of their Branches. Branch Secretaries, through this forum and through their involvement with the Variety Advisory Committee, are kept up to date with important developments within Equity and the entertainment industry which they can pass on to their Branches. The Secretaries can, in turn, also keep staff up to date with issues affecting their Branch members.

Some issues that were discussed included: the effects of the Licensing Act 2003 on work opportunities and extended hours, working conditions and health and safety at venues, PAT testing, revised guidelines for Branch Secretaries and Officers and branch websites.

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

(iv) **Variety Advisory Committee**

The Committee comprises 12 elected members, the 18 Variety Branch Secretaries, the 6 Variety, Light Entertainment and Circus Councillors and members elected by the Executive Committee of the Variety Artistes' Federation. The purpose of the Committee is to advise the Council on Variety matters.

A list of the elected members together with other components of the Committee can be found in Appendix?

The Committee met six times during the year and discussed a wide range of issues of concern to Variety members which included: public liability insurance for stage hypnotists, standard contracts used by Variety Artists such as those with the VLEC and CORCA, and the National Standard Contract, health and safety and risk assessment, censorship, the National Theatre of Variety, the Licensing Act and its affect on members' work, and other relevant legislation such as the Gambling Act, Animal Welfare Act, agency regulations and proposed changes to work permit arrangements.

The Committee set up a working party to review Equity's variety contracts with a particular emphasis on those used by dancers.

An election for the 12 elected members of the Variety Advisory Committee was completed in October 2006 with the new Committee in place for the last two meetings of the year. It had been decided to bring the VAC election into as close alignment as possible with the Council elections so it was held immediately following the Council election result being announced.

The VAC sent two representatives to this year's Annual Representative Conference and many from the VAC attended the ARC in other capacities ie. as Councillors or as representatives of their Branches.

The VAC's motion calling for an investigation into the efficiency of Equity's head office telephone system was supported by a majority greater than two thirds.

(v) **Variety and Light Entertainment Council**

This body comprises Equity, the Musicians' Union and representatives of management and agent bodies. The member organisations are as follows: Equity, Agents' Association, Musicians' Union, Association of Circus Proprietors, Institute of Leisure and Amenity Management, National Association of Licensed House Managers, Society of London Theatre and the Theatrical Management Association. Other venues and managements, not members

of one of these organisations can become registered members entitling them to use the contracts and disputes procedures.

The Joint Secretaries of the VLEC are Kenneth Earle of the Agents' Association and Christine Payne of Equity. They are responsible for the general administration of the Council and the day-to-day running of the organisation.

Meetings of the Council are generally held four times a year, at the respective offices of Equity, the Musicians' Union, the Agents' Association and the TMA with the chairmanship alternating between the Joint Secretaries. Equity is represented at meetings by its elected councillors for variety.

In essence, the function of the VLEC is to ensure the good order and practice of the variety and light entertainment industry, to ensure the appropriate contract is used for every engagement and to resolve disputes formally or informally. There were no formal dispute hearings in 2006.

Some issues discussed at the meetings during the year included: the VLEC contracts, agency regulations, licensing and extended hours; work permits consultation; National Insurance and the European Live Music Forum. The VLEC agreed to assist with the registration panel for the stage hypnotist public liability insurance.

(vi) **VLEC Contracts**

There were no changes made to the terms and conditions of the VLEC contracts this year but the rates were revised where appropriate.

a. VLEC Act As Known Contract

This contract has continued to be widely used since its introduction in 2003. Most are distributed in the printed pad format but the electronic version is increasingly being taken up. The contract is considered to be the industry standard benchmark for booking acts.

b. VLEC Floorshow Contract

An increase of 4.4% was agreed this year on all financial items except the subsistence and touring allowance, which increased in accordance with TMA contracts. These rates are in place from 1st November 2006 to 31st October 2007. The new rates including this latest increase are as follows:-

Once Nightly (up to 8 performances a week)	£288.00
Twice Nightly (up to 12 performances a week)	£309.00
Subsistence (first 10 weeks)	£90.00
Touring Allowance	£169.00
Understudy Payment (per week)	£26.60
Understudy Payment Lead Role (per performance)	£32.80
Understudy Payment Other Role (per performance)	£19.20
Understudy Payment Ceiling	£65.10
Photocalls	£19.80
Public Holiday Performances	£50.10
Illness Payment Ceiling	£50.10

c. Standard Overseas Contract

The VAC working party looking at contracts will make recommendations as to the future of this contract which still operates on the deposit system and is therefore not used by employers. The rates, however, serve as a guideline for employers engaging performers for overseas work, particularly in the dance field. An increase at the rate of inflation of 3.2% was agreed in 2006 with the rates below in place until 28 Feb 2007:-

Performance	£258.00 per week
Rehearsal	£232.00 per week

Accommodation and meals are also provided throughout the contract. Equity continues to operate an advisory service for dancers who work abroad and we urge members to check their contract with Equity before agreeing to work overseas. We have records of members' experiences, difficult or otherwise, while working abroad for UK or overseas managements and we are able to advise members of these experiences.

We continued to recruit dancers who have undertaken contracts in overseas club and cabaret venues and cruises. We also actively market the Dance Passport to performers on overseas dance contracts so that they are able to get assistance in EU countries.

d. Choreographers' Contract

The current agreement for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows, Trade Shows was in place until January 2007. It was agreed to extend the agreement for a further 3 years until January 2010 with the rates increasing by RPI + 1% in January each year.

The minimum fees which include the preparation (including up to 3 days for the purposes of casting, auditioning and pre-production meetings) and up to 3 weeks rehearsal including attendance at the technical dress rehearsal and the first night if mutually agreed.

	2006	From 2 nd January 2007
Cruise Ship	£2,366.00	£2,494.00
Holiday Camp / Theme Park	£1,775.00	£1,870.00
Floorshow	£1,775.00	£1,870.00

For any work in excess of the 3 weeks an additional fee of not less than £592.00 (£624.00 from 2nd January 2007) per week or part thereof will be paid.

e. Circus Contract

This contract, established in 2002, for the booking of individual acts and troupes continues to be used by members of the Association of Circus Proprietors. It does not contain any minimum rates and uses the same VLEC disputes procedure as the other VLEC contracts. There were no formal disputes on this contract during the year.

f. Other VLEC Contracts

The VLEC decided not to continue trying to develop a contract similar to the Act as Known contract to be used by 'non-industry hirers'. The Agents' Association had been liaising directly with the Office of Fair Trading but discussions had not resulted in anything tangible.

(vii) Claims

Resolving individual disputes and legal claims on behalf of variety members is a major part of the work carried out by the Organisers with variety responsibilities. The most common claims arise from the cancellation or non payment of members although other matters such as breach of copyright and 'passing off' feature alongside other unusual cases. Claims can often be resolved by negotiation, which is explored first, but if this is not possible they are pursued through the County Court. A majority of cases are within the Small Claims limit. Most claims are handled directly by the Organiser responsible for that area although some are passed to solicitors.

The London Variety Organiser and the seven Regional Organisers around the UK recovered £87,502 on behalf of members during the year. A further amount of £23,525 was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are detailed elsewhere.

(viii) Children's Entertainers

Children's entertainers make up a sizeable proportion of Equity's variety membership and form an active part of the union. An open meeting of children's entertainers was held in October and, as usual, was well attended with lively discussion. A predominant issue this year was problems being experienced by members who use commercial directories to advertise their services, such as Yellow Pages. Some of these directories had split their

'Entertainers' section up into 'Entertainers' and 'Children's Entertainers'. Members had been encouraged to advertise in the new children's entertainers section and many that had had noticed their bookings dropping off considerably. To advertise in both sections would effectively cost double. After subsequent discussion at the VAC and at Council it was agreed that Equity should advise members to advertise in 'Entertainers' sections of these directories rather than 'Children's Entertainers'. This was done through the Equity Magazine.

There was also discussion about various other directories, particularly internet based ones, which continually pestered members, many of which were a waste money. Equity had made some informal links with Umbrella Bodies of the Criminal Records Bureau in order to assist members to get checks when they were not working for a specific employer. There was also discussion about how the Licensing Act was affecting members' work. Other items discussed were insurance, animal welfare legislation, disruptive children, health and safety and risk assessment and Equity's online children's entertainers directory.

(ix) Circus Artists

Circuses have continued to be visited by organisers to recruit members and the VLEC Circus contract is being used by Association of Circus Proprietors (ACP) members with no reported problems or disputes. This is an active area of recruitment with many joining as visiting artists, either as individuals or in troupes as unit companies, when working in the large commercial circuses. Public liability insurance is more commonly a condition of contracts and the other insurances and benefits make the membership package attractive to such performers.

Since the Licensing Act came into force on 24th November 2005 circuses have needed to apply for a licence for each ground on which they set up. Despite this added burden most circuses have largely got through the season unscathed although there has been the odd problem. Equity, in conjunction with the Arts Council, the Circus Arts Forum (CAF) and other organisations, will continue to monitor the effects that licensing has on circuses and take action where necessary.

The Circus Arts Forum, which is funded by the Arts Council and represents the interests of all practitioners in the circus industry, reconstituted itself this year. Since its foundation it had been hosted by Total Theatre but is now an entity in its own right. It is now run by a board on which Equity is represented.

(x) Street Performers

The contract made with the Independent Theatre Council (ITC) for the engagement of street performers remained in place for 'Approved Managers' with no reported problems. The contract allows for both short term and longer term engagements and is similar to the Small Scale Theatre contract but with specific provisions to account for the nature of street work.

It is now expected that the licensing fee structure for 'exceptionally large events' will change such that the fee will be based on the cost of issuing a licence rather than on the number of people attending an event. This is good news as fees would be limiting for street performance and non commercial festivals. In conjunction with the Arts Council and Independent Street Arts Network (ISAN) Equity will be monitoring the effects of the Act.

Equity has maintained contact with the Independent Street Arts Network, which is a network of festival organisers and employers and commissioners of street arts rather than performers. Equity has also started working with another organisation, the National Association of Street Artists (NASA) which just represents performers and practitioners. It is hoped that we can work together to improve working conditions and the status of street performance.

(xi) Social, Working Men's & Other Clubs

Equity has maintained a positive working relationship with CORCA which comprises the Working Men's Club Institute Union, the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs.

The contract between Equity and the Committee of Registered Clubs Association (CORCA) is still in place and can be issued by the constituent bodies of CORCA for artists who perform in their clubs. The contract is under review as it is not as widely used in the

6,000 clubs covered by the CORCA umbrella as it could be. Equity liaises with CORCA when items of joint interest arise.

Working conditions in clubs have continued to be an issue including security, parking and unloading, antiquated electrical equipment, dressing room conditions and later working hours due to later opening times. Where such problems are reported to Equity, either to staff or through the branches, these are followed up.

(xii) Holiday Centres, Theme Parks & Visitor Attractions

Holiday centres, theme parks and other visitor attractions are an established source of entertainment work for both experienced performers and newcomers to the entertainment industry. Most holiday centres have a resident team who perform entertainment and also engage visiting cabaret performers. Some of the larger sites present circus shows and have street performance as well as children's entertainer and sometimes theatre. Visitor attractions, theme parks and heritage sites are now all more likely to employ live performers in order to add value to the visitors' experiences. Where possible Equity ensures that they are employed on good terms and enjoy favourable working conditions.

Organising staff visited many of these theme parks and holiday centres which employ performers. Equity maintained its long-standing relationships with the Butlins and Pontins groups and other major employers. Many of the sites run by Haven & British Holidays, Warner, Cinque Ports and Bourne Leisure were visited as well as many independently run centres and those operated by local authorities.

(xiii) Licensing Act

This was the first full year of the new licensing regime which came in under the Licensing Act 2003 after it was fully implemented from 24th November 2005. It was known that circuses would bear an extra burden of having to apply for licences for every ground on which they performed. This has created difficulties but as far as is known, has not led to any closures. Many other performers reported a drop in bookings particularly for community events and festivals. This could be due to licensing or there could be other factors. The position in pubs and clubs and other venues which were previously licensed to sell alcohol etc. has not yet become clear. There are no strong reports of a drop-off in work opportunities and some even feel there may be an increase. With, for example, small cafés, which want to put on events for children involving music, licensing can be a bar. Similarly, with events in schools, some of which now require licensing, there is some anecdotal evidence that organisers are being put off by having to acquire licences.

Equity has encouraged, through the Magazine and through branch newsletters, members whose work has been affected to let Equity have as many concrete examples as possible so that as accurate a picture of the situation can be drawn. In conjunction with the Arts Council, the Circus Arts Forum and the Independent Street Arts Network there is a chance that legislation can be changed should it be proving detrimental to entertainment.

The other possible effect, which is being monitored, is performers in pubs and clubs being asked to work later as licensing hours are being extended, often for no increase in fee. Members and agents are being advised to make sure the length and times of performance slots are clearly indicated in contracts to avoid any misunderstandings.

(xiv) Gambling Act

Following the passage of The Gambling Act 2005 last year its implementation has progressed in 2006. There has been some delay but early in 2007 the government is set to announce the location of one Regional Casino. This will be the large, Las Vegas style casino with entertainment. The current favourites are Blackpool and the Millennium Dome. Licences will also be awarded for 16 large casinos at various towns and cities around the UK which are also expected to host entertainment albeit on a smaller scale. Once it is known which companies have obtained licences Equity will enter into discussions with them about terms for the employment of entertainers. Some contacts have already been established with UK based operators but many of the bidders for licences are from overseas operators.

(xv) **Animal Welfare Act**

The Animal Welfare Bill received Royal Assent in the latter part of 2006 and became the Animal Welfare Act. Variety councillor and circus specialist Chris Barltrop has principal involvement in representing Equity at meetings of the Performing Animals Welfare Standards International (PAWSI), which was set up to consult with all areas of the performing arts on this legislation including film, television, theatre and circus. He has also been involved in the meetings with DEFRA under the title of the Circus Industry Sub-group of the Circus Working Group (CWG) of which he was elected Chair.

Late in the year they assembled their submission to DEFRA which highlighted the scientific evidence concerning performing animals. This forms half of the CWG, the other half being made up of those opposed to the use of performing animals, had also to make their own submission.

Each half nominated three 'academics'. This panel of six will look over and comment on the scientific evidence under the Chairmanship of a DEFRA vet. Their findings will go back to DEFRA in March 2007 to be carried forward for a decision, probably by the Minister. This minister has already publicly promised to ban 'wild' animals but the expectation is that it can be proved that animals can be kept properly in circuses if the right conditions are created. Implementation of the Act is expected to be from April 2007.

3. FILM, TELEVISION AND RADIO

A. Cinema Films

(i) Agreement

In 2006, there were 57 films made with significant budgets and 17 films made with budgets under £2.5 million. 62 films were made under Option A, with 12 made under Option B. 58 films were made by PACT members & 16 films made were made on our promulgated cinema agreement. This is a total of 74 films made compared to 61 last year. Thus actual spending in the UK on film was slightly up in 2006 compared with 2005, with slightly more large-budget Hollywood films being made. Production failed to pick up due to continuing uncertainties about the available tax breaks (although this was finalised in November) and the continuing strength of the pound against the dollar which made filming in the UK expensive for US producers.

Equity participated in various meetings within the film industry, including but not limited to those of the Film Council.

The Low Pay/No Pay Film & TV Symposium was held in early 2006. This led to a guide to working in low pay film being created, which is now undergoing final revisions before being circulated to members. In addition, the Equity Guide to Common Industry Terms was created and widely distributed to members and agents.

The claim made by Equity for revisions to the Equity/Pact Cinema Agreement continued to be negotiated.

The Cinema Working Party continued to offer valuable support to the staff in their negotiations with PACT.

Cinema rates from 1st September 2003.

	Basic	+280%
Daily Rate	£100.00	£380.00
Weekly Rate	£400.00	£1,520.00
Minimum Variation Rate	£1,095.00	£4,161.00
Overtime Variation Rate	£3,285.00	£12,483.00
Stunt Performer Daily	£420.00 inc.	
Stunt Performer Weekly	£1,680.00 inc.	
Stunt Co-ordinator Daily	£534.00 inc.	
Stunt Co-ordinator Weekly	£2,135.00 inc.	
Stunt Insurance daily	£12.15	
Stunt Insurance weekly	£24.30	
ADR Session rate	£220.00	
ADR Session rate Low Budget Film	£71.00	
Re-voicing session	£75.00	

(ii) Residual fees

During 2006 Equity received and distributed to members the sum of £704,779.46 compared to £469,282.66 in 2005.

B. Television Agreements – Pan Industry Discussions

Equity continues to pursue a Pan-Industry agreement. Unfortunately, this process has been significantly delayed due to questions being raised about potential competition act difficulties. All parties are currently finalising a submission to be considered by the Office of Fair Trading before continuing discussions on the agreement.

C. Television

i. Independent Television Producers (PACT)

a. Agreement for Main, Walk-on and Background Artists

All discussions dealing specifically with the Equity/PACT Television Production Agreement have been subsumed within the ongoing discussions on the viability of a pan-industry television agreement, details of which are covered elsewhere in the annual report.

During the latter weeks of 2006 PACT approached Equity with their thoughts as to how they wish to deal with what they perceive to be problems with the current agreement whilst the pan-industry discussions continue. The proposals were presented to Equity's Television Working Party and were unanimously rejected. The Television Working Party submitted a counter proposal which identified three main areas within the main agreement which need urgent attention:

Production made for UK non-terrestrial channels- we believe that this is the most important area to which we should channel our respective energies as the current absence of collective terms within this sector is causing considerable uncertainty for both your members and ours. We would like to propose the following as an acceptable way forward given that it is based on current industry practice: i) initial fee structure acquires 9 transmission periods/days (replacing the 1 UK network terrestrial transmission) a transmission period/day is defined as 4 transmissions over a 24 hour period ii) the status of the 35% is a problematical element within these types of engagements and we suggest that there are a number of methods in dealing with this a) if the broadcaster is retaining such rights then the 35% must be pre-purchased b) if the broadcaster is not pre-purchasing the 35% the payment can be deferred until the 1st overseas licence sale or the 1st UK network terrestrial transmission whichever is the earlier iii) whilst PACT have concerns of 'back door commissioning' we share this concern but in this arena as a way to produce cheap programming for the terrestrials. To counter such claims current practice is that there must be an uplift in the Artists fee which therefore forms the basis on which additional uses are calculated. Simply put Artists are accepting lower fees for engagements on e.g. E4/More4 of say £500 but their base fee for a C4 engagement is £1000 therefore any transfer to the main terrestrial service would result in the appropriate residual percentage being applied to the £1000 iv) for the purpose of calculating all additional uses as defined within the current agreement the uplifted Artists fee(s) shall form the Artists aggregate earnings v) to clear a second tranche of 9 transmission periods/days within 3 years of the date of the 1st TX shall be 55% of the uplifted aggregate earnings. To clear a second and subsequent tranche of 9 transmission periods/days within 3-5 years shall be of the uplifted aggregate earnings vi) unless varied above all other terms of the Equity/PACT Television Production Agreement shall apply

Weekly Rate and High Volume Series- Equity is willing to commence discussions to look at this specific area of work which is not provided for within the main agreement

Fees-we wish to see at the very least an RPI increase for 2005/6 along with an increase for 2007

At the time of writing Equity has not received a formal response to the above proposal.

As with the main Artists agreement negotiations surrounding the Walk-on and Background Artists Agreement has been in abeyance pending discussions on the structure of future negotiations.

b. New make for new technology

2006 has seen an explosion of the new platform delivery systems which has created an opportunity for new work for members. The new technologies present us with challenges to which Equity has taken on with a level of success. The method of accessing performance has grown substantially over the last year and 2007 will see this activity only increase.

Equity has allocated resources in terms of staff, and again staff are working closely with the agents association the PMA, on this new area and have identified an ambitious programme for 2007 and beyond:

New make for mobile devices-broadly such devices are mobile phones. Within which Equity has identified two specific areas to which we are drafted guidelines a) stand only

production for mobiles e.g. short films and b) accompanying productions for known production series e.g. 2/3 minute short 'mobisodes' which can be accessible during the transmitted life cycle of a television series/serial. The guidelines will contain clear definitions, minimum rates of pay, hours of work, multi-mobisodic payments, rights of use, reuse of material via other platforms, permanent downloads, combined mobisodes and assignment of rights etc

Review and update current Equity/PMA Internet only production guidelines

Review and update the Equity/Electronic Arts Agreement

Promulgate terms from the Electronic Arts Agreement and offer as the basis of agreement for other games manufacturers

During the latter weeks of 2006 Equity has successfully negotiated a groundbreaking podcast agreement the broad terms of which are listed here: a) definition of platform b) minimum rates of pay c) definition of royalty payable on downloads and other platforms d) automatic right to audit e) statutory requirements e.g. holiday pay etc f) assignment of rights g) additional rights of use. The terms will be promulgated as the basis for other podcast guidelines.

Liaise with sister Unions within the Federation of Entertainment Unions on all developments. Equity has been at the forefront of discussions arising from meetings with our US and Canadian counterparts in New York, Chicago and Toronto which resulted in the English speaking members of the FEU, SAG, AFTRA, ACTRA, MEAA agreeing to the establishment of a global intranet and broad heads of agreement for the new media to counter and employer scouring the planet looking for the cheapest possible terms for areas such as the games industry. All such detail will then be logged via a production form accessible by and for the use of this group of Unions. It is hoped the early 2007 will see the formal launch of this structure.

Liaise with members and representatives of the PMA

c. General

2006 saw the level of productions across the five terrestrial channels and UK secondary channels totalling in excess of 230. As with previous years the BBC continues to be the biggest commissioner of independent productions. Despite its internal machinations 2006 has seen the number of commissions coming out of Network Centre and Granada increase on 2005. The end of 2006 saw the conclusion of negotiations between PACT and the broadcasters on the new terms of trade which will have an impact on the nature of negotiations with the independent production sector, who through the terms of trade retain rights across all current and new platforms.

The UK secondary channels continue to commission a number of productions, largely BBC3/4, the major problem that we face is that the current Equity/PACT Television Production Agreement doesn't currently contain provisions for so called new make for new broadcasters and therefore Equity has to ensure that the varied terms of the aforementioned agreement are enforced on a production by production basis, until such time that we either reach a pan-industry solution or revert to the traditional format for negotiations by individual group. There are positive signals that 2007/8 will see significant production across the terrestrial broadcasters family of channels along with an increase in production for BSKYB.

2006 was a particularly busy year with the emergence of new platform delivery systems e.g. Video on Demand via PC and TV, mobile devices such as mobile phones and ipods, download to own/rent etc beginning to impact both in terms of reuse of existing production material and new make for the new platforms. Whilst discussions continue on the viability and/or appropriateness of negotiating a pan-industry agreement business continues which has required Equity to engage with the rights holders to ensure that member's rights and payments are recognised and recompensed where titles are exploited. Equity, with the support of the agents association the PMA, has concluded a number of temporary agreements to allow material to be used across the new platforms including a temporary trial agreement with Channel 4 for mobile phones. This strategy enables members to share in income derived from these sales activities and enables Equity to secure information from which we can structure new provisions for the future. Equity has identified three broad principles in operating within the new technologies accountability, transparency and compliance.

ii. **ITV**

a. Main, Royalty and Walk-On Agreements

In depth negotiations on the ITV Agreement were put on hold this year in light of the pending pan industry discussions. It was decided by all parties involved that there was very little point in making significant adjustments to the agreement now that could change if and when pan industry negotiations begin. It is hoped that we will hear back from the Office of Fair Trading on whether or not we are allowed to begin negotiations on a possible one agreement across the industry in the first half of next year. In the interim Equity still pushed for an RPI increase across all rates. ITV felt that there were some issues that needed addressing now and proposed certain changes to the agreement. All of these proposals were rejected by Equity and we are still waiting for a decision on the increase in the rates.

The majority of time spent this year has been spent addressing members' material made available via new media platforms. ITV initially entered into a trial with Homechoice to make some of their programmes available via Video on Demand. They proposed a fee of £10,000 to cover the use of 12 hours of programming a week for a period of one year only. This was accepted by Equity and we are still in talks about how best to distribute this money. Secondly clips from Coronation Street and Emmerdale can be downloaded to mobile phones for a fee. ITV proposed a figure of £5000 to cover this usage for a one-year period. They provided data of the exact amount downloads and the income received. The amount offered was more than the 17% royalty deal on the BBC and Channel 4. This offer was accepted by Equity and our members are being paid for this use of their work. In September this year ITV launched their simulcast service of ITV1 and ITVPlay on mobile devices. Even though this is a simultaneous transmission of their service and it is just another way you can watch programmes, we argued that this is not included in the current agreement and is a separate right that ITV need to pay for. ITV accepted this argument and offered £34,000 as an interim trial solution to cover a 10-month period from 1 September 2006 to the end of June 2007. ITV are also providing us with valuable data detailing the number of subscribers using this service, the average time spent watching ITV1 on a mobile phone and the most common times that people access this service. Discussions are continuing with ITV regarding their future new media plans and the best way to pay our members for this work.

Equity were asked by members to intervene in two separate possible dispute situations on Coronation Street and Emmerdale.

Certain members on Coronation Street receive a historic repeat fee supplement as an advance. Granada proposed a number of changes that would have seen these payments offset against production and rehearsal day fees. This would have resulted in a significant pay cut for our members. Equally Granada planned to equalise holiday pay across the year as means of complying with the EU rulings. This would have meant that people would have had to experience significant delays in the receipt of their fees. Equity worked with the Granada and the cast and achieved a resolution on both these issues, which the cast were very pleased about. Another good result was the decision to establish an industrial relations forum to deal with workplace issues. The aim of this forum is to provide a useful mechanism for discussion on future concern before they become disputes. We also now have two deputies on this production and thanks are extended to them for their hard work and support.

Equity intervened when Granada attempted to cease all travel and subsistence payments for long-term cast members on Emmerdale. The cast were written to by Granada informing them that in a year's time, they would no longer receive any further expenses. Equity met with the cast and put this matter into dispute as this would effectively mean a significant pay cut for our members. Equity entered into negotiations with Granada in an attempt to find a solution that would ensure that not only would members be no worse off but also sought to increase the current level of subsistence payments. Thanks to the solidarity and the commitment of the cast, an agreement was reached which has resulted in expenses still being paid but they are now added to the artists' original programme fee. An obvious benefit is that as this money is now a part of artists' fees they are subject to normal annual increases. It was Granada's intention to save half a million pounds from the production budget by taking away expenses but this has now cost them approximately £100k. Thanks

are extended to John Middleton the Equity deputy on this production who spent considerable amount of time and effort helping us resolve this issue.

(b) Employment statistics

Engagements under the main Agreement (engagements are defined as engagements of each individual for a single programme or for each episode of a series). Figures include Singers performing put of vision, Stunt Performers and Arrangers.

<u>1st April 2004 – 31st September 2004</u>	
No. of engagements	7332
Total expenditure	£17,004,962.00

Engagements under the Walk On Agreement (engagements are defined as the engagement of each individual for each day of attendance, whether for rehearsal and/or recording or for costume fitting.)

<u>1st April 2004– 31st September 2004</u>	
No. of engagements	13809
Total expenditure	£1,304,568.30

<u>1st October 2004– 31st March 2005</u>	
No. of engagements	11957
Total expenditure	£1,149,580.60

Stage managers' employment statistics

1st April 2004– 31st September 2004
0 Stage Manager and 0 Assistant Stage Managers were engaged

1st October 2004– 31st March 2005
0 Stage Managers and 0 Assistant Stage Managers were engaged

iii. **BBC Television**

a. Agreement

An increase of 2.6% was agreed and applied to all minimum fees within the TV agreement in July. This was later increased to 2.8% to reflect the outcome of BBC staff negotiations. Discussions relating to new technology and new media have continued throughout the year and have also been at the forefront of the ongoing Pan Industry discussions.

b. Main Contract Fees

Following the 3.5% increase the range of fees are now:

Weekly Fee	£524.00
Dancers	£553.00
One Day Fee	£341.00
One Day Documentary (6hours)	£231.00
Voice Session Fee	£178.00
Stunt Performers	£291.00
Session singers	£196.00
Fittings/Read-through (full day)	£53.00
Fittings/Read-through (1/2 day)	£27.40
Theatre Extracts (up to 3mins)	£44.70
Theatre Extracts (up to 5 mins)	£68.00

Full details of all Fees are available on the Equity Website.

c. Walk-ons and Supporting Artists

Following the 3.5% increase the range of fees are now:

<u>Supporting Artists</u>	
Day Fee	£80.60
Night Fee	£88.30
<u>Walk-Ons</u>	
Day Fee	£99.60
Night Fee	£120.50

d. Video on Demand – 7 day catch up and series stacking

The BBC proposed an extension of the trials relating to their Video on Demand services whereby viewers have access to download programmes to watch for a period of seven days immediately after transmission or to have the ability to view some series on a 'stacked' basis which allows the viewer to access each programme until the series has ended plus seven days.

The proposal was to extend the trials until 30th June 2007 in order to further research technical solutions, gain more information on audience insights and to enable the service to go through the Public Value Test.

The BBC also proposed to introduce a 'floating window', which enables viewers to temporarily download a programme or series for a period of no longer than 13 weeks when the content will expire.

After lengthy negotiations, careful consideration and assurances on the safety of the technology Equity agreed to the proposal and secured a sum of £294,000 to be paid to Artists through BECS. The payment will be received on a pro-rata monthly basis.

e. Premieres on BBC.co.uk (Broadband)

The BBC proposed to extend the current trial, which allows certain programmes to be viewed online seven days prior to transmission. The BBC proposed the addition of a further fifteen titles.

After careful consideration Equity agreed to this and secured a payment of £25,600 to be paid to Artists via BECS.

h. High Definition (HD) trial

The BBC wished to run a HDTV trial to look at technical issues and to determine the benefit to the audience.

The trial was proposed for twelve months from May 2006 and would cover a variety of ways to enable the audience to receive the programmes via digital satellite, digital TV and digital cable and would include fifty five titles covering a mix of genres.

Equity agreed to the trial and secured a payment of £10,000 to be distributed to Artists via BECS.

D. Television Commercial

i. TV Commercials Instruction

At its meeting on 4th October 2005, against the background of advice received, Council resolved that the following advice to members should replace the current instruction to members:

The Equity Council strongly urges all Equity members to accept engagements as a Featured Artist in UK television commercials ONLY where repeat fees are payable in addition to the Basic Studio fee.

This applies equally to visual artists (Featured artists and Stunt Performers) and non-visual artists (voice-overs and out-of-vision singers).

The Equity Council firmly believes that it is in the best interests of all members only to accept engagements on the basis that the on-going use of their work is recognised and paid for. Repeat fees for UK Television Commercials are currently calculated on the basis of TVR's (Television Ratings) details of which can be obtained from Equity, or found at www.usefee.tv

The payment of "buy-outs" for the showing of television commercials in the UK is clearly not in the interests of Equity members and will usually result in members being paid less than their worth.

This position is supported equally by the Personal Managers' Association (PMA), the Co-operative Personal Management Association (CPMA), the Association of Voiceover Agents (AVA), the National Association of Supporting Artists' Agents (NASAA) and the Casting Directors Guild (CDG).

During 2006 £165,163.36 as at 30.1.06. was retrieved for members during 2006.

ii. Simulcasting

At the end of 2006, Equity was approached by both ITV and Channel 4 who were experiencing difficulties in getting rights clearance for commercials being simulcast on mobile phones and on the internet. Equity indicated that it would like to assist in this matter but were hampered by the fact that there was no agreement in place. As a result we were contacted by the IPA in order to open a dialog on new media uses of commercials. This is the first time we have been formally in discussion with the IPA since 1997.

As a result, an agreement was reached with Equity hopes will be the start of rebuilding a relationship with the IPA. The terms of the agreement is set out below:

Managing the Digital Future

This letter follows on from our various meetings, and, I hope, sums up where we have got to with regard to the above.

The IPA wishes to ensure that actors – and indeed all third-party rights owners – are properly rewarded for appearing in simulcast advertisements, but, along with Equity, recognises that to be fair to everyone, a new system will need to be developed to achieve this.

To this end, we have been in discussion with all the interested parties, including: the Music Publishers Association; the Musicians Union; PCAM (representing the composers and arrangers); ISBA; and the BPI (representing the record labels) as to how this is best achieved and have proposed the following:

That recognising simulcasting is currently tiny, we all give ourselves a breathing space/moratorium of an initial 6 months, starting 1 January 2007, during which we permit existing and future commercials to be simulcast and allow the new platforms to establish themselves;

That after six months, this breathing space is subject to review with a view to extending it to 12 months, subject to the results;

That, meanwhile, a pan-industry measurement system is set up to record the additional exposure achieved by simulcasting in standard network TVRs;

That these TVRs are then added to the main campaign to obtain a total exposure level to enable third parties to be accurately and fairly rewarded;

That recognising that current uptake is tiny –there will be no additional charge during the moratorium, as the use is deemed to be incorporated within the current TVRs;

That the IPA recognises that Equity can only give its approval to this proposal for those commercials made under the general terms of the old 1991 Agreement, i.e. where TVRs can be identified and paid for.

In this way, it is hoped:

- The new platforms will be given an opportunity to establish themselves and not be overburdened with costs that on their current audience size, would effectively render them stillborn;
- A proper structure is put in place to ensure rights owners benefit from any additional exposure achieved as these platforms begin to attract significant audiences.
- The other parties have agreed this approach as fair. Given that we are all finding our way in this area, you have indicated that Equity would also be prepared to go along with this proposal, subject to member agreement.

iii. Other Digital Usages

It has been agreed that the IPA/Equity will establish a joint working party to look at methods for achieving fair and reasonable payment for actors appearing in new digital formats, including idents.

At the same time, it will agree a form of words for inserting in the current standard contract to facilitate new usages without requiring contract re-negotiation each time such new developments arise.

The Advertising in New Media Working Party met (5) times in 2006. Representatives of the Working Party also met with the PMA, Shooting People, C.O.I., ITV Sponsorship, and Channel 4 on various occasions throughout the year on numerous pertinent issues relating to advertising in new media. It is hoped that the results of these meetings will be the production of a guideline rate card during 2007.

Members of this new Working Party are:

Natasha Gershon
Alan Thompson
John Webb
John McGuinn
Peter Barnes
Jim Dowdall
Roger Martin
Corinna Marlowe

Following the 2006 Council elections the membership of the Working Party was Natasha Gershon, Alan Thompson, John Webb, John McGuinn, Peter Barnes, Jim Dowdall, Roger Martin, Corinna Marlowe, Riky Ash and the Equity Officers.

E. Film and Television – Contract Enforcement

Claire Jones, from the FTVR department began a project to investigate, recover and distribute royalty and residual payments to members. By the end of 2005, the following had been distributed to cast members who had worked on Equity contracts:

Production	Amount distributed
Scarlet Pimpernel (1982) settlement	£3,976.16
SOS Titanic (1979) settlement	£27,231.39
Elliott Agency – various residuals	£3,614.35
Total Distributed	£33,821.90

The following has been distributed in 2006:

Production	Amount distributed
Spitting Image	£525.94
Nicholas Nickleby - Sale to Secondary channel	£218.93
First Modern Olympics – Video Sales	£4,351.49
Lady Chatterley – US tx	£6,713.34
The Return Of Sam McCloud – aged residuals	£2,947.49
Macgyver – The Lost Treasure of Atlantis	£16,101.60
Total Distributed	£30,858.79

In addition, the following monies are due to be paid in early 2007:

Production	Amount to be distributed
Lady Chatterley – US residuals	£4,475.60
The Return Of Sam McCloud	£311.00
Poirot – Murder is Easy and others	£53,511.83
Total to be distributed	£58,298.43

This brings the total actioned in 2006 to be distributed as £89,157.22 (increase of 38% on 2005).

Ongoing Investigations in 2006

Claire Jones is still investigating the following productions where it is believed there are outstanding royalties and residuals to cast members.

Production	Production Co / Copyright Holder	Comments
A Christmas Carol	Hallmark Entertainment	Nearing resolution
A Ghost In Monte Carlo	Gainsborough Pictures	Requesting legal protection for non-payment
Black Beauty	Warner Bros	Need to negotiate term with PACT
Duel Of Love	Gainsborough Pictures	Requesting legal protection for non-payment
The Fourth Protocol	Under investigation	
A Hazard Of Hearts	Gainsborough Pictures	Requesting legal protection for non-payment
Master Of The	Under investigation	

Game		
Leprechauns (1999)	Under investigation	
The Lady And The Highwayman	Gainsborough Pictures	Requesting legal protection for non-payment
SOS Titanic	Canal Plus	Will be requesting legal protection in Jan 07
Scarlet Pimpernel – 8 th UK TX	London Films	Need to reach some agreement as to payment.
Keen Eddie – Sky txs	Paramount Pictures	
Manions Of America	Daro Film Distribution GmbH	UK Courts found in favour of Equity members to the sum of £38,882.74. We are now chasing payment and may need to take legal action in Switzerland, where Daro are based.

F. Audio, Radio and Recording

i. BBC Radio Agreement

BBC Radio fees and salaries were increased by 2.5% with effect from June. This was later increased to 2.8% to reflect the outcome of BBC staff negotiations. The increase is a 'knock-on' applied to all fees and salaries and not just those at the minimum.

Following the 3.5% increase the rates are now:

Performance Day Fee	£200.00
Additional Rehearsal/Performance Day	£120.00
Radio Drama Company minimum weekly rate	£457.00
Radio Drama Trainee Weekly Rate	£400.00
Archers	£206.00-£235.00

a. Commercial Audio Publication: Download to Own (DTO) only

As part of the Audio negotiations the BBC expressed their desire to take advantage of the opportunity make available Audio programmes on a DTO basis.

The BBC argued that the removal of the advance payment to Artists would allow them to make more programming available in a small market where the risks of releasing certain programmes i.e. those with large casts would be too high and therefore not released.

After careful consideration Equity agreed to the removal of the advance for DTO only in order to allow the BBC to release more drama, which would hopefully mean more revenue for Artists.

b. Minor acting contributions to Factual Programmes

As part of the Audio negotiations Equity agreed to the following proposal:

Multi-episodic provision for short single sessions – This is a new provision, which would apply to programmes, made for the World Service and, subject to the prior approval of Equity, may also apply to programmes made for other BBC services.

Public Service rights pre-purchase – As factual programming was one of the key elements of the BBC's public service remit, they wished to offer these programmes on a variety of platforms and sought to add a new pre-purchase provision to acquire all public service uses on all platforms excluding Radios 1-5, BBC 7 and the World Service for a term of 5 years for a supplementary payment of 7% or the Artist's aggregate fee. There would be a maximum of 10 minutes of transmitted material in a 27-minute factual programme.

New Media – Public Service Developments: Readings, Drama and Comedy Titles

Within the Audio negotiations the BBC proposed a figure of 10% to pre-purchase certain public service uses for a limited term. However Equity rejected this proposal due to concerns that it is not possible to fully gauge future new media uses.

Discussions regarding expenses, BBC7, podcasting, pick-ups and fees in general will continue.

c. BBC Digital Radio – BBC 7

BBC7 is the digital radio station mainly transmitting archive drama and comedy. A three year agreement was reached in 2005 where increasing lump sum payments were made via BECS and distributed to members. £230,000 was paid in 2006 with £260,000 due in 2007. The Audio Committee is currently discussing Equity's claim for when the current agreement ends.

d. BBC Asian Network – Silver St

This popular soap is transmitted on the Asian Network and local radio in the West Midlands. Following the increase of 2.8% the rates are now

1 Episode	£174.00
2/3 Episodes	£261.00
4/5 Episodes	£296.00

Discussions regarding the number of transmissions and the payment schedule are ongoing.

e. Independent Programmes commissioned by BBC Radio

As there is no trade association covering this sector we have promulgated fees and circulated to those independent producers working in this field. The fees are in line with the BBC Agreement and our feedback from members and agents is that the fees are adhered to.

Talks ensued this year with the Radio Independents Group and it is hoped that discussions and sharing of information relevant to our members' interests will continue.

f. BBC Singers

The singers are the only full time professional choir in the UK. As well as their input into BBC Radio and TV programmes the choir tours internationally. There are 24 full time members of the choir and ad-hocs are engaged when necessary. The salaries and fees were increased by 2.8% from August.

Earlier this year the BBC approached Equity with a proposal to reduce Ad- Hocs rehearsal sessions from three-hour sessions to two-hour sessions with a reduced payment to cover the reduction. After full consideration this proposal was rejected by Equity. It was felt that this was of no benefit to members and there was concern that this would set a dangerous precedent.

g. The Educational Recording Agency (ERA)

The Educational Recording Agency (ERA) was formed following the passing of the Copyright Designs and Patents Act 1988. Under section 35 of the Act ERA operates a licensing scheme, certified by statutory instrument, which permits educational establishments to record for educational purposes any radio and television broadcast and cable output of its members, which include broadcasters, creators, performers and other rights holders. The income from the scheme which in 2006 was £502,239 pays for services to members such as legal and insurance. The list of services is reported in the annual accounts.

As there is no practical basis upon which the ERA revenue can be allocated against individual performances, the income cannot be paid directly to those affected. The view has been taken that the money collected from the ERA can and should be used transparently to pay for member services which are for their general benefit. Discussions continue to extend the licence scheme to cover educational intranets which communicate externally to their students.

The members of the ERA are Equity, the Author's Licensing and Collecting Society, BBC, Channel Four, Channel Five, ITV, S4C, the Design and Copyright Society, MSPS, the British Phonographic Industry, the Incorporated Society of Musicians, PPL and the Musicians

Union. The current Chairperson of the ERA is John Robinson (DACS) with Equity being represented by Andy Prodger.

h. Independent Local Radio

Commercials Produced by ILR Stations – Guidelines

The Radio Commercials Working Party recommended to Council that the existing minimum fees should be increased by 3.75% to take effect from 1st January 2006. Details of the Rate Card can be found in Appendix XXXX.

The Working Party continued to assist Equity in monitoring the emergence of new radio stations and the changes in name of existing stations. Special thanks are extended to Helena Breck for hard work and assistance over the year.

The main focus this year has been the use of members' work on new platforms such as internet, mobile phones, digital radio and satellite and cable stations. There has been extensive debate over about setting rates for this usage and how best to go about this. It is hoped that a new rate card will be published in the new year covering this work.

Commercials Produced by Advertising Agencies – Guidelines

It was decided after discussions with the Association of Voice Over Agents and the Audio Committee that the rates for this year should remain the same. A copy can be found in Appendix xxx. The rate card is currently being updated and a new one will available in 2007.

G. Voice Work

i. Spoken Voice Cassette – Language and Educational Use

The guidelines are jointly agreed with the larger publishing companies and a number of independents working in this area of work and then promulgated to other companies. The fees were increased from 1st March, and the minimum fees are £160 half-day session (solo £191), £268 full day session (solo £320) – improvisation within a session pays an additional £24. During this year discussions were held with a number of the publishers and independent producers about how to deal with problems they are encountering to do with new technology and it was agreed to deal with such issues in the guidelines.

ii. Dubbing and Voice News

The rates for all areas of voice work are now contained in the 2006 Dubbing News. An electronic version is available on the Equity Website. However, for those members without access to the web site paper copies continue to be available.

iii. Audio Books

Approaches have been made to publishers of unabridged Audio books in a bid to secure an Equity agreement. Meaningful discussions continue to take place with Isis and Soundings and the outlook is hopeful. This is good news for members as these companies are some of the largest employers in this area.

Equity will continue to approach those publishers where talks have not as yet been secured and a successful meeting of readers who are Equity members was held this year to discuss issues in this field.

Particular thanks for their persistence and hard work goes to the Audio book working party.

H. Gramophone Recordings (BPI Agreements)

i. Third Agreement

This Agreement is due for renewal and Equity is in talks at the moment with the BPI.

ii. **Classical Agreement**

This Agreement between Equity and the BPI is also due for renewal and Equity is waiting for proposals from the BPI.

lii. **General (Pop) Rate**

The session rate increased by 3% from the 1st of July 2006, as follows:

Session Rate:

Three Hour session - £113.40 per singer (maximum recording time 20 minutes)

An additional hour after a three hour session - £37.80 per singer

Overtime Rate:

£25.00 per 15 minutes (maximum 30 minutes)

Music Video Fee

Up to 4 singers: £259.90

Television Backing Track Fee

£355.40 pre-release, and £408.50 post-release (capped at 4 singers)

4: FOREIGN ARTISTS

The Department of Education and Employment continued to consult Equity on work permit applications from UK employers wishing to engage visiting artists. The number of work permits supported and opposed is set out in Appendix XX.

5. INTERNATIONAL EXCHANGES

A. British/American Equity Exchanges

Under the terms of the Agreement with US Equity, the following exchanges took place or were completed in 2006:-

American	British
Kristen Johnson <i>Love Song</i>	TBD
Michael McKean <i>Love Song</i>	TBD
Ty Burrell <i>Drunk Enough To Say I Love You</i>	Stephen Dillane <i>Drunk Enough To Say I Love You</i> (to be completed in 2007)
<i>Lady From Dubuque</i>	Julian Ovenden Butley
Ann Harada <i>Avenue Q</i>	Jenny Galloway <i>Les Miserables</i>
Mireille Enos/David Harbour <i>Who's Afraid of Virginia Woolf</i>	completing for Anna Friel in <i>Closer</i> And British actors in <i>An Enemy of the States</i> (partial completion)
Jane Adams <i>Resurrection Blues</i>	<i>Moon For The Misbegotten</i>
Nora Cole, Ramona Keller, Tonya Pinkins <i>Caroline, Or Change</i>	2 in <i>Sunday in the Park With George</i>
Robert Sella <i>Lady From Dubuque</i>	Andrew Scott <i>The Vertical Hour</i>
Ron Cephas Jones <i>Othello</i>	Richard Stirling <i>The Prime of Miss Jean Brodie</i>
Frank Langella <i>Frost/Nixon</i>	Artist to be named (but expected to be Michael Sheen who would complete the exchange in the same play in 2007 in Broadway)
Chris Carmack <i>Summer and Smoke</i>	Completion of an exchange that opened with several British actors (on partial exchanges) in <i>Lonesome West</i>
Artist to be named	Aine Ui Cheallaigh <i>The Pirate Queen</i>
Artist to be named	Hadley Fraser <i>The Pirate Queen</i>

Christopher Sieber <i>Spamalot</i>	Simon Russell Beale <i>Spamalot</i>
Jefferson Mayes <i>I Am My Own Wife</i>	Partial completion <i>Closer</i>
Mireille Enos <i>Who's Afraid of Virginia Woolf</i>	<i>Closer/Enemy</i>
David Harbour <i>Who's afraid of Virginia Woolf</i>	<i>Closer/Enemy</i>
Gavin Creel <i>Mary Poppins</i>	Lisa O'Hare <i>My fair Lady</i>
Idina Menzel <i>Wicked</i>	

B. Mutual Recognition of Membership - Reciprocal Agreements with Overseas Unions

(i) The Actors' Group, Services Industrial Professional Technical Union (SIPTU) Ireland

This is the oldest agreement Equity has had with an overseas Union involving the mutual recognition of cards. It remains in existence. Artists visiting the other country are not required to join the other Union for a period of one year but provided that they remain in benefit with their own Union they are treated as if they were members of the Union of the country they are visiting.

(ii) Gewerkschaft Kunst, Medien, Freie Berufe (Austria) and the Genossenschaft Deutscher Buehnen-Angehoeiger (Germany)

An agreement of mutual recognition of trade Union membership, similar to that Equity has had with the Irish Union, was made with the Austrian and German Unions in 1987. This agreement was renewed in 1990. Members of the Unions who are going to work in one of the other countries are invited to collect from their own Union a FIA membership card which is taken as proof of their trade Union membership in the countries they visit.

(iii) The Kunstenbond FNV (The Netherlands)

An agreement identical to that with the Austrian and German Unions has been made with the Dutch Union of Actors. Members working in Holland have taken advantage of the scheme as have Dutch performers who visit Britain.

(c) Australian/Canadian/South African Exchanges

Although no form of exchange agreements were in place, individual arrangements were made with the MEAA (Australian Equity), Canadian Equity and the Performing Arts Workers' Equity of South Africa, which covered performers and companies from the UK working in those countries and their artists and companies working here.

6. INTERNATIONAL FEDERATION OF ACTORS

A. EURO FIA meetings

There were two meetings of the European group of the International Federation of Actors (Euro FIA) during 2006.

The first took place in Zurich, Switzerland on 26th and 27th May 2006 and was attended by the General Secretary, Research & Parliamentary Officer and an officer of the union (Honorary Treasury, Bryn Evans on this occasion). The second meeting took place in Ljubliana, Slovenia on 24th and 25th November 2006 and was attended by the General Secretary, Research & Parliamentary Officer and an officer of the union (President, Harry Landis on this occasion).

These meeting discussed a range of topics and addressed numerous EU developments and consultations taking place on key Directives – including the Directive on Services in the Internal Market, the revision of the Television Without Frontiers Directive and the proposed Green Paper on Labour Law. They also addressed common issues of intellectual property as well as copyright and related rights.

European colleagues also discussed the progress of social dialogue in both the audiovisual and live performance sectors. As part of this process Equity hosted a visit in September by colleagues from performer trade unions in the new member states of Cyprus and Hungary.

B. FIA English Speaking Group

There was one meeting of the English Speaking Group of FIA during 2006, which took place in August 2006 in Chicago, USA. The meeting was attended by the President, the General Secretary and the Assistant General Secretary (Film, Television and Radio). The meeting discussed a number of common issues including intellectual property issues; multi-national treaties covering broadcasting; cultural diversity; and specific uses of programme material on new technology.

C. FIA Executive Committee

A meeting of the FIA Executive Committee was held on Saturday 16 and Sunday 17 September in Berlin, Germany. The union was represented by Christine Payne, General Secretary and Harry Landis, President. The Executive Committee held a lengthy discussion of the WIPO Audiovisual Treaty and Broadcaster Treaty and there were other debates on digital rights management, FIA health and safety guidelines for live performance and a number of other issues.

The priorities for the secretariat for the coming year were set as:

- WIPO Audiovisual Treaty;
- Health & Safety;
- Cultural Diversity Treaty;
- Cooperation and development, with particular emphasis on training;
- FIA's subscription structure and the future resourcing of the organisation.

7. RELATIONSHIPS WITH OUTSIDE BODIES

A. Amnesty

We continue our affiliation to Amnesty. This organisation acts as an important source of reference and advice for the work of the International Committee for Artists' Freedom.

B. Association of British Theatre Technicians (ABTT)

We continued to receive regular issues of the ABTT journal 'Update', which contains useful information on a range of health and safety issues and the ABTT office continued to be a useful source of information

C. British Copyright Council

Equity continued to be active in the discussions of the BCC. As well as individual discussions with the Patent Office the BCC has regular meetings with the Patent Office on matters relating to Copyright and Intellectual Property Rights for performers and these meetings were attended by our Research and Parliamentary Officer.

D. British Equity Collecting Society (BECS)

BECS underwent changes to both its Board and permanent staff during 2006. Frederick Pyne, Natasha Gerson, Robin Browne and Frank Williams stepped down as Directors in July 2006. The newly appointed Board for 2006/08 is composed of the following members:

Graham Hamilton (Chairman), Ian Barritt, Bryn Evans, Harry Landis (Vice-Chairman), Andy Prodger, Jean Rogers, Malcolm Sinclair and John Webb.

Laurence Oxenbury also left the company in July having acted as Chief Executive for seven years. In September Andrew Yeates joined BECS as a Strategic and Legal Consultant. Part of his remit has been to undertake a review of the organisation's structure, activities and its relationship with Equity.

The annual distribution of payments in July 2006 took the total amount of money collected and distributed by BECS to audiovisual performers since its inception in 1998 to £10 million. The 2006 distribution included first time payments from Belgium and Romania, payments for the BBC's video-on-demand trials, and statutory airplay royalties for readers of literary works broadcast on digital radio channel Oneworld. During the year BECS also signed deals that will entitle readers of audio-books to a share of future revenues from three newly launched audio-book rental services.

Anyone interested in more information about BECS should visit the website at www.equitycollecting.org.uk or contact Angela Lyttle on 020 7242 8082 or alyttle@equitycollecting.org.uk.

E. Council for Drama, Education & Training

Equity continued to support the work of the CDET under the Directorship of Sean Williams who continued the work of accrediting vocational dance and musical theatre schools and attracted new schools. The new category of membership Application for Membership Status has been introduced and is proving extremely successful with eight vocational dance and musical theatre schools holding this category of membership. The applicant has a two year period in which they must apply for full accreditation. The procedure for the recognition of pre-vocational and musical theatre schools was also successfully introduced.

Financially the Council has strengthened its position and increased its reserves. The Dance and Education Training Board has been strengthened by a number of appointees. The Board of Trustees has established an accreditation review group comprising dance professionals and educators and this body will begin the process of review in January.

The offices have been successfully relocated to Covent Garden.

F. Dance UK

Equity continues to support the work of Dance UK and gives financial support to the Healthier Dancer Programme. Caroline Miller has been appointed as Director. Equity contributed to Dance UK's Dance Manifesto and attended the DCMS Dance Forum. Tony Hall has been commissioned to lead a review of Dance education both within and beyond the curriculum that will advise Government on a new strategy for dance education and youth dance. The Healthier Dancer Programme gave talks to 12 vocational schools.

G. Evelyn Norris Trust

During 2006 the Evelyn Norris Trust awarded 53 grants to members and ex-members of the concert and theatrical profession totalling £26,868. These grants were awarded for convalescent and respite holidays following illness or injury.

H. EQ

EQ is a national equality and diversity agency working in the creative industries. Due to a lack of project funding, it ceased trading in 2006.

J. Equity Trust Fund

The Equity Trust Fund is an independent charity, founded in 1989, whose aims are to help all members of the profession who are in genuine need.

We have a Debt/Welfare Advisor who offers advice on general debt problems including outstanding credit cards, mortgage arrears, bankruptcy, etc and who is also experienced at providing expert advice on Welfare rights issues with particular reference to disabilities and sickness. Visits to members of the profession in their own homes to provide support and practical advice can also be arranged.

In October 2006 Peter Plouviez stepped down from his position of Chairman of the Trust after 17 years of service. He was replaced by Ian Talbot.

The registered offices are 222 Africa House, 64 Kingsway, London, WC2B 6BD.
Tel: 0207 404 6041

Directors of the Trust: 2005-2006

The directors who served during this period were:

Colin Baker, James Bolam, Derek Bond, Annie Bright, Robin Browne, Oliver Ford Davies, Nigel Davenport, Graham Hamilton, Frank Hitchman, Barbara Hyslop, Milton Johns, Harry Landis, Ian McGarry, Peter Plouviez, Frederick Pyne, Gillian Raine, Jean Rogers, John Rubinstein, Rosalind Shanks, Ian Talbot, Josephine Tewson, Jeffrey Wickham, Frank Williams, Johnny Worthy.

Chairman:	Peter Plouviez (to October 2006) Ian Talbot (from October 2006)
Vice-chairmen:	Milton Johns and Frank Hitchman.
Staff	
Secretary to the Fund:	Keith Carter
Debt/Welfare Advisor:	Miranda Connell

Income

In 2005-2006, the Trust Fund received a total income of £350,513 from an investment portfolio of £9,360,063.

Expenditure

£15,000 was spent helping the Interact Reading Service which employs actors to read to stroke patients across the country.

£5,000 was given to young professional directors from the John Fernald Award fund.

£121,137 was spent on helping over 54 members of the profession with further, or postgraduate training.

£59,600 was spent helping the less fortunate members of the profession who for any number of reasons had fallen on hard times. Typically grants were awarded for payment of bills e.g. heating and telephone, wheelchairs, and bankruptcy fees

The ETF's Auditors are Hard Dowdy. The banks used by the ETF are, Unity Trust Bank and Cater Allen Bank. The two firms who have managed the portfolio of the Trust Fund are Adam & Co and UBS Laing & Cruickshank.

K. Federation of Entertainment Unions (FEU)

BBC Charter Renewal and the licence fee settlement has again dominated the year for the FEU. The Charter itself was a positive success, but the below inflation rate licence fee settlement has been a major blow.

The resulting rounds of redundancies have had a significant impact and there is little doubt in our minds that the ensuing financial squeeze through 2007 will continue to take its toll on employment and creative opportunities for everyone – both staff and performers.

In the Film Industry, the campaign to restore the system of tax breaks for British film production which had appeared to be under threat following the 2005 budget has been substantially resolved and this has brought new encouragement for film production in the UK, which is reflected in the far higher production figures issued by the Film Council at the end of the year.

The Training Committee, chaired by Brian Kelly of BECTU, has continued to enjoy considerable success and the main focus of its work has been putting together a joint FEU application for funds from the Union Learning Fund. The application centres round an ambitious plans to assess all training provided FEU affiliates and create a common website and adapt existing course provision across FEU affiliates to give them a broader appeal and application to members of all unions, including those outside the FEU.

The FEU benefited considerably from a previous round of ULF grants, which has now been successfully spent on a major update of the technology required to deliver training courses.

The FEU has also created a new sub-committee that will deal with the full range of Equalities issue. A preliminary meeting of Equalities officials from across the FEU was held towards the end of the year, and there is a clear common purpose here to make the very best of sharing information and experience.

Finally, there has been a long shadow over the FEU this year following the deaths of the three popular, highly respected and long standing members, who have individually and collectively played significant parts in the success of the organisation.

At the beginning of the year Musicians' Union assistant general secretary, Howard Evans died after a long battle against cancer. In December, Roger Bolton, general secretary of BECTU died after suffering from cancer of the lymph gland for more than a year, and then just a week or so later, former BECTU president, Tudor Gates also died quietly in his sleep.

L. The International Performers Aid Trust (IPAT)

Under the guidance of our Secretary, Diane Fisk, the Trust has been able to continue and expand its charitable work throughout the world. This report is sub-divided into the four continents in which we have been able to fulfil our Mission Statement and "relieve poverty amongst people involved in the performing arts in distress in all parts of the world". We have not yet received any appeals from Australasia. It is to be hoped that all Equity members will feel some pride in the Trust which was set up by the Union to help fellow performers in need all over the world.

1. EUROPE : The Daihmohk Children's Dance Company in Grozny, Chechnya : the Trust has been able to relieve the poverty of the professional musicians attached to this company, allowing them to devote their time and energy to playing for and helping the young dancers.

2. ASIA : Reassmey Angkor Bassac Theatre (Cambodia) : the Trust has been able to send aid and encouragement to this group of performers, who are trying to keep traditional Cambodian culture alive in the aftermath of civil wars and regimes inimical to culture in the north of the country.

3. LATIN AMERICA : Much of the Trust's work in the time covered by this report has been centred in Latin America. In Montevideo, Uruguay, the Trust has been able to help the Kaliban Group, which runs an Arts Centre for the poorest inhabitants; through Dance United and Royston Muldoon, we have been able to feed the dancers of the Ballet San Marco in Los Olivos in Peru; the Crear Vale La Pena in Greater Buenos Aires in Argentina brings arts and culture to the very poorest of the poor in the barrios with the help of the Trust, Katherine Rogers of Music for Hope provides both of these to the inhabitants of the Baya Lempa area of El Salvador, the Open Space company works with deprived children in Santiago de Chile and we are able to help them through the good offices of Francisco Morales, while it is our privilege to help the retired performers who live in the Casa de Teatro in Buenos Aires in Argentina.

4. AFRICA : The Trust has kept in touch with the 5Cs company in Kenya, to whom it has just made a further commitment to allow the performers to continue working and to feed their children and the Nhimbe Trust in Zimbabwe, who have not met the Trust's criteria for aid but who have kept us fully informed of their activities. The Trust has made grants for living expenses to the Grassroots Company in Zimbabwe and the Jos Theatre in Nigeria, both of which companies are using theatre as a tool in the fight against the spread of AIDs and HIV in their respective countries.

The Trustees have been very happy to receive visits from performers who have come to inform them of the realities of artistic lives in the countries where they have worked. These included stage manager, Stuart Cato from Zimbabwe and Katherine Rogers, the inspiration behind Music for Hope in El Salvador, while Bobby Mill and Diane Fisk met Vera Stastny from the Los Olivos company in Peru.

The Trust looks forward to another year of opportunities to help those in less fortunate circumstances that our own and those who work under repressive and obstructive regimes where, even to express an interest in the arts and culture, can bring extra hardship and difficulties. It is wonderful to be able, in a small way, to alleviate these troubles and allow the spread of the arts to continue throughout the world, bringing hope and education in its wake.

M. International Theatre Institute

During 2006 Equity ceased to have representation on the International Theatre Institute.

N. Liberty

Equity maintained its affiliation to this organisation and their Trade Union Liaison Committee.

O. The Music Business Forum

Equity is a member and represented on The Music Business Forum which is made up of twenty one organisations from across the 'music business'. It is made of organisations such as the National Music Council, the British Phonographic Industry, the Musicians Union, PPL (Phonographic Performance Ltd), British Music Rights and others. The MBF was created in 2001 to facilitate discussion within the music community on a wide range of issues of mutual concern and to find consensus in its discussions with government and other sectors. The MBF has proved a great success in bringing the music community together to find one voice on a number of issues of mutual concern. This has also been the case with BBC charter renewal where 'music' interests have been highlighted with the public debate about the future of the BBC and its important role in the future and wellbeing of UK music both in Radio and TV. There were a number of other issues where the MBF were able to put forward a coherent view from across the board. An example of this is the ongoing campaign for the extension of copyright protection for sound recordings. The EU has a copyright period of 50 years as opposed to 95 years for the USA record industry. The MBF is fighting to try to change the copyright period to protect UK and other European Union artists.

The Music Business Forum has provided a framework to enable the music community to speak to Government. A liaison meeting between MBF representatives and the DCMS now takes place at regular intervals. There are now also 'termly' meetings between MBF delegations and the relevant minister. These simple lines of communication allow the MBF to find out where areas of consensus are within the music business and then convey these ideas clearly to Government.

The MBF in conjunction with the Government is involved in a study to assess the best way forward in building on the Music Business Forum to establish a true music sector representative body, almost like a 'Music Council'.

P. National Campaign for the Arts (NCA)

Equity, along with the Musicians Union, resigned from the board of the NCA in 2006 as both unions were unable to meet the new requirements for board membership as determined by the NCA under the leadership of their new chair, Joan Bakewell. The FEU, which is eligible, has indicated that it would be willing to join.

Q. National Council for Drama Training (NCDT)

In 2006 NCDT sought to refine and reform its operation.

It was the second year of a pilot to implement a reformed accreditation system. Independent evaluation of this system deemed it to be working effectively. Developments included greater use of specialist practitioners who had particular and up to date experience and Council working parties revised the show reporting and annual reporting systems. The function of the Chair of the Review Committee was examined: At the end of the pilot there was selection of a new Review Committee and Performance Reviewers, using an improved selection system with a greater involvement of Equity

Since reforms were agreed and implemented in 2004, the NCDT Council took a more strategic role and in this year began to look to a new business plan. The financial reserves were diminished in the reform period. The NCDT Council therefore decided that the organisation needed restructuring to face both the need to work towards a more stable financial base and to be able to reposition to achieve its principle objectives in a changing sector.

To this end the Director was made redundant in May 2006 and Ian Kellgren was appointed as Interim Executive to draw up a draft business plan and to organise the recruitment of a new senior officer based on this plan.

NCDT has, for thirty years, provided a professional kite mark for vocational drama courses through its direct links with the industry. It has been open to the need for change and as a result now has a strong Council and a reformed accreditation system, including a sophisticated data analysis method.

Currently the NCDT has a very narrow focus of activity, which could leave it vulnerable, especially because of factors such as funding shifts in both Higher Education and Further Education and a polarisation of the views on how vocational courses should be delivered.

There are opportunities for NCDT to provide services to both the profession and to potential entrants specific to drama within the large areas that CCSkills and Skillset have to cover. This would see an emphasis on the word 'national' and promotion of NCDT as an organisation in tune with the world it inhabits. NCDT could offer a drama leadership for the UK

With this in mind the NCDT Council decided to explore these opportunities in 2007. It will look at providing guidance on the variety of pathways into the industry, with the NCDT recognition of training opportunities at key junctions of those pathways. The importance of Continuing Professional Development would be part of this approach and its value to access into the profession from diverse origins would be stressed. The General Secretary continued to represent Equity on the NCDT Council.

R. Performers Alliance

The Alliance (made up of Equity, Musicians' Union and the Writers' Guild) met regularly during the year, to discuss matters of particular concern to performers and writers.

On arts funding meetings were held with Arts Council England, with the Comprehensive Spending Review, allocation of grants, Lottery funding, English National Opera and the cultural aspects of the 2012 Olympics on the agenda.

Performers' rights and copyright matters were covered, including the Gowers Report on Intellectual Property, EU and WIPO developments, the BBC's new uses of material and the British Film Institute's use of archive programmes.

Motions were considered for the TUC, as was the re-structuring of that body and a well-supported reception was organized at the Brighton Congress.

On Parliamentary matters, assistance continued to be given to the All – Party Theatre Group, but the main initiative was the formation of the Performers' Alliance Parliamentary Group. The inaugural meeting was held in October, with officers elected and the Group was formally launched at a reception in December, held at the Houses of Parliament.

The Group has developed a programme, with members initiating Early Day Motions and attracting substantial support from MPs and Peers.

Alliance interests within the Federation of Entertainment Unions were discussed and regular reports were given on negotiations, disputes and other matters of concern to the three unions.

Former Equity Assistant General Secretary, Peter Finch continued as Alliance Secretary.

S. PPL Performer Board (formerly the Performer Forum)

There is a new structure for the administration of performers rights to equitable remuneration in the UK for singers and musicians (air play and public performance royalties).

In March 2001 the Performer Forum was set up bringing together Equity, Musicians Union, PAMRA (Performing Artists' Media Rights Association), MPG (Music Producers Guild), AURA (Association United Recording Artists) and PPL (Phonogram Performance Ltd). This was the first time that such a grouping within the music industry had come together. The objective to enhance the efficient collection and distribution to performers of equitable remuneration due in the UK and to facilitate the collection and distribution of overseas performer income. The meetings of the Performer Forum (PF) were held monthly along with sub- group meetings. The work of that body has been reported in previous annual reports.

There was a major breakthrough towards the end of the year when the discussions, which had been ongoing since 2001 resulted in approval by the Office of Fair Trading (OFT), and the subsequent endorsement by PAMRA and AURA members and PPL members for a new structure for the administration of performers' rights. The new structure sees the merging of PAMRA and AURA into a reshaped PPL. It ensures that there is a centralised place for performers and record companies to collect both UK and International revenues and that the interests of performers and record companies are safeguarded and represented within one organisation. The new structure is now enshrined in the Memorandum and Articles of Association of PPL and brings to an end five years of negotiation.

There is a new performer structure within PPL, with four Performer Directors on the main PPL Board. Performer specific issues are dealt with on the Performer Board, which is a subcommittee of the full PPL board. The performer board determines distribution policies for performer UK income, including income that is unclaimed following the expiration of the six-year statutory period for claims. It also oversees the collection and distribution of international revenues due to performers.

The Performer Board consists of the four Performer Directors and two others nominated by the PPL Board. Of the four Performer Directors one each are directly nominated by Equity and the MU this nomination by the unions is enshrined in the new PPL articles of association.

Equity has been fully involved in all the work since 2001. The Equity Council nominated Glen Barnham to fill the Board place due to his involvement with this project from the start. That appointment ensures continuity and regular reporting back to Equity and the General Secretary. The other two Directors will be elected an Annual PPL Performer Meeting. Much of the work over the last five years, apart from the above, has been about coming together to improve and maximise performer income.

The UK record industry is of global significance and there has been much concern about the level of overseas revenue due for performers. Much work has gone into this area with the overseas societies to ensure revenue is paid, and that work continues and improvements are already being achieved. Also great efforts have gone into getting UK money paid for old catalogues, where income has come in but no details available of who were on the session. Royalties reunited has resulted in many millions being paid to those performers. The work by PPL, with the performers as an integral part of the organisation, is all about increasing performer income, driving down costs and providing the performer community with an efficient machine to do this work. With this new unified organisation there will no longer be excuses from overseas societies about the levels paid to the UK, and 2006 saw the culmination of the discussions and the beginning of a Rolls-Royce service for performers.

T. Save London's Theatres Campaign

This report allows mention of just some of our casework and activities in 2006. In addition to our usual workload, 2006 was the year in which we spent much time and energy on campaigning to save the Theatre Museum. It is acknowledged as one of the greatest theatre collections in the world and of national artistic, social and historic importance, where the public could experience the story of all aspects of British theatre. Its small Theatre and Picture Gallery are in great demand for performances and meetings of theatre groups and practitioners. The Museum has always been funded, if parsimoniously, by the Victoria & Albert Museum, who at the fourth attempt in twenty years, finally closed it on January 6th 2007. Many eminent names joined the protests spear headed by SLTC and 'The Stage' – including the Redgrave Family, Sir Donald Sinden, producer Thelma Holt, Sir Derek Jacobi and many others. We convened an emergency meeting in April 2006 of representative organisations and groups and we held a second meeting in November jointly with The Society for Theatre Research, at which the 'Guardians of the Theatre Museum' was formed.

We have kept a watchful eye on the Arts Theatre, for which we began lobbying in 2005. However, Music Box, the new leaseholders, are presenting a varied programme and things are looking more hopeful. Nevertheless, the long term threat to this historic small playhouse remains.

In Camden, the Shaw Theatre, for which we fought so long and hard, is at last, attracting international star names, including Dionne Warwick and Eartha Kitt, although we remain concerned that the Novotel Hotel, within which it stands, continue scheduling blocks of conference dates, thus preventing 'runs' and a decent bookings schedule.

The long running saga of the Westminster Theatre replacement continues; it is still a concrete bunker below a car park and flats, which cannot be occupied until the new Theatre is completed.

In Islington, the refurbishment of St. George's Theatre, Tufnell Park, under the ownership of the church of The House On The Rock is near completion plus a new building attached. We await the first meeting of a small committee to review performance bookings.

In Hackney, there was a brilliantly fought local campaign for Dalston Theatre. English Heritage declined to List this unique and historic former circus and variety theatre and our appeal to the Secretary of State fell on deaf ears.

In Barnet, Golders Green Hippodrome, a pre and post London 'No1' touring date with famous pantomimes, and then the home of the BBC Concert Orchestra for four decades, was sold to property developers. Recent efforts at adaption and ownership by a renowned ballet school foundered on finance and an international ballet failed to complete plans. At the time of writing, we have been informed that the lease has just been purchased by a missionary church group promising "concerts, conferences, drama and dance festivals". How prescriptive these might prove to be, remains to be seen. If planning laws allow, we will 'object' to a Change of Use and insist on an open bookings policy.

Our longest running case is the Astoria Theatre, for which we have been fighting since 1980, a remarkable twenty-six years! The dual issues of the rebuilding

of Tottenham Court Road Station East Ticket Hall, above which the Astoria stands, and the new Crossrail Station, have meant the ultimate demolition of the Astoria. Over the last two decades it has become London's most popular and much loved, if somewhat dilapidated, live music venue. Our leaflet of 1993 stated "No Demolition Without A Replacement!" by which we mean an adequate replacement and that remains our position. In their Planning Brief, Westminster state that "The construction of Crossrail will result in considerable disruption to those living and working in the area and to traffic and pedestrians" Building and excavation work will immediately affect the Dominion Theatre and run close to the Palladium, the Phoenix and Shaftesbury theatres and may well affect audience access: Completion will take years.

In Croydon, The Warehouse Theatre, long due for demolition, and following the loss of local funding, fights for a replacement Theatre nearby.. In Poplar, the small but useful Emery Theatre, has been lost.

We continue to be asked for help and support beyond the borders of Greater London and it is disturbing that theatres and some companies in the South East are struggling to survive. Local Authorities are cutting funding, refusing funding altogether or have plans for redevelopment which does not include a theatre.

In Farnham and Anne and David Cooper have formed the Farnham Theatre Association to try and prevent the demolition of the Redgrave Theatre, a campaign we have closely supported for almost a decade , against an intransigent Waverley District Council.

In Basingstoke, we campaigned against the loss of its Arts Council grant for the Haymarket Theatre. And in Basildon the Towngate Theatre and Mirren Studio

Have for the present been a reprieved from the threat of demolition. There were also threats of local cuts to the Sevenoaks Playhouse and the Harlequin Redhill. While Repertory at the Palace Westcliff is no more.

Fundraising has now become an ongoing necessity for us .We are a small voluntary body with no income other than donations to cover our annual costs. We are grateful to actor and director Phillip Anthony for his efforts on our behalf , to Branch Committees for circulating an appeal and to the generosity of Members. Finally, we must thank Equity and its staff for their longstanding hospitality and for fitting us in at Guild House for the last nine years or so.

U. Sector Skills Councils

i. Skillset

During 2006-07 Equity and Skillset have been strengthening and deepening its already excellent strategic relationship by moving into more practical areas of co-operation. During the year the Christine Payne, General Secretary, became a member of the Board of Directors of Skillset joining fellow Federation of Entertainment Unions General Secretary's from BECTU and the NUJ giving our unions a real say and influence over the work of the SSC. Skillset has been a constant champion of social partnership and the crucial role that unions play within the industry.

In 2006, Skillset published the results of the first ever survey of Equity members. Attracting a response from over 8,000 members, the survey covered areas such as the type and volume of productions worked on, earnings, working patterns, and qualifications and training issues. The survey was steered by a committee comprising representatives from industry, government and unions.

During the year Skillset also pioneered an innovative programme of skills development for theatre trained actors to move into film. The Actors Centre Film Lab brought together carefully chosen actors and directors, led by distinguished film practitioners, to explore particular areas of the craft in a high level exchange of skills and creative insights without the pressure to deliver a finished product. Sessions were filmed to enable trainees to benefit from both the Director's and DOPs inputs and perspectives. Highly successful and participative sessions included Master classes from Euan McGregor.

Skillset also provides bursary's for performers to support the costs of training which meet the priorities identified in Skillsets Film Skills Strategy.

Careers information, advice and guidance is crucial to both new entrants and seasoned professionals wishing to develop and grow a career in performance. Equity and Skillset jointly developed a pilot project in October 2005 recruiting and training 3 professional performers who are now providing information advice and guidance on behalf of Skillset's Careers Service. These individuals have also been trained as Union Learning Reps, trying to address the issue of ULRs operating in our largely freelance sector.

Skillset continues to successfully deliver the service to performers, with 238 people supported since the start of the pilot in October 2005 and 16 receiving a second, follow-up appointment with an advisor. 67% of all supported were women, 18% came from BME communities, and 11% stated to be disabled. 41% are aged 36 and over.

Skillset and Equity also ran a workshop for 60+ professional careers advisors on performing in the audio visual sector with input from the Actors' Centre and the National Council for Drama Training. Industry involvement included casting directors, agents, producers and performers attending a 'speed networking' session for careers advisors.

(ii) Cultural and Creative Skills

Since the launch in July 2005 the SSC has:

- Engaged with over 2000 creative and cultural organisations across the UK to assess their skills and training needs.

- Produced the first-ever comprehensive economic assessment of the size, shape and value of the creative and cultural industries.
- Developed and secured £0.5 million funding for the Creative Apprenticeship, with up to 3000 places available from 2008.
- Secured the go-ahead for a £10 million National Skills Academy, one of only 8 successful applications and the first for the creative and cultural sector.
- Become full partners in the £12 million Cultural Leadership programme and secured funding for the Creative Knowledge Lab careers web portal.
- Raised £4 to invest in strategic priorities for every £1 of core funding received from Government.
- Worked with the IPA in Advertising to develop “Diagonal Thinking” – an online tool to help identify promising recruits.
- Launched the 'Design a new design industry: Design Skills Consultation' campaign and engaged the industry in developing skills for its future.
- Delivered the first careers podcasts on jobs in the Music industry.
- Secured prototype Creative Apprenticeship places in Cultural Heritage at Liverpool, Manchester and London. *Creative Apprenticeship prototypes also secured with Royal Opera House and Lyric Hammersmith
- Worked with employers to develop the first National Occupational Standards in technical theatre for the Performing Arts.
- Supported Young Apprenticeships in England, helping 500 young people in 15 areas get vital experience working in this sector.
- Ensured that the new Creative & Media Diploma for England has modules on copyright and the protection of intellectual property.
- Secured support and funding from Northern Ireland, Scotland and Wales for the Creative Apprenticeship.
- Delivered employer- led training for Scotland's careers advisers in routes to careers in the Creative and Cultural industries.
- Launched the first music business management course for working music industry professionals in Wales.
- Begun a comprehensive review of management and leadership development in Cultural Heritage in Wales.
- Established strong partnerships with all the key organisations across the sector to help ensure the UK remains synonymous with creative talent.
- Met fully the terms of its Licence agreement with Government.
- Campaigned on the issue of diversity and opportunities based on “what you know, not who”.
- Generated positive press and media coverage for its work.

The General Secretary, Christine Payne, has continued to represent the Federation of Entertainment Unions on the Board and is Chair of the Theatre Industry Panel.

v. The Theatres' Trust

2005-06 was the year in which West End theatres received welcome capital investment from owners Sir Cameron Macintosh and Lord Lloyd Webber, but no imminent sign of financial support from the public sector in response to *Act Now!*, our 2003 report on the condition of West End theatres. Meanwhile negotiations on the Comprehensive Spending Review continued within Government. Sadly all the signs indicate little prospect of a positive outcome for the DCMS, and unless an outstanding case is made, theatres may expect to receive far less from Lottery distributors and the Arts Councils from 2009 onwards.

The year also saw consultation on the review of planning and heritage public sector responsibilities in England. English Heritage looked at a new system of heritage protection designation to create a Register of Historic Sites and Buildings of England and simplification of listing grades. In tandem, the renamed Department for Communities and Local Government consulted on the potential unification of planning consents and pushed ahead with introducing e-

planning across local planning authorities. The results of both consultations are likely to mean a single application for planning and listed building consent and far greater access to planning information online.

Nationally, both the Scottish and Welsh Arts Councils were affected by reviews that reinforced the arts policy links to the Scottish Parliament and Welsh Assembly respectively. Northern Ireland is also in the process of a root and branch review of its public administration, with implications for both culture and planning delivery.

Arts Council England responded to its 2005 peer review by announcing a streamlining of the national office and greater emphasis on regionalisation, a move mirrored within English Heritage and the Commission for Architecture and the Built Environment - public bodies with whom the Trust engages in its work to protect theatre buildings and theatre use.

In March 2006, the Trust said farewell to its former Director, Peter Longman and welcomed Mhora Samuel into the role. Mhora has a background in theatre and dance, in capital projects, regeneration, and creative industries enterprise development.

w. Trades Union Congress

The TUC Congress was held in Brighton from Monday 11 September to Thursday 14 September. The unions' delegation comprised Bryn Evans, Natasha Gerson, Harry Landis, Sally Treble and Christine Payne. Equity had two motions on the agenda, neither of which was composited, they were as follows:-

New technology and payments to performers

The motion was moved by Natasha Gerson and seconded by the Musicians Union.

Congress recognises that new technology is revolutionising how many people consume music, films, radio and television programmes.

These exciting developments mean that high quality sound and images can be accessed anytime, anywhere, on a range of devices. Even traditional TV viewing is changing, with the Government confirming the switch to digital between 2008 and 2012.

Congress supports the right of performers and other rights holders to share in the success of their work, by receiving ongoing payments for the use of their work.

Trade unions must continue to have a central role in this process by reaching collective agreements with broadcasters and producers achieving rights under contract.

However, Congress also calls upon Government to create a framework that provides more support to the creators who are essential to the UK's creative industries.

As a result Congress calls upon the Government to take measures to improve the current legal framework:

- i) introduce a levy on recordable media and associated devices, coupled with a broader exemption for fair use by consumers;*
- ii) confirm support for an international audiovisual treaty on performers' rights through the World Intellectual Property Organisation (WIPO);*
- iii) extend the current term of copyright protection on sound recordings and performers rights; and*
- iv) implement the manifesto commitment to work with industry to address the threat of piracy.*

Congress calls upon the Government to implement these policies both through its review of the UK intellectual property framework and in its discussions with the European Commission regarding its review of EU copyright legislation.

Public Funding for Theatre

The motion was moved by Harry Landis and seconded by the Musicians Union.

Congress supports public funding for the arts and theatre in the UK. Theatre in this country is hugely popular and the envy of the world - based on a strong tradition of public subsidy enriching the nation's cultural health. Public support for theatre makes sense artistically due to its intrinsic value and the need to provide a range and quality of new work; it makes sense socially by providing a means to explore cultural identities and an educational instrument; and it makes sense economically, as theatre has an economic impact of £2.6bn a year from an annual UK subsidy of £120m.

Congress recognises that the Government has a positive record of supporting theatre since 1997. This included an additional £25m in funding for producing theatres in England in 2002.

These relatively small sums helped to revitalise theatre over this period. However, Congress shared the widespread disappointment at the real terms cuts in arts funding announced in 2004.

Any reduction in funding will only lead to less activity and diminish the positive work achieved by earlier investment. The structure of the theatre industry means new technology offers no identifiable scope for efficiencies and the sector is already characterised by very low wages.

Congress calls upon the Government to identify an above-inflation settlement for theatre when it announces funding allocations in the next Comprehensive Spending Review in 2007.

Congress also believes that UK theatre requires a more consistent approach to long-term funding, so the benefits of the previous uplifts are not lost.

Prior to the motion being moved a letter from Christine Payne along with copies of our postcard for union members was hand delivered to each union delegation. Copies of the postcard were also placed in the coffee bars and communal areas of Congress. In his speech Harry urged all unions and delegates to get behind our campaign and send the postcard to their MPs. Several delegates later asked for extra copies of the postcard.

The postcard and Equity Magazine were also available to delegates attending the reception of the Federation of Entertainment Unions which took place on Wednesday 13 September. This is a very popular event.

Status of the artist

Bryn Evans seconded a motion from the Musicians Union on the Status of the Artist as follows:-

Numerous government ministers have cited the UK creative industries as a means to combat the threat that our traditional manufacturing industries face from the new economic giants of China and India. Congress agrees that support and encouragement for the 'creative economy' will be beneficial and provide us with effective means by which we can compete on a global scale in the 21st century.

However, Congress is concerned that the support for the creative industries will ignore the status of the actual creators who provide the essential raw material for these industries. Congress, therefore, calls upon the UK Government to examine the UNESCO Status of the Artist Treaty (1980) and the subsequent recommendations resulting from a review of the status of the artist in 1997. These international instruments address many aspects of this sector's status including tax and national insurance, pensions and, most importantly, they recognise these individuals' right to come together to form their own trade unions to negotiate and set minimum

*terms and conditions and to promulgate other basic rights that are essential to the well-being of all workers, no matter what employment relationship they have.
UNESCO has recognised the unique contribution that creative workers make to society; the UK Government should embrace its work and ensure a secure future for these workers if they want to encourage and expand our country's creative capacity.*

Prior to Congress we had arranged with the Musicians Union to second their motion on Health and Safety which was timetabled to be taken on Thursday morning which we hoped Sally Treble would second. However the GMB put down an amendment which was accepted by the MU and therefore the GMB were down to second the motion. In these circumstances, and particularly given that the motion was timetabled for the last day of Congress, and in the light of the lengthy agenda, we felt that it was unlikely that the Chair would take a speaker from Equity (or indeed any other union) in support of the motion. This was indeed the case and in the event a number of motions that were not reached were taken on Thursday morning and the entire agenda thereby completed.

Prior to Congress we had also arranged with BECTU that Christine Payne would second their motion on Employment Status. When we arrived at Congress we discovered that this motion had been composited with another motion, and also an amendment, and even though this motion was timetabled to be taken on Tuesday morning we again felt that it was unlikely that the Chair would take additional speakers in support. However, the Chair did take several speakers in support of motions on the first day of Congress and therefore on Tuesday morning we wrote to the Chair asking if Equity could speak in support of the composite motion. In the event the Chair did not take any speakers in support of the composite motion and indeed made an announcement that because of demands on time it was not her intention to take any additional speakers.

Speakers to Congress included the Prime Minister, Tony Blair; Margaret Beckett, MP, Foreign Secretary; David Millband MP, Environment Secretary; Dr Abdule Bari (Muslim Council of Britain); Gemma Tumelty (NUS President) and Thabitha Khumalo (3rd Vice President, Zimbabwe Congress of Trade Unions).

On Tuesday the General Secretary and President attended the General Council dinner at which the guest speaker was the Chancellor of the Exchequer, Gordon Brown MP. The dinner was also attended by a number of Ministers including John Prescott, Hilary Benn, Harriet Harman, Hazel Blears, Alan Johnson and Margaret Beckett.

The delegation attended a number of fringe meetings on issues covering the Union Modernisation Fund, training, equal opportunities, organising vulnerable workers and the Trade Union Freedom Bill. We also attended a number of evening receptions including those organised by the Mayor of London, Unison, Amicus, the teachers unions, TU Ink (Equity's printers) and the General Federation of Trade Unions.

We supported the nomination of two candidates to the General Council – Jeremy Dear, General Secretary of the National Union of Journalists and Judy McKnight, General Secretary of the National Association of Probation Officers both of whom are very supportive of Equity and were elected to the General Council.

8. THE COUNCIL

The 2004/2006 Equity Council met seven times between 1 January and 4 July 2006.

The 2006/2008 Equity Council met five times between 24 July and 31 December 2006.

9. APPEALS COMMITTEE

A. The Committee

The following members were elected in July 2006 to serve as members of the Appeals Committee for two years:

Joshua Le Touzel
Doreen Mantle
Sheila Mitchell
Tony Robinson
Johnny Worthy

B. Hearings

(i) Petition for a Special General Meeting

The committee met in September 2006 to hear an appeal against a petition for a special general meeting submitted in the name of Yvonne Joseph and more than 40 members in benefit. This was in connection with changes to the accounting system.

The Appeals Committee decided that a Special General Meeting was not in the best interests of the Association and therefore declined the petition.

The decision and recommendations of the Appeals Committee are set out below:

Conclusions of the appeals committee hearing held on 15 November to hear a petition for a special general meeting submitted by Yvonne Joseph and more than 40 members in benefit.

Having listened carefully to the arguments presented by both sides, it is our belief that Council failed to realise how significant their imposition of a new accounting system would be to some active members. Council's representatives argued that their proposals were simply a device to provide clarity and order to our accounts. But the Collective Fund has a long history as a separate body of money specifically providing collective benefits for our members, and the understandable fear was expressed that to subsume the collective fund into the overall accounts would dissipate and undermine its status. Had Council taken time to consult and explain the proposed changes more widely either via branches and committees or at the ARC we believe this confrontation might well have been avoided. We were not convinced that time was of the essence in implementing these changes, nor did we think the proposals unreasonable, so to push them through without wider discussion seemed to us both unwise and unnecessary.

Nevertheless we recognise that Council in general, and the Hon. Treasurer in particular, are the stewards of our finances and once elected they have the right and duty to make what changes they wish to our financial accounts provided they believe such changes to be in best interests of the membership, and we accept that a dangerous precedent would be created if they were inhibited from performing that duty. Consequently we cannot approve the request for a Special General Meeting. Indeed given the cost this would involve, an SGM would seem an unnecessarily cumbersome and expensive method of achieving the petitioners ends, particularly as an ARC would follow shortly afterwards at which Council could return to the old method of accounting if the members so wished. (We were not convinced that such a return would be arduous or expensive to accomplish.)

We would though make three recommendations in order to try to resolve this dispute.

1. That the Equity Review in which the accounts are published should include a lay guide to those accounts, an explanation as to why changes have occurred both to the system and the presentation, and a demonstration of the differences between the two methods of presentation.

2. That Council requests that the Standing Orders Committee gives adequate space at the next ARC for a full discussion of the new accounts, and allows motions to be debated on the subject if tabled.
3. That Council gives consideration to what consultation processes might be appropriate when future significant changes to the running of Equity are proposed.

Finally we would like to point out that both sides conducted themselves in a professional and courteous manner throughout, and that our conclusions were unanimous.

TONY ROBINSON
Chair
(on behalf of the Appeals Committee)

27 November 2006 .

(ii) Complaint Under Rule 34

The Appeals Committee met again in December to consider a complaint under Rule 34 – Complaints made by Members of a breach of Rule.

The hearing of this complaint was postponed until 2007 due to the unavailability of Dave Eager the Petitioner.

A report of this hearing will appear in the 2007 annual report.

10. NATIONAL, AREA AND OTHER COMMITTEES

A. National Committees

(i) Northern Ireland

a. Theatre

Theatre continues to be under funded and we will continue to lobby on its behalf. The two measures mentioned earlier are part of that process. The Arts Council sought submissions for a new Drama Strategy and the Committee responded to that process. However its new five year plan is being developed by consultants and we are meeting with them in February. Our emphasis will be on the work of our members and addressing the serious underfunding in comparison to what happens elsewhere in these Islands particularly in England.

There are some successes not least the established in house production of the Waterfront Panto and use of the Equity contract on the Armagh Panto. The Committee and its members on an individual basis have contributed to the consultancy that took place at the Lyric Theatre and the theatre is producing despite the financial climate that surrounds it. The capital plan for a new theatre is also continuing apace and a new Chief Executive has been appointed. The committee were also concerned about censorship and took the decision to write a letter of support to the playwright Gary Mitchell. The union was also represented at the auditions for the joint venture between Andrew Lloyd Webber's company and the BBC regarding the search for the individual to play Maria. Whilst not supporting in any way the idea behind the programme the union ensured that there was no exploitation and that the finalists were all engaged on Equity contracts. Paula McFetridge has moved on to become the Artistic Director of Kabosh and the company is using the ITC Agreement. Prime Cut continues to produce apace as does Big Telly and Replay. Tinderbox has not been producing much of late but they like other companies need to be funded to another level and we have lobbied on their behalf. The Union also raised its concerns over the future of The Belfast Festival which helped provide work for members. The demise of Red Lead Arts came as a blow for the theatre community and the workers concerned. Despite producing innovative work on union contracts the decision to close down was a bad decision taken by the Board without any wider discussion or calls for assistance. There are however a number of younger companies bubbling under and the signs are good if funding is available. Dan Gordon from the Committee is taking a positive interest in these developments and reports back regularly.

b. TV, films and radio

The mainstay of television work was focussed around the continuing independent production of Give my Head Peace broadcast on the BBC in Northern Ireland and a network children's drama Bells Boys produced by Endemol for ITV's children's slot CITV. However the important point is that they were independent and not produced by any of Northern Ireland's broadcasters. We believe that the broadcasters have a responsibility to invest in the community and create the type of returning drama that is a feature of everywhere else in these Islands. That is why we spearheaded the Shifting Brilliances initiative backed by Peter Hain. The Northern Ireland Film and Television Commission joined with us and from that conference the BBC announced it was commissioning Fairy Tales, a new six part series to be produced here in Northern Ireland by the BBC with Northern Ireland talent. However it's only a small step and we will continue to lobby on behalf of the members to ensure it becomes the norm rather than the one off.

Ulster Television did not escape the criticism as it still turns a deaf ear to calls for it to do something and politically they are under the microscope. The NIFTC is becoming more proactive in developing television drama and more investment is going into local one off's and shorts. However our concern is still on the contractual nature of the engagements and we reserve the right to take them to task when we see one sided lawyer contracts being introduced for artists. This was still the case with the second Irish Language production of Adharca Fada (Vets). However we are engaging in a more meaningful way with the Irish Language Broadcast Fund at the NIFTC to produce a standard agreement for Irish Language production. This should put a stop to the type of contract used by companies such as Magma Films (Ulysses).

(ii) **Scotland**

As 2006 came to end, attention began to focus on the 3rd Scottish election due to take place in May 2007. There is a strong feeling that Scotland had not reaped the expected positive dividend from devolution. The positives included the creation of a National Theatre for Scotland and the Youth Music initiative. The negatives were funding levels for Scottish Repertory Theatres running at approximately half that of their English equivalents and the disgraceful debacle that saw Scottish Opera playing poker with members livelihoods as part of their ultimately unsuccessful battle to try to secure yet more funds from the Scottish Executive.

After his 2003 St Andrews day speech, in the dog days of this, the second Scottish Parliament, Jack McConnell's Labour party eventually published their long awaited Culture Bill. It is hard to describe the bill as anything other than slight. A charitable interpretation might be to describe it as structural reform giving the impression of progress. One aspect of the bill that has caused immediate alarm in many quarters is the proposed ability of the Scottish Ministers to 'give direction' to the proposed new funding body, Creative Scotland. This would appear to be the final nail in the coffin of the 'arm's length principle' in Scotland.

Equity was instrumental in producing a manifesto for the 2007 election with the Scottish Federation of Entertainment Unions and is in the process of producing an 'aide memoire' for members for the election.

a. Theatre

2006 was the year the National Theatre of Scotland exploded on to the scene in Scotland. Nobody was sure what to expect. To launch the NTS, the company mounted several productions and events across Scotland simultaneously. It has to be said that, although the company's ambition was applauded, not all of the productions that came under the banner of 'Home' were critically applauded. However, anxiety about the general reaction to NTS soon faded as the company got into its stride. Its production of *Wolves in the Wall* won the Equity sponsored Award for best show for Children and Young People at the TMA awards. Productions of Chris Hannan's *Elizabeth Gordon Quinn*, a co-production with Grid Iron of *Roam* at Edinburgh Airport together with touring productions of *Oedipus the King*, *Gobbo*, *Mancub*, *Julie* and many others.

b. NTS

NTS/Equity Agreement rates are to be reviewed annually, minimum rates of pay from 01/01/06 are as follows:-

<i>Minimum Performers Salary</i>	
Mainscale/ensemble	£500.00
NTS Studio/Apprentice Company	£350.00
<i>Stage Management Minimum Salaries</i>	
Stage Manager	£500.00
DSM	£450.00
ASM	£400.00
<i>Subsistence Allowance</i>	
Applicable at base theatre	£130.00
<i>Touring Allowance</i>	
If making own arrangements	£215.00
<i>Other Payments</i>	
Daily touring allowance breakfast provided	£15.00
Breakfast not provided	£20.00

Elsewhere, the Scottish Committee expressed their concern about developments at the Byre and Pitlochry. Both organisations were faced with a cut in grant, although historical deficits were being addressed. At the time of writing this report it looked like the Byre would cease to be a repertory theatre and would in effect become a receiving house.

b. Variety

The Scottish Variety Branch continues to meet regularly but attendance at branch meetings has not been good with meetings being inquorate. However the branch's finances are healthy. Future branch meetings will be publicized in the Journal.

Branch officials:

Chair: Scott Allen
Vice-chair: Eva Lorraine
Secretary: Linda Rifkind
Asst Sec: Wanda Mary Blair
Treasurer: Elsie Kelly Adams
PRO: Jacqui Lochhead

c. TV, radio and film

The mainstay of television production in Scotland continues to be River City produced by the BBC. The production this year was halted by building work at the location site and the cast were given a hectic schedule in order to finish by October. This did allow for some cast members to work in theatre at Christmas. Joyce Falconer the Equity Deputy is now on a guest artist contract. The Office would wish to thank Joyce for all the work that she did on the members behalf. Scottish Television continues to produce Taggart but we are concerned at the recent moves by SMG to enter into talks with Ulster Television. UTV the Northern Ireland based company is a shareholder led organization with a poor track record in drama production. We have written to SMG and put forward an emergency motion to the STUC to ensure that drama production is protected and an integral part of the future. Television production is also changing apace and both the employers and Equity have been in discussion regarding a pan industry agreement for all television production. However it will come as no surprise to you to know that the employers want to ditch some of the payments to artists that we all take for granted. Equity will fight to maintain your rights and we will be seeking your help to achieve this. New Technology agreements are being promulgated at an alarming rate and we now have agreements for podcasts, downloads to mobiles and video on demand but to name a few. The Office is also involved in producing a pan Gaelic Agreement to cover Gaelic language production in both Northern Ireland and Scotland. In radio EMAP continues to eat up local radio stations and it comes with its own problems. The Officials have been representing presenters in disputes over tenure and terms and conditions and have been successful.

d. Claims & Recoveries

The staff has successfully pursued a number of claims throughout the year on behalf of members. Total monies recovered through the Scottish Office in 2006 amounted to £32,172.

e. Members of the committee

Elsie K Adams		Michael Mackenzie
Andrew Bryden		Kate McCall
Colin Brown		Sheena Penson
John Carnegie		William Riddoch
Natasha Gerson	Chair	Linda Rifkind
Isabella Jarrett		John A Sampson
Graham MacGregor		Matthew Zajac
Clunie Mackenzie		

(iii) **Wales**

The Cardiff Office celebrated 25 years in April and the landmark was celebrated with a small event at the gate Arts Centre in Roath where previous members of the National Committee were invited, as was the General Secretary and Officers.

A special four page Newsletter was produced to complement the normal Newsletters sent out quarterly.

The Oriel website has grown pleasingly and updates to individual cv's have been completed as quickly as possible.

In total the staff recovered £5770.87 owing to members in settlement of 21 cases in Wales. A further £3900 was recovered via solicitors instructed by the union. As ever the majority of these were variety artists cancelled at short notice.

The Annual Meeting in February was attended by 20 members, the new General Secretary Christine Payne, and Vice President Graham Hamilton. There was an interesting debate on the censorship issue and the motion adopted by the meeting promoted the need for job seekers in the entertainment profession to get the same consideration as those in other industries. Another motion from the floor asked that the Equity website be kept as up to date as possible.

a. Performing arts

Despite standstill funding from the National Assembly, arts groups in Wales got an inflation proof award from the Arts Council. This resulted in little significant growth in the sector.

The one impetus came in May when the Minister announced at the Arts Council Annual Conference that he was to make available an additional half a million pounds to English Language Theatre. He charged the Arts Council to bring back recommendations within six months. These were presented to the Culture Committee in October and consisted of pockets of additional money for existing clients and a major initiative involving the creation of a federal National Theatre along the lines of the new successful model in Scotland. The money found by the Minister can only start that process off; ACW have indicated that there will be a commitment of £2million needed to fund the company adequately.

In February arts policy was all over the National press and media as a result of the row in the Assembly over the direct funding of the "big six" National clients. The Minister was forced to put this on hold and form a Review Panel under the direction of Elan Closs Stephens. Equity submitted a full response and the final report issued in late November supported our view that there should not be direct funding, that the Arts Council should retain its status. Further recommendations included the creation of a Strategy Committee to aid joined-up thinking, a meaningful partnership with the Local Authorities and the nomination of "Beacon companies" who would be worthy of additional support from a new "Merit Pot" of £2.5million. The Minister is now in discussion about the finer points of the Review, but in view of the impending election it is unlikely much will be instigated before May.

Discussions have been continuing about the merger of the Sherman Theatre Co and Scrypt Cymru and that will now happen in April 2007. Chris Ricketts has been appointed to run the new (unnamed) company. This has resulted in the redundancy of the Artistic Directors of the two merged companies and Equity has been involved directly in that process.

Further unsuccessful attempts were made to try and secure Equity contracts for the casts of the Wales Theatre Company's three autumn shows.

There has been a full review of the terms and conditions of both the Chorus and the Stage management at the Welsh National Opera as they have now been at the WMC for two years. These discussions were protracted and have yet to be concluded. From next season the WNO will be operating a new touring model with only two major tours and that has raised a number of separate issues.

The TYP Companies organised a profile raising Conference at Theatr Clwyd in December under the title of "Legacy". The successful event was hosted by Sian Lloyd and included a keynote speech from Education Minister, Jane Davidson.

b. Television and film

BBC: The Doctor Who phenomenon has exploded with two new spin off series – Torchwood and Sarah Jayne's Adventures – augmenting the central one. A new permanent production base was opened at Upper Boat in August. Local members have benefited more as time has

gone on. Contrary to previous information a further series of *Belonging* is planned for 2007. The regular Radio Cymru series *Rhydeglwys* was axed in the autumn with the BBC giving Equity assurances that the production team would not be disbanded and would be seconded to work on other drama projects.

ITV Wales: There has been little production of note with the exception of some late night adult comedy. Roger Lewis, the Managing Director, left mid year to run the WRU, leaving Ellis Owen to be promoted to cover his job.

S4C: Equity met with Iona Jones in March and expressed reservations that they were not part of the pan industry discussions that were taking place. There was also concern expressed at the hiatus in TAC following their decision not to replace their Chief Executive. Around that time it was also discovered that S4C were streaming drama output on broadband and assurances were sought and given that payments would be made. Unfortunately it has taken along time to resolve the matter.

TAC: The Chief Executive left in February and was not replaced which effectively meant that there would be no progress in amending the Equity/TAC Agreement to meet S4C's new terms of trade. All the unions were advised mid year that TAC was talking to PACT about a possible merger. This was finally agreed by both parties in December. The implications for industrial relations are unknown. An RPI increase to cover two years was obtained in January 2006 and the same has been claimed for 2007.

c. Variety

The South Wales Branch has continued to serve the members well. There have been regular discussions on all the main topics of contemporary relevance, including the effects of the licensing legislation, no pick ups and child protection issues.

Arising from the last point it was decided to submit a motion to the ARC to ask Equity to codify information relevant to all members in the form of an advice guide on Child Protection. This was overwhelmingly carried and is in preparation.

Hot on the heels of the success of the show which celebrated the 75th anniversary of Equity, the Branch organised an entertainment (Children's Playtime) at Aberafon Shopping Centre in November to mark the 100 years of the VAF.

At the instigation of the VAC, the Branch also made awards to both a venue and a member who have given long and faithful service to Variety in South Wales. The venue award was given to the management at the Aberafon Centre and the solo award was given to George Strang, or as he is properly known, Strang the Strong.

The Branch Officials for 2006 were:

Chair:	Haze
Secretary:	Shelli Dawn
Treasurer:	Cei Phillips

d. Outside bodies

The National Assembly: The decision to bring six National Companies "in house" and effectively neuter the Arts Council was put in abeyance in February after the opposition parties united over the issue and defeated the Labour Government. This led to a full Review chaired by Elan Closs Stephens to which Equity made a full submission. The outcome of the Review in November is referred to above.

Equity has also attended sessions of the all Party Group on the Creative Industries. Equity submitted policy ideas for the next term in bullet point form in the autumn. There will be more lobbying in the New Year.

The Arts Council: Representations were made to ACW to tighten up the rules governing project applications in order to ensure union contracts were used. This has not so far proved successful but will continue to be pursued. Otherwise Equity is present at the twice yearly meetings between senior officials and the main umbrella groups.

Wales Association for Performing Arts: The National Organiser Chris Ryde remains the Chair. The organisation has had major debates about training and the National Theatre issue and is gearing up for the May election by holding fringe meetings at Party Conferences.

Wales TUC: Equity proposed a motion at the Annual Conference committing the TUC to support the arms length principle in arts funding and asking that a submission be made to the Stephens Review which was subsequently done.

Training: The joint Equity/BECTU bid to Union Learning Fund in Wales was not successful but in August the opportunity arose to plan a CPD course in partnership with the Welsh College and C&CSkills (the Sector skills Council) and that has now come to fruition and will begin in January 2007.

e. National committee

Despite being under strength the Committee has continued to meet regularly and with purpose.

The motion to the ARC centred on the need to find a solution to the impasse over TV Commercials and in particular to reach an agreement which reflected the actual experience of members living away from London. The ARC did not support the motion. The representatives felt that the debate, and in particular the right of reply, was not properly handled and sent two subsequent motions to Council to draw attention to this.

The Committee also discussed censorship issues and were delighted to see that a Conference dealing with these issues would be held in November. There was also detailed discussion on the Stephens Review; and a motion drawing attention to the use of non members by the Police and Fire Service in support videos was passed to Council.

The Chair and Vice-chair attended the joint meeting of all the three National Committees held in Belfast in October and found the exchange of information there very rewarding.

Members of the Committee:

Terry Victor	Chair	Gareth Lewis
Huw Davies	Vice-chair	Christiana
Michael Cunningham	Councillor	Michael Kelligan
Julia Carson Sims		John Cording
Simon Curtis		Gerri Smith.
Wynford Ellis Owen		

B. Area Committees

i. London

The Committee met four times during 2006 to discuss matters pertaining to London. There was an AGM at the Victory Services Club in March where a considerable number of issues were subject to a lively debate. A motion was sent to the ARC in relation to how motions to Council are dealt with and 4 motions were sent to Council relating to a number of issues.

The Committee sent a motion to the ARC on the forthcoming analogue switch-off.

Members of the Committee 2005 to 2007:

Michael Egan	Chair	Barbara Hyslop
Alan Thompson	Vice-chair	Teri Scoble
Trevor Allman		Hilary Sesta
Bruce Bennett		Mike Shannon
Michael Earl		Jennifer Stanton
Tony de la Fou		Peter Barnes

ii. Midlands

The Midlands Region proved to be another busy year for members needing assistance in recovering fees, representing members facing redundancy, and dealing with claims requiring legal proceedings. This year a Variety agency, Hemmings Leisure has proved to require extensive legal proceedings to be taken for members and at the time of going to press 6 claims remain to be settled against this agency. The Cinema film Lady Godiva was shot on location in Coventry in the spring and employed a large number of members in supporting and walk-on roles however failed to pay the two Agencies who arranged the supply of the

artists for their services. Equity applied considerable pressure to the producers that resulted in over £30,000 being paid to those members towards the end of the year. Chapter House Theatre Company a small scale touring company not using approved contracts cancelled a production in the summer causing the 12 members of the cast severe difficulties. Equity intervened and negotiated a settlement with solicitors acting for the company that resulted in over £5600 being recovered.

Regular visits are being made to the three accredited Drama Schools in the region as well as an increasing number of non-accredited full time drama courses at universities and colleges.

The Midlands Councillor, Sally Treble provided the link between the Region and the Equity Council, and as well as attending Area Committee meetings found time to visit individual branches to report on the work of the Council and hear the views of members first hand.

The Birmingham General Branch with a dedicated Committee has proved very successful in providing a focus for members in the Midlands with guest speakers from the world of Theatre and Television providing interesting meetings throughout the year. Tracey Briggs stood down as Secretary at the AGM in February and was thanked for her exceptional work for the branch. She was replaced by Susannah Hallcroft and a dedicated team who all share the work of running the branch to great effect. The branch has had to move meeting venue due to the closure of the Royal Navy Club and has found problems with two other venues tried so far. At the time of going to press they are due to hold their next meeting in the Old Joint Stock a new central Birmingham venue and it is hoped that this will prove to be a successful venue. The Branch successfully proposed a motion to the 2006 ARC calling for Regional Repertory Theatres to put accurate casting breakdowns on their web sites.

a. Midlands Area Committee

The Midlands Area Committee met regularly during the year and held meetings alternately in Birmingham and Nottingham with the Annual Open Meeting being held in March in Birmingham. A very good turnout of members at this meeting put forward a motion to the 2006 Annual Representative Conference to the effect that all specialist Councillors should automatically be seconded onto relevant working parties and negotiating teams in their specialist fields. This motion was not reached at the ARC but the Equity Council have supported it and are implementing this policy.

The Area Committee motion to the ARC sought an independent investigation into the expenditure into the refurbishment of Guild House our headquarters. After an extensive debate the motion was defeated

Members of the Committee:

Nigel Harris	Chair	Peter Tomlyn
Sally Treble	Councillor	Tina Mullinger
Terry Singleton	Vice-chair	Mandelea
Tracey Briggs		Jim Townsend

b. Theatre

The Theatre Funding Campaign commenced in the autumn and is still ongoing was well supported by the Midlands Region Repertory Companies who rely on grants through the Arts Council from Government for their ability to produce and distributed many thousands of the Equity post card campaign to their audiences. There are 8 Companies producing under the Equity/TMA Subsidised Repertory Agreement being Birmingham Repertory Theatre, Leicester Haymarket, Nottingham Playhouse, Oxford Stage Company, Coventry Belgrade, Derby Playhouse, Nottingham Roundabout, and Midlands Arts Centre.

The Leicester Haymarket Theatre has continued to produce in fits and starts and has appointed a new Chief Executive Ruth Eastwood. Their plans to move into the new theatre in 2007 have been delayed due to construction problems on site, but the project will be completed. This will now cause a gap to appear between the hand-back of the Haymarket and the take-over of the new building.

The Belgrade Theatre in Coventry has undergone an extensive refurbishment including the building of a new Studio theatre and was due to open in December 2006 with a pantomime. However this project has been delayed due to construction problems and is now

scheduled to open in the spring of 2007. This delay resulted in one member needing assistance in settling a cancelled contract.

Derby Playhouse closed in July 2006 due to the extensive redevelopment of the Eagle Shopping Centre in which it is based. This resulted in Equity dealing in the extensive consultation with the staff and management leading up to the redundancy of most of the staff including the Stage Management team. Equity successfully improved the offer for all Equity members above the legal statutory minimum. Derby has produced a pantomime this year and will recommence production in early 2007. The dispute over the termination of an actor's contract that was submitted to the TMA/Equity Disputes procedure was finally heard at the end of January 2006 and the adjudication ruled in favour of the artist resulting in a significant payment to the member concerned.

The Nottingham Playhouse continued to produce throughout the year including the highly regarded Roundabout TIE Company. A member needed legal assistance as a result of a malicious claim of assault while visiting a school. Equity fully supported the member concerned and the claim was dismissed by the Court.

The Royal & Derngate Theatre complex in Northampton remained closed for the first half of the year due to extensive refurbishment of the Royal Theatre and the re-construction of part of the Derngate. This reopened in the autumn and is back into full scale production.

Small scale theatre continues to provide an important part of the work opportunities for Midlands members. With New Perspectives, Middle Gound, Zip, Foresight, Catalist and Women In Theatre using the ITC Small Scale Agreement to employ members. At the time of going to press Equity is assisting a Theatre Director in settling a termination of her contract of employment and a settlement in principal has been agreed with her employer. Further complaints against Chapter House Theatre Company of Lincoln are being dealt with resulting in a complaint to the Low Pay Commission being made concerning another tour during the summer of 2006.

c. Film Television & Radio

The most important dispute requiring Equity's intervention during the year in this field was to the "Lady Godiva" Cinema Film where at the end of principal photography £31,500 was outstanding in actor's fees with the two main Agents involved with the booking being unable to recover the payment. In one case the Agency ceased trading, adding to the complication. By the end of July £14,000 was secured for one agent being half the sum due with a promise of the remainder by the end of August. However the remainder was finally recovered in early December and at the time of going to press it has been reported that all payments had been dispatched before Christmas. In the case of the other agency who had ceased trading payments were finally made direct to the artists by the production Company in early December.

BBC in Birmingham continue to produce the daytime drama "Doctors" and one-off plays, and radio plays and the long running "The Archers". A visit to discuss forthcoming production is planned for early 2007. The TV Series Dalziel & Pascoe produced a further series in the Midlands and provided an important opportunity for members especially as Supporting and Walk-on artists.

d. Variety

This year proved a busy year with an increasing number of claims for breach of contract being received with £28,802.76 being recovered for members. There were a further number of successful claims brought to County Court where no recovery was made due to either the defendant disappearing or the Bailiff being unable to find sufficient assets to enforce the judgement.

A successful visit was made to the East Coast based around Skegness and a number of new members were recruited and existing members met. However the summer season work available continues to decline with shorter seasons available for entertainers.

The three branches continue to thrive and provide regular meetings for members to attend and make contact with fellow artists. All three branches are growing steadily with increasing membership and are now developing their own web sites. The Birmingham Variety Branch saw the retirement of Len Edwards their long standing Branch Secretary this autumn to be replaced by Jim Townsend their long standing Chairman. Len will be missed

but Jim and the Officers and Committee members will provide the necessary continuity to take the branch forward in 2007.

Sheila Payne continues to build a successful branch for the Coventry & Leicester members as Secretary, with support from her Officers and Committee and provides invaluable support to the Midlands office as well as arranging social events for members that is proving very successful.

Peter Tomlyn who took over last year as Branch Secretary of the East Midlands Variety branch with the support of his officers and Committee provide the focus for members in the East of the region. They have successfully held open meetings in Lincoln and a very well attended AGM in Nottingham with Christine Payne the General Secretary as guest speaker.

(iii) Northern

Pauline Fearey stood down from the Committee due to work commitments and was replaced by fellow co-optee Anthony Blakesley.

The Committee met four times in 2006 in Sheffield, Leeds and Manchester and considered all matters referred to Area Committees for consultation. It sent a motion to Council asking them to look again at the financial viability of maintaining The Actors Centre North East until further funding could be accessed. Sadly, the Centre closed in July.

The Northern Area AGM was held at City Varieties Theatre in Leeds which was felt to be particularly appropriate in the year in which Equity celebrated the 100th anniversary of the VAF. The Committee sent a motion to the ARC (where it was carried) seeking a review of the powers of the Equity Officers and the Senior Management Team. The Northern Area AGM's motion to the ARC called for those who are members of both a General and a Variety Branch to be able to specify which branch should receive commission on their subscriptions when they pay by Direct Debit. This was overwhelmingly carried and has been implemented.

The Committee was represented at the 2006 ARC by Steve McAvoy, Roger The Artful and Jeremy Phillips.

Members of the Committee who served during 2006 were:

Yvonne Joseph (Chair & Councillor)	Deacon Esq
Jeremy Phillips (Vice -Chair)	Steve McAvoy
Anthony Blakesley (from September)	Eleanor Dearle
Fiona Martin	Joy Palmer
Sandra Blue	Dave Eager
	Roger the Artful
Brenda Marsh	Pauline Fearey (until September)

The Committee received comprehensive reports from its Councillor and two area organisers, with key issues summarised below:

a. North-East

Theatre. All six established building-based repertory theatres (West Yorkshire Playhouse (WYP), Sheffield Crucible, York Theatre Royal, Harrogate, Stephen Joseph Scarborough and Northern Stage) produced successfully during 2006, though Harrogate (which saw the departure of Artistic Director Hannah Chissick) experienced funding problems which will lead to a reduction in house productions in 2007. 2006 saw the reopening of Northern Stage's home at what used to be Newcastle Playhouse after extensive refurbishment. The theatre welcomed a new Artistic Director in Erica Whyman after Alan Lyddiard's departure in late 2005, and endured a painful redundancy process involving the six performing members of the Ensemble created by Lyddiard. For Sheffield 2006 marked Sam West's first full year as Artistic Director. All these theatres participated in the Equity Theatre Funding Campaign and visits to casts produced excellent feedback via the Survey of Performers and Stage Management working in Rep conducted in the Autumn and winter. Lawrence Batley Theatre Huddersfield left the TMA after only one production on contract and developments are awaited as a new Director (Victoria Firth) takes over in January 2007. Compass and Pilot also worked on The Subsidised Repertory contract and Live Theatre, Hull Truck, Interplay,

Pilot, Red Ladder, NTC and Cleveland Theatre Company produced on the ITC contract. Live is currently closed for refurbishment. Northern Broadsides continued its touring commitments. The Contemporary Dance world was represented by Phoenix Dance and Vincent Dance Theatre, while Northern Ballet Theatre maintained a ballet presence in the region. Opera was represented by Opera North, and the region has many touring theatres which have played host to opera, ballet and musical productions from outside the region.

There were 33 pantos in the North East region in 2006/07, some of which were on TMA Rep and Commercial terms or on ITC contracts. But the majority of the commercial shows were on non-Equity contracts. Most were visited and significant recruitment achieved. The only theatres to host traditional summer season shows were the Futurist and Spa Theatres in Scarborough and Whitby. Bridlington Spa was closed for refurbishment after the 2005/6 panto and is due to reopen for summer season in June 2007. The future of the Futurist remains in doubt however.

Film, TV & Radio: Equity has maintained contact with Screen Yorkshire based in Leeds and has assisted them in compiling a database of Yorkshire-based actors. Filming activity in the region remained significant.

Day-to day contact with Granada / YTV over issues such as walk-on casting and pay rates continued, and meetings were held with the Emmerdale cast particularly in respect of subsistence payments. Industrial action was averted only when ITV agreed to increase programme fees for existing cast by at least the same amount as they were subtracting with the end of subsistence payments for those with one year's service or longer. Also on Emmerdale Equity and the cast rejected an ITV proposal to cut actor credits for an experimental period and pursued the matter to a Disputes Hearing which was successful. Cast solidarity has been vital in achieving successful outcomes to these disputes as has the energetic involvement of Equity Deputy John Middleton. At the time of writing talks are taking place concerning Emmerdale Online and more 'Soap Special' spin-offs.

My Parents are Aliens sadly came to an end, but Heartbeat, The Royal, and Where the Heart Is continued to be filmed on the ITC Agreement together with new shows Housewife 49 and Bad Mothers' Handbook with location / studio visits being made to most productions.

Independent producers using the PACT agreement have continued to film in the region including Byker Grove for the BBC, Wire in the Blood, Rocket Man, The Chase, Diamond Geezer, Britz, Mansfield Park, and Strictly Confidential. Location visits took place on Byker Grove. Unfortunately, after 18 series 2006 represented the end for Byker Grove which had been produced for all those years by Zenith North.

The only significant direct BBC TV presence in the region was again provided by Last of the Summer Wine.

Contact with local radio is sporadic and usually linked to disputes.

Variety: The four variety branches in the region continue to be active, although Humberside and South Yorkshire Variety Branch still struggle to attract a quorum. However the former successfully broke with tradition to hold its AGM on the South Bank of the Humber at The Plowright Theatre Scunthorpe, where Tony Kenson stood down as Equity's longest serving Branch Secretary after 27 years' service. Christie Clifford was elected in his place. The main focus of organiser time all year round tends to be claims against clubs, pubs, agents, promoters etc. Over £16,500 was recovered on 41 cases, many involving court action. During the year, many former Haven Holiday Centres (now owned by Bourne and others) in the region were visited together with the Scarborough Grand Hotel (formerly Butlins) and a number of other large seaside hotels. Equity has continued to maintain contacts with The Yorkshire Street Arts Network. A number of circuses toured the region and Skinning the Cat Circus Theatre Company and Exponential maintained bases in Leeds. Flamingoland in North Yorkshire and Pleasure Island in Cleethorpes continued to be the largest theme parks in the area and major employers of variety performers and dancers. Recruitment in variety continued to be steady, partly due to the requirement of clubs in much of the region that performers must have public liability insurance. Regular contact was maintained with North East federations of concert secretaries, The Musicians' Union, and The Agents' Association.

General Branch: Leeds and District General Branch has continued to be active with a good turn out at its AGM in September. Pauline Fearey stepped down after three successful years as Secretary, with Carol Ann Reed elected as her successor.

Actors' Centre (North East): Despite an increased membership the simultaneous end of a number of funding streams led to the closure of TACNE in July 2006 after 12 very stimulating and busy years providing a valuable service to performers on Tyneside. It will be sorely missed as will its long-serving and highly-popular staff members Allan Blakey and Paul Devlin.

Students: Visits were arranged to drama and dance students at Bretton Hall (University of Leeds), Hull College, Sage Academy (Newcastle) and the Northern School of Contemporary Dance. A major presence was maintained at the National Student Drama Festival in Scarborough in April.

b. North West

Theatre: All eleven building-based repertory theatres (Manchester Royal Exchange, Library Theatre Manchester, Contact Manchester, Liverpool Everyman and Playhouse, Oldham Coliseum, Bolton Octagon, Stoke New Victoria, Keswick Theatre by the Lake, The Dukes Lancaster and Chester Gateway) produced with varying degrees of success and output in 2006.

Significant increases in the number of productions and work of the Liverpool Theatres Trust, encompassing both The Everyman and Playhouse, has taken place in the build up to Liverpool's year as the European Capital of Culture in 2008. This has acted as a catalyst for planned major capital investment planned for both theatres by 2009.

Smaller scale developments are planned at Theatre by the Lake and Lancaster Dukes, leading to an increase in size of both performing studio spaces.

Unfortunately, the Christmas production of *The Wizard of Oz* was the last professional production at The Chester Gateway Theatre before its permanent closure in 2007. The theatre is to be demolished as part of a wider commercial development and replaced with a new Arts Centre, focusing on its community and youth theatre work.

The annual review of the House Agreement for Stage Management at The Royal Exchange took place in March 2006 with a 2.6% increase applied to all rates from 5 April 2006. This builds on the significant gains achieved on the agreement in 2005, which averaged 15.2%. The departure of the Company Manager in October 2006 has led to a more regular review of the agreement in order to ensure that it continues to work in the interest of Equity members.

Regular and routine cast visits have continued to take place at all repertory theatres and all have engaged in the Sub Rep survey process ahead of the national negotiations in 2007. Other cast visits have focused on the union's Theatre Funding campaign, which had been warmly welcomed by members and theatre managements, with most theatres agreeing to participate in the lobbying activity through Theatre Friends Societies.

Discussions have also taken place to encourage theatres to provide online casting breakdowns on their websites, in line with Motion 18 at ARC 2006. 6 out of 11 are now providing on line casting breakdowns.

In the commercial sector a number of cast visits took place with a number of companies throughout the North West in 2006. Most were aimed at advancing the Commercial Theatre negotiations, firstly in terms of gauging member opinion through the Commercial Theatre Survey, secondly in terms of reporting the enhanced deal achieved because of their engagement. Other collective issues were addressed, including touring and subsistence payments on the Chitty Chitty Bang Bang "super tour".

In 2006 Pantomime was as successful as in previous seasons, with a few changes in the companies occupying the various venues. The same industrial issues were encountered namely non compliance with or use of the TMA contract in most companies even in companies where the same pay rates appear to have been offered to cast and stage management. Many were visited, which proved successful in terms of recruitment and also in terms of providing awareness of Equity's campaigns, organisation and services in theatres amongst members.

Wigan Pier. The work of the Wigan Pier Theatre Company continued despite the reduced numbers within the company and the broader redevelopment of the Wigan Pier site. The plan to wind up the building based work of the Company has been delayed until December 2007, the future for building based productions is still uncertain. Plans to build a new 500 seat performance space have been delayed pending decisions from Wigan Borough Council on funding. The outreach work of the Company continues to grow and provide an alternative focus for the company.

The M6 Theatre Company and The Action Transport Theatre Company still continue to work using the Equity/ITC Contract. Initial work has been carried out to hold a seminar aimed at small scale theatre companies and members working with them to look at how practice in the sector within the North West can be improved.

Film, TV & Radio: Television production within the North West continues to thrive and grow. Mersey Television, producers of Hollyoaks, Grange Hill and Hollyoaks In The City and a new sitcom produced for ITV "Bonkers", has gone through a re-branding exercise and is now to be known as Lime Pictures.

Regular cast visits have taken place on the production of Hollyoaks and membership levels have continued to grow. Regular meetings have also taken place between Equity and the management of Lime Pictures to discuss industrial issues, including disciplinary procedures, terms of release for personal appearance work and payments for mobile phone and internet broadcasts. These issues are ongoing. Broadly speaking members working at Lime Pictures are seeing continued improvements in their working conditions.

It has been a busy year for our members working on the other regular soap produced in the North West by Granada, Coronation Street. The summer gave rise to an intense round of negotiations regarding planned changes to the method of payment for members working on the drama. This came about over a disagreement between Equity and Granada over the interpretation of an EU ruling on Holiday Pay. Through Equity the cast protected their current terms of engagement at the same time as enabling Granada to fulfil their obligations under the EU ruling.

At the same time members' pay was also being threatened with regards to payments currently made for repeats. Again, through Equity the cast were able to protect or enhance their current terms and conditions.

The net result in this has been a sharp increase in membership levels on the production and significantly we saw the election of two Equity Deputies, who now sit on a bespoke forum with Equity Officials and Granada representatives to discuss industrial issues on an ongoing basis.

The independent sector continues to grow in the North West, and cast visits have taken place on productions including Waterloo Road, Life on Mars and Shameless.

Closer links with the BBC Manchester have been developed over the past year as a result of the BBC's decision to move more production to the North West.

Variety: All three variety branches have continued to prosper under the leadership and direction of their hard working officers. The Manchester branch continued their long-standing tradition of their annual fundraiser in Blackpool, which was well supported by members. Significantly 2006 was the branch's 50th year anniversary and this was celebrated with a spectacular evening of entertainment at Lammars in Manchester. The evening was well attended by members and guests and proved a fitting way to celebrate the work of the branch over the past 50 years. The Blackpool branch has benefited from increased participation from members at meetings and has been pleased with recruitment activity in the branch. In addition to this they have run local campaigns on issues such as Car Parking, lobbied to bring the new Super-Casinos to Blackpool and also engaged in wider re-generation issues for the town. In July 2006, members of the branch worked together with Louise Grainger, Michael Day and Jamie Briers on the annual summer recruitment drive the clubs and entertainment venues in Blackpool. As in previous years this worked well in terms of recruitment, but also in terms of raising the profile of Equity to members working the summer season in Blackpool. The Merseyside Branch continues to develop and has had a number of guest speakers at their monthly meeting. In November 2006 the branch

presented "An evening with Equity", by way of promoting Equity to local producers and as a way of encouraging members to engage with the branch.

2006 saw the launch of the National Theatre of Variety, The Blackpool Grand, with an evening of entertainment in February, "A Cavalcade of Variety". The event was well supported by branches from across the country. Since the launch meetings have continued to discuss potential funding opportunities and to look at new and innovative ways developing the Theatre as the National Theatre of Variety. Despite a difficult summer season for The Grand and Blackpool as a resort there is continued optimism for the project in 2007.

In January 2006, Equity was present at the Showcall Showcase II in Preston, primarily seen as an excellent opportunity to recruit new members who have just started working in the industry.

North West General Branch: The Branch continued to develop throughout 2006, with well attended meetings, also attended by a number of key guest speakers. August saw the branch have their summer social, which was well supported as in previous years. This year the branch wanted to focus the social as more of a networking event and invited casting directors, producers and agents along to meet informally with members. In early September, the branch achieved one of its long held commitments of providing workshops for members, with a Health and Safety workshop held at The Mechanics Institute Manchester.

Claims: 2006 saw a total of 78 claims commenced. With a number of these still outstanding, but the casework has recovered a total payment to members of £27613.57.

Student Visits: A number of student visits have taken place across the North West throughout 2006, raising awareness and recruitment to Equity's student membership scheme and also where appropriate informing graduates of the benefits of full Equity membership. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example on Tax, National Insurance and Benefits.

Northern Actors' Centre Manchester: The Actors' Centre continues to offer a wide range of support and courses to members.

Working in Partnerships with the Union Learning Fund and Skillset: Equity has appointed a careers and Learning Adviser in the North West. The adviser has been appointed on a freelance basis and will work 1-2 days per month delivering information on careers and learning opportunities for Equity members. The service has been very popular with members and activity and advice sessions have seen a steady increase over the year.

(iv) **South East**

The Committee: The Committee elected in 2005 will continue in office until July 2007, when a new Committee will be elected. There are currently 9 members for the 12 places on the committee and there are 10 Observers from a number of the Branches in the area. All Members and regular attendees are listed below. The Committee met six times during 2006.

The Annual Meeting: The Committee arranged the 2006 Annual Meeting of Members in the Southeast ("the A.G.M.") at the Cambridge Arts Theatre on the afternoon of March 2nd. The meeting was attended by Jean Rogers, Vice President, who elected to speak about 'The Future Of Television Agreements' and Christine Payne, General Secretary, who presented the Annual Review and answered questions. SE Area Councillor Michael Branwell reported on the work of the Council in the last year and offered to visit any local Branches within the South East.

Equity Business: The Committee was represented at the Annual Representative Conference in London by Mavis Wesley. The Committee continued to receive reports about theatres and other matters from across the area, from our delegates at local Trades Councils, and from Council and other Equity bodies.

Theatre & Live Matters: The Watermill Theatre in Bagnor has so far managed to raise over £2,000,000 of the £3,000,000 required to complete the purchase and refurbishment required to secure it's future. The Haymarket Theatre in Basingstoke is now closed and there is not yet any information about its reopening in September 2007.

F.T.V.R. Matters: There are no longer any production companies based in the area (outside London).

Members of the Committee are:

Nicholas K. Brand
Henrietta Branwell (Minutes),
Michael Branwell (also elected Councillor for SE Area),
Tony Dennes,
Peachy Mead (Chairman),
Robert Mill (Vice-Chair),
Professor Philips (Philip Dann)
Mavis Wesley
Reg Moores
Caryl Griffith (co-opted),

(v) **South West**

The Committee met five times in 2006. The Cardiff Office which is the administrative and organising base for the South West celebrated 25 years in existence in April and there was a special Newsletter issued with the March Journal.

The Annual Meeting was held in Exeter in March and attended by 20 members in addition to the General Secretary and the Treasurer. The motion passed through the Annual Representative Conference focussed on the need of the union to build useful bridges with youth theatre groups and others who might be planning to enter the profession by sponsoring some sort of award scheme for "outstanding contribution". The motion was not reached at the ARC and remitted to Council who have referred it in turn to the Working Group on Young People.

The SW Committee also discussed the need to engage with new entrants to the profession and the number and wide variety of courses at FE and HE level were remarked on. The Regional Organiser does not have time to service the FE sector so it is the intention in the New Year to have a seminar at which Committee members will be briefed in order that they can talk to students locally.

The SW Committee motion to the ARC proposed the setting up of a forum in the members only section of the Equity website in order to encourage more dialogue. This was reached and passed on the agenda and costings for implementation are being obtained.

The motion the previous year which concerned the need to encourage more commercial managers to use the standard Equity/TMA contract was the subject of a further motion in January as the Committee were concerned at the lack of progress. The Council agreed with the sentiments but have spent most of the year trying to get improvements to the contract itself and this was achieved in October.

In addition to the day to day contact which occurs with performing arts groups in the South West, the Organiser held a meeting with the Cornwall Theatre Forum in September and the Gloucestershire Theatre Network in November. Both these organisations are made up of small scale companies who do not have the wherewithal to use the Equity/ITC contract as yet but as both Equity and ITC are closely examining ways in which contract use can be extended, the timings of the meetings was useful.

Industrially there were four matters of particular note in 2006:

- The first involved the extraordinary events surrounding the Plan B Theatre Co in Bristol. This turned out to be the re-incarnation of a company that left bills unpaid in both Burton on Trent and Sheffield and which is run by a woman with a collection of various aliases. Indeed her legal name remains a mystery. Alerted to her activities in Bristol by a theatre company who had not been paid for the use of their rehearsal space, the Organiser visited the company of

young actors on the day the Director cancelled the tour. Most wages were paid but the designer was not and a Court Judgement was pursued but it cannot be enforced as the company has ceased trading. A new one was set up in Bath although it has never got off the ground. The activities of the company were the subject of a BBC investigation on the back of which the SW Organiser met with the police investigating her, but there has been no action taken as yet.

- The second matter concerned the Peter Hall season in Bath during 2005 where the company felt they had been wrongly paid subsistence while at Bath. The case was supported by Equity and a Theatre Council held in April 2006 at which the full award of touring allowance was made to the cast. The Theatre Royal management considered appealing the judgement but changed their minds and paid in full in June.
- The third case was in Cornwall where the Key Theatre in St Austell engaged four actors for what was due to be their first professional pantomime. The production fell through and Equity was left to negotiate a compensation package for the four.
- Finally there was the collapse of Pavilion Theatre Productions based in Trowbridge. They were mounting a Moulin Rouge type floorshow in Torquay which collapsed in July leaving debts of over £400k. It is very unlikely that the cast will see any payments.

Including the cases referred to above the Cardiff Office has obtained a total of £15,440.75p during the year.

Many of the smaller cases involve private individuals who book acts for parties and weddings and then have second thoughts usually without telling the entertainer. There has been a spate of these in the South West this year and they are difficult to guard against. Recovery of the money in certain cases has also proved time consuming.

2006 was the second year in a row in which a South West based agent went bust. Park Street Casting went under in 2005 and in June 2006 South West Casting flowed suit. This was a complete surprise. The agency (first started many years ago by Robert Smith) has always seemed a going concern. The new owner David Mills however clearly could not make it viable. A number of members have lodged claims, many arising from a single production called Lady Godiva where there were payment problems at all levels and discussion is continuing to try and recover the missing funds but the agency was a limited company and therefore the directors cannot be held solely liable.

The closure of one agency was counter-balanced by the opening of two others. Exe-Act who had been talking to Equity for five years finally opened for business in the early part of 2006 in Dawlish, and Frances Ross of Cornwall Casting who had left the area to settle in Norfolk, returned and resumed business.

There has been further good news on the training front. In November the SWTUC and the Learning Works for All Funding supported another application for £21,500 for a series of training modules to be based at the new Maia Building in North Cornwall over the next eighteen months. The building, which is very much the "baby" of Jill Lamede, the SW Committee Chair, opened in 2006 although there is much to do to secure core funding.

Elsewhere the Actors Lab which was started in Cheltenham with funding secured by Equity through the ULF has temporarily ceased and efforts will be made to revive it in the Spring.

A further application to the LWFA for funds to support a performance based project called "Licence2Skill" was unsuccessful. There were also exploratory talks with Bridgwater Arts Centre to see if a project in Somerset might be feasible, but these have been put on ice following the applications referred to above.

There was news that the film studios in St Agnes that had opened in 2003 and then gone into almost immediate financial trouble had re-opened, but no further production news has been received.

The two local union branches have continued to prosper:

West of England Variety Branch: Meeting were moved again in September to the St Anne's Board Mills Club. Attendance has been on the increase and reached a very healthy level in November when a local entertainment agent was the guest speaker. There were numerous

issues of common concern to be debated. Through the year the Branch has also been encouraging members to comment on any adverse effects of the Licensing legislation. There has also been discussion about setting up some permanent social meeting possibly at a club where non members can be encouraged to come and see what Equity has to offer as might agents and promoters in what might become an informal showcase. Discussions are ongoing.

Chair: Phil Hobbis

Secretary: Mary Lane

Treasurer: Julie Thursday

Devon and Cornwall General Branch: The Branch has continued to meet all over the two counties and hold two socials in August and December. Membership has increased. Regular reports are made of the training and other Equity business. The Branch motion to the ARC centred on the training issue and asked Equity to make sure that these opportunities continued to be supported outside the Actors Centre. This aim is being progressed. The Branch has requested, and been granted, permission to have a regular newsletter in the Equity Journal. The first was in December.

Chair: Robert Pitman

Secretary: Angela Kelly

Treasurer: Barrie Saturley

Members of the Committee:

Jill Lamede

Nick Diprose

Roger Hunt

David Richey

Robert Pitman

Robin Ardra

Mary Lane

Arthur Duncan

NB. There is one vacancy and request to co-opt Lewis Adler was made to the December Council Meeting. In addition Roy Radford was elected as the South West Councillor in July replacing Nick Diprose and he is automatically an ex-officio member of the Committee.

C. Specialist committees

(i) African, Caribbean, Oriental and Asian Artists Committee

The committee met three times in 2006. Members of the committee worked closely with the newly appointed Equalities Officer to develop equal opportunities and cultural diversity within the entertainment industry.

Equity continued its active involvement in the UK Film Council's "Leadership on Diversity in Film" initiative. The committee was represented on the Leadership on Diversity in Film Steering Group which met regularly throughout the year. Through its work on this Steering Group, Equity has made alliances with a number of key third party organisations in order to deliver an exciting programme of events to promote integrated casting in late 2007. Work has continued to develop the online directory of African, Caribbean, Oriental and Asian Artists with Spotlight as a valuable resource tool for casting directors.

The committee was represented by Albert Moses at the ARC and by Albert Moses and Indira at the TUC Black Workers Conference. The committee submitted a motion to the ARC calling on Council to commission research into the representation of African, Caribbean, Oriental and Asian Artists in the entertainment industry. Mark Holden was elected as delegate to attend meetings of the Diversity Conference Steering Group.

Members of the Committee:

Albert Moses Chair

Cliff Gittens Vice-chair

Mark Holden Vice-chair
David Case
Roxanne Clinch
Indira
Yusuf Sultan
Cathy Tyson
Ozzie Yue

(ii) **Audio Committee**

The Audio Committee met on five occasions during the year. The work over the year was very much about issues affecting members in the area of voice work. The committee sees its role in advising the Council and staff about audio work across the board.

The work this year has included recommendations on fees paid for spoken voice educational cassettes and recruitment and retention issues and have been at the forefront of new media issues relating to radio such as BBC7 and podcasting.

The Audio book working party has continued its work to pursue standard Equity agreements with publishers in the unabridged audio book field.

The working party carried out a survey amongst readers of Audio books and ran a successful open meeting for members. The information shared via both these avenues has been used in the ongoing discussions with ISIS and Soundings in particular. Plans for further meetings with member in the coming year are underway.

Laurence Bouvard and John McGuinn attended the ARC and the Audio Committee motion focusing on the pursuit of Equity Agreements within the Electronic Arts was carried unanimously. John Webb produced and presented in -depth and conscientious reports on the work carried out by council throughout the year. Thanks goes to all the members of the Audio committee for their continued efforts on all matters relating to Equity members working in the Audio field.

The members of the Audio Committee:

Edward Kelsey	Chair	Patricia Leventon
Sheila Mitchell	Vice-chair	Michael McClain
David Bannerman		John McGuinn
Douglas Blackwell		Graham Padden
Laurence Bouvard		Jeffrey Segal
John Bull		Alan Thompson
Nicholas Courtney		John Webb Councillor
Caroline Lennon		

(iii) **Concert & session singers committee**

The Committee met on four occasions during the year. The Committee focussed on issues affecting members working as concert and session singers. They continued to advise Equity on all the agreements pertinent to singers.

Members of the Committee have sat in on negotiations with the BPI on the General (Pop) Recording Agreement and assisted in drafting our proposals to the BPI. Equity put in a claim for a RPI increase on rates and the BPI agreed a 3% increase on the session fee from the 1st of July 2006. Equity and the BPI have had two negotiation meetings and together we are looking at updating the whole agreement and look at possible new ways of engaging people. The BPI have proposed to pay singers a higher session fee which buys out certain rights upfront. The Committee agreed that this idea was worth considering but it would depend on the fee offered and whether we could agree a fee high enough to compensate for the rights bought out. We are also considering the possibility of paying fees on a per track basis as opposed to a session fee basis. Singers are currently paid per 3 hour session in which they can record up to four tracks. Therefore they can be paid the same fee for recording one track as recording four tracks. The Committee thought that a fee per track basis was worth investigating but again we would have to have clear parameters in place. Equity has also, with the help of the Committee, raised our concerns with the BPI about the lack of an increase under the Classical Agreement. These talks are continuing.

Once again the BBC came to the Committee proposing the introduction of a 2 hour rehearsal rate for the BBC Ad Hoc Singers (as opposed to only a 3 hour rehearsal). The Committee considered this but it was unanimously agreed to once again reject this as it would be setting a dangerous precedent.

Other matters taken up during the year included recommendations on fees paid for Classical Public Concerts and these were increased by 3% in July.

The Committee has continued to help staff monitor the use of amateur singers and also the incorrect use of Musician Union contracts instead of the correct Equity Agreement. A significant number of films made abroad come to the UK to record the soundtrack. Session singers are included in the current PACT / Equity Cinema Films Agreement but only for films made in the UK. Last year the Committee developed a contract for singers engaged on these foreign films, which was endorsed by Council. These forms have now been printed and all fixers and choral managers have been informed that these are available from Equity free of charge. This will be a great benefit to members as they can now be engaged on the correct contracts.

Recruitment and retention continued to be a prime focus of the Committee and they assisted Equity with numerous ideas and strategies to promote the Union. Talks to students at Conservatoires continued and members of the Committee attended these talks, providing students with an excellent insight into issues facing singers.

Dennis Ray has given regular reports on the business conducted by the Council. Fitz Harewood and Tom Emlyn-Williams represented the Committee at the Annual Representative Conference. The Committee discussed various possible motions to put forward to the ARC but it was decided that none of these were pertinent for the ARC.

Members of the Committee

Christopher Dee	Chair	Leon Raffe
Dennis Ray	Councillor	Fitz Harewood
David Combes		Marie Hayward Segal
Martin Oxenham		Anne Skates
Jodie Paxton		Lee Hickenbottom
Jolyon Dodgson		Tom Emlyn Williams
Simon Preece	Co-opted	Nicola Jenkin
Bryn Evans		

(iv) **Committee for Members with Disabilities**

The committee met four times in 2006 and worked closely with the Equalities Officer to identify persistent barriers to work and solutions for action in 2007.

On the advice of the committee, Equity affiliated to the Trade Union Disability Alliance. The committee explored the idea of putting together a short film about how disabled members work within the entertainment industry, which will be progressed in 2007. The committee also advised Equity on the need to formally adopt an Accessible Information Policy and this policy is being drafted by the Equalities Officer in consultation with the committee. The committee was involved in an RNIB initiative to hold an event in October 2007 to promote the casting opportunities of disabled members.

Work has continued to develop the online directory of Disabled Performers with Spotlight as a valuable resource tool for casting directors.

The committee was represented at the ARC by Cenydd Joeenz and Bruce Birchall. Cenydd Joeenz and Frances Tucker were elected as delegates to the TUC Disability Conference. Cenydd Joeenz was elected as delegate to attend meetings of the Diversity Conference Steering Group.

Members of the Committee:

Cenydd Joeenz	Chair	Tina Mullinger
Bruce Birchall	Vice-chair	Frances Tucker
Anna Cannings	co-opted	Patricia Varley
Alan Curtis		Chris Webb
Sarah Gordy		

(v) **General Branches**

Equity's branches are a crucial element of the union's democratic structures. They allow members the opportunity to contribute to and influence the policy of the union and give the Council a crucial link to the opinions of members across the country. Branches allow members to meet, exchange ideas, share concerns of common interest and propose ways that they believe the union can serve them better.

Our newest General Branch, Isle of Man continues to be highly active holding its first committee elections in 2006, launching a branch website, taking an active role in the union's democratic structures and campaigning for better representation for local talent in the work of Isle of Man film.

A number of branches took an active part in Equity's theatre funding campaign, with North and East London giving out hundreds of campaign postcards to theatregoers attending performances at Sadler's Wells and Royal Stratford East.

The scope of activities undertaken by general branches continues to impress. Brighton & Sussex members were entertained by Rob Cohen's production of his one-man show *The Death of Nelson* while Home Counties West attended a private viewing of the *Pride and Prejudice* Costume Exhibition at Basildon Park and North West London continued a series of sell-out rehearsed play readings at a number of venues in their area.

Amongst the speakers who attended branch meetings during 2006 were: John Leaveitt of Save London's Theatres Campaign; translator and director of contemporary Russian plays Noah Birksted-Breen; Luke Dickson of the International Workshop Festival; Robert Ashby of the Actors' Charitable Trust, playwright Terry Frisby; producer Leonard Wright; actor and manager Sarah Mann; veteran manager Paul Vaughan; Bruce Wall from the London Shakespeare Workout prison project; Danny Richman, founder of Castnet; commercials writer and director Mark Waters Michael Kingsbury discussed fringe theatre; and Gabrielle Dawes spoke on casting at the Royal National Theatre.

Branch contact details are listed in Appendix xx.

(vi) **International Committee for Artiste's Freedom – ICAF**

Once again in 2006 the ICAF was able to provide some financial assistance to the Independent Film & Television College in Baghdad who are providing much needed training courses in that war-torn city. We also continue to campaign on their behalf in an effort to help them secure additional funding and necessary equipment. One of the college's founders, Maysoon Pachachi, agreed to make what turned out to be an extremely moving fundraising appeal on behalf of the ICAF at this year's ARC in which she emphasised the tremendous psychological value of our support to colleagues living under traumatic circumstances overseas.

Later in the year we arranged screenings of three of the films made by students of the Baghdad Film & Television College. These powerful films follow the lives of ordinary people in the city and were produced despite the violence and disruption faced by the students. The screenings were at the Trafalgar Studios in London and enabled the committee to raise some valuable funds, and provide some welcome exposure for the students.

Francisco Morales, Director the Open Space Theatre in Chile, also attended a meeting of the committee and reported on the company's work with deprived children living in the slum areas of Santiago for which they have previously received aid from ICAF. During the year we have also given further help to the Jos Theatre Company in Nigeria to enable them to continue their community theatre work including children's theatre and HIV/Aids awareness projects.

In parallel with this work, ICAF members have been considering its future role and attempting to clarify its aims and objects, to ensure its purpose as a campaigning body is suitably expressed and understood in a changing world.

The ICAF maintains links with many performers throughout the world and has often acted as a conduit between these and our sister organisation the International Performers Aid Trust (IPAT) the charitable trust originally instigated by ICAF to specifically help in cases of poverty and hardship among performers overseas.

The committee hopes to continue and expand its campaigning work in 2007. Donations to help this valuable work on behalf of performers all over the world are always very welcome. More information can be found on the ICAF website: www.artistsfreedom.org

(vii) **Lesbian, Gay, Bisexual and Transgender Committee**

In 2006 the Sexuality Committee changed its name to the Lesbian, Gay, Bisexual and Transgender Committee (LGBT). This was to bring it into line with the accepted description used by the TUC, other unions and society and reflect the make-up of the constituency of the committee.

The committee met four times in 2006 and worked closely with the Equalities Officer to highlight the on-going lack of LGBT portrayal by the major broadcasters and in film. The committee met with Stonewall to discuss joint working in respect of its Tuned Out report. The committee also undertook research into the UK's privacy laws, guidelines and codes of practice in order to advise the Council on mechanisms to protect members' private lives from unnecessary and unwarranted media intrusion. Towards the latter part of the year the committee began work on an event, to be delivered in February 2007, as part of LGBT History Month 2007.

The committee was represented at the ARC by Joan Beveridge and Mjka Anne Scott and at the TUC LGBT Conference by Joan Beveridge and Paul Guthrie. The committee was also represented on the Diversity Conference Steering Group by Paul Guthrie.

Members of the committee July 2005 – July 2007:

Joan Beveridge	Thomas William Kelso
Jo Freya	Peter Kosta
David George	Mjka Anne Scott (Chair)
Paul Guthrie	

(ix) **Stunt Committee**

The committee met five times during 2006 and there was an Open Meeting at Shepperton Studios in October. The Joint Industry Stunt Committee, of which the Stunt Committee is a constituent member, met a nine times, there was an Open meeting at Shepperton studios to discuss the new rules, and various working parties met 7 times. The JISC drafted the new JISC rules which came into effect October 2006. Stunt work Log Books were produced and are now in operation. Various qualifications required for entry onto the Register have been amended and a new 2006 – 2008 JISC Stunt Register Book was produced and published in conjunction with Spotlight. 6 new members were admitted to the Register during the year, 9 existing members of the Register were upgraded, and 1 previous member was readmitted to the Register.

The committee put motion 29 to the ARC which called for staff negotiations to include prior consultation with specialist committees. This was carried. The Committee also submitted an amendment to the Midlands Area Committee Motion 6, asking for "controlled" to be inserted before "by" and then replace "qualified building surveyor" with "experienced barrister" which was accepted.

The ARC Representatives were Lee Sheward (Chair) Andreas Petrides (Vice-chair). Bill Weston attended in his capacity of Stunt Councillor.

Members of the Committee

Lee Sheward	Chair	Rod Woodruff (resigned June 06)
Andreas Petrides	Vice-chair	Marc Cass
Bill Weston	Councillor (until July 06)	Mark Henson
Tom Lucy		Neil Finnighan
Paul Herbert		Greg Powell
Sarah Franzl		Peter Brayham
		Paul Heasman (from June 06)

(x) **Walk On Committee**

The Committee met on 5 occasions during 2006. The Walk-on and Background Artists Committee continued to advise Council on matters relating to Walk-on and Background Artists.

Industrially negotiations on the collective agreements with the BBC, ITV and PACT TV have been put into abeyance whilst the pan-industry discussions continue. The Committee has brought to the attention of Equity problems of non-adherence to the existing terms of the agreements both in television and film. Where there are no terms for Walk-on and Background Artists in film the Committee has kept staff informed of any breaches of the National Minimum Wage.

The Committee advised Council on recommendations it received on a policy for accepting Advertisements in the Equity Magazine following an adjudication of the Advertising Standards Association on an advert placed in the Journal.

The Committee contributed heavily to Equity's policy on up-front fees along with the Joint Equity/BECTU statement on up-front Fees and Book Fees. The final document was sent to the Department of Trade and Industry as the government agency with this area.

Representatives from the Committee made up a small working group to work with the Head of Theatre and Variety to address issues of concern raised in relation to Supernumeraries/actors in theatre, opera and dance. A final report and recommendation was brought to the December Council meeting which was carried nem con with 3 abstentions.

The Committee elected Roy Radford and Clive Hurst to attend the 2006 ARC the Committees motion was: This Annual Representative Conference demands the implementation of Annual Representative Conference motion 18 (which was carried overwhelmingly in 2005 and is therefore binding upon the Council) which called for the protection of Equity walk-on members and other professional performers by opposing the use of non-professionals in any professional production in recognised theatres at all times. If the Equity Council had a valid reason for not implementing the Annual Representative Conference decision then Conference reprimands the Council for not putting the matter to referendum or reporting honestly its reasons for not doing so, to the membership as required by Rule 28 (2a).

Moved by Michael Earl and seconded by Roy Radford. There were 8 speakers in the debate. Motion 20 was DEFEATED: 47 votes in favour; 75 against; 4 abstentions.

Members of the Committee elected to serve 2005-2007:

Sally Treble	Chair	Daniel Gilfeather	
Michael Earl	Vice-chair & Councillor to July 06	Roy Radford	
Yvonne Joseph		Charles P Hardy	
Brenda Marsh		Linda Hardy	Councillor
Paul Kirby		Joy Palmer	
Clive Hurst	Councillor (from July 06)	Mandelea.	

(xi) **Women's Committee**

The committee met five times in 2006 and worked closely with the Equalities Officer to promote equal opportunities within the entertainment industry.

The committee made links with FIA partners and explored a joint European funding bid initiative to enable an in-depth piece of research into the portrayal of older women in film and television. The committee sought to highlight the pressure experienced by many women performers to have plastic surgery and it campaigned against this and other ageist employment practices as they impact older women members.

The committee was represented at the ARC by Susan McGoun and Joan Blackham and at the TUC Women's Conference by Diana Hollerton and Elle Lewys. Joan Blackham was elected as the Women's Committee's delegate to the Diversity Conference Steering Group.

Members of the committee July 2005 – July 2007:

Janet Bamford

Joan Blackham

Peggy-Ann Fraser

Diana Hollerton

Elle Lewys

Abigail McGibbon (co-opted)

Susan McGoun (Chair)

Gill Stoker (co-opted)

Elizabeth Winton

11. STAFF CHANGES

A. Retirements

Diane Fisk retired on 31 December

B. Resignations

- Gary Lawrence resigned on 24 November
- Stine Dulong resigned on 31 May

C. New Appointments

- Alexandra Moreau was appointed to the post of PA to the Assistant General Secretary Theatre & Variety on 5 June
- Max Beckman was appointed to the temporary post of Equalities Officer on 1 July.
- Jo Jones was appointed to the post of Assistant to the Equalities Officer on 1 August
- Martin Brown was appointed to the post of Head of Communication & Membership Support on 1 August
- Sue Debenham was appointed to the temporary, part-time post of Human Resources Manager in September.
- Martin McGrath was appointed to the post of Campaigns and Publications Officer on 16 October

12. MEMBERSHIP

A. In benefit members at 31st December 2006:

Female:	17,857	Male:	18,085	Total:	35,942
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B. Student membership

At the end of 2006 there were 3700 students carrying the student Equity card and the trend of conversion to full membership continued with 712 student members making that move in 2006. Equity Organisers continued the programme of talks in dance and drama schools and some schools requested extra sessions on specialist subjects.

As part of the 2006 Annual Representative Conference we arranged a practical workshop for student members. *Audition Class* was lead by actor/director Sara Powell for a group of 50 Student members who had brought audition pieces with them. Many student members also took part in Equity's *speed networking* event at the Edinburgh festivals.

Student members have also been taken into account as part of the website development work and so there will be a student member section within the site when it is relaunched.

C. New members

CATEGORY	TOTAL	CATEGORY	TOTAL
Actor Film	36	Singer Sub Rep	0
Actor PACT	82	Singer Small Scale	0
Actor ITV	26	Singer RSC/RNT	0
Actor BBC TV	42	Singer Guidelines FTVR	8
Actor Radio	6	Singer Guidelines T&V	2
Actor TV/Comm	21	Singer Westminster Abbey	0
Actor West End	47	Singer Overseas	0
Actor Com TH	71	Singer	9
Actor Sub Rep	45		
Actor Small Scale	30	Walk-on	168
Actor Tac	0		
Actor Opera	5	Stage Management Com Theatre	0
Actor RSC/RNT	17	Stage Management Sub Rep	9
Actor Guidelines FTVR	47	Stage Management Small scale	0
Actor Guidelines T&V	473	Stage Management Guidelines	29
Actor Overseas	102	Stage Management Opera & Ballet	0
Actor Fringe	0	Stage Management Variety	0
		Stage Management Overseas	0
Dancer Film	0	Stage Management West End	4
Dancer PACT	0	Stage Management RSC/RNT	1
Dancer ITV	5		
Dancer BBC TV	5	Variety	545
Dancer TV/Comm	0	Variety singer	26
Dancer West End	3	Variety Dancer	27
Dancer Com TH	4	Circus	45
Dancer Sub Rep	1		
Dancer Small Scale	2	Ballet Dancer	24
Dancer Opera	2	Concert Singer	3
Dancer RSC/RNT	0	Opera Singer	16
Dancer Guidelines FTVR	0	Session Singer	0
Dancer Guidelines T&V	26	Theatre Director	31
Dancer Overseas	9	Choreographer	9
		Theatre Designer	12
Singer Film	0	TV/Radio Presenter / Audio Artist	40
Singer PACT	0		
Singer ITV	0	Youth Member / YM Upgrade	6
Singer BBC TV	1	Graduates	712
Singer Radio	0		
Singer TV/Comm	0	TOTAL	2840
Singer West End	0		
Singer Com TH	0		

13. OTHER BENEFITS

A. Benevolent Fund

£30,899.39 was paid out by way of grants and loans to members during 2006. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

B. Health Care

Through Equity, members continued to obtain reductions in health care costs as follows: BUPA 10% (15% if premiums are paid annually), Bristol Contributory Welfare Association 20%, Private Patients Plan 15%. Equity has negotiated a deal with Securehealth who market Legal & General's healthcare plan of the first month's premium free

C. Foreign Language Registers

The Registers, which are maintained at Equity's Head Office, continued to be used by employers requiring artists who are able to speak a foreign language fluently, with an authentic accent and often to take direction in a foreign language.

D. Insurance

(i) Accident and Backstage Cover Report for the period 1st October 2005 to the 30th September 2006

- The policy was again renewed with the Royal and Sun Alliance in October 2006.
- The cover for loss of life/ permanent disablement following an accident whilst performing remained at £20,000 with weekly benefits being £125 excluding the first 14 days.
- The Backstage Cover was increased to £500.
- The Dancers Accident Cover was extended to include those performing in physical theatre/film/tv should they wish to register.
- 85 claims have been recorded for the period with the amounts paid/outstanding amounting to £133,198.
- This compares to 79 claims and £185,198 for the previous year.
-

(ii) Equity Members Public Liability Insurances Report for the period 1st October 2005 to the 30th September 2006

- The policy was renewed in October 2006.
- The limit of indemnity was increased to £10,000,000 limit of indemnity.
- Cover for fire artists was introduced at a cost of £50 plus insurance premium tax (ipt) and subsidised by £26.25 from Equity.
- Cover for stage hypnotists was introduced at a cost of £2,250 plus ipt subsidised by £250 from Equity.
- 8 Incidents have been recorded with claims paid and reserved amounting to £19,136.
- This compares to 5 claims and £13,472 for the previous period.

E. Equity Member Pensions Scheme (EPS)

2006 has seen the continued growth of the EPS. The extension of the EPS to Commercial Theatre and Subsidised Repertory Theatre has continued to improve the benefits of the EPS for members working in this media. Contributions from Commercial Theatre increased by 73% and Subsidised Repertory Theatre increased by 105%.

House Agreements, such as those in place with the National Theatre and RSC saw an overall increase of 33% in contributions.

The overall increase for the theatre contributions in 2006 was 27%

The BBC is now party to the improvement to the television agreement and this can only improve the benefits of the EPS for those working on productions where production weeks exceed the number of resulting episodes.

Last year this improvement was introduced to the PACT/TAC agreement and this has resulted in an increase of 98% from this sector in 2006, with over £100,000 being received.

There was no overall increase for television contributions in 2006 as contributions from the BBC and ITV companies were down by 2% and 8% respectively.

EPS Membership now exceeds 3,100.

Contributions received in 2006 exceeded the £3.5million mark with over £2.3million of this figure being from contract related payments.

Total funds under management are now in excess of £16million.

Increased use of the EPS by members for the central point of their pension provision resulted in over £700,000 being transferred into the EPS from other pension plans. This was an increase of 28% on 2005.

Continued upward performance of the stock market was seen in 2006 with the FTSE 100 gaining 11% in 2006.

F. Legal Advice and Protection

The past twelve months have been busy for Equity's Legal and Welfare Department. Equity litigated a total of 231 cases for breach of contract and 32 cases for personal injury sustained in the course of a professional engagement.

Douglas Mann & Company continued to be Equity's primary supplier of legal services and in line with previous years they continued to deliver a quality service which was reflected in their level of success in litigation. During this year the CCFA agreement has matured and given rise to many successfully settled injury claims. The Union now receives a small revenue in return for underwriting the risk of PI litigation. These funds are returned to the legal budget to safeguard future legal services.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. There were cases arising from the regions where the Variety members are busy as ever. We also were involved in a number of high profile cases based in London.

The figures for year ending December 2006 as far as recoveries are concerned are up on the previous year with the number of claims increasing by approximately 15%.

There were a series of disputes arising against agencies with a number of members experiencing difficulties in being paid within the statutory time limits.

Entering into 2007 all signs indicate that it will be another busy, but successful, year.

G. Tax, National Insurance and Welfare Benefits

Throughout the year we continued to operate the Advice & Rights Helpline on Tuesdays and Thursdays between 10am - 1pm and 2pm - 5pm. The advice given via the Helpline covered the areas of tax, national insurance, welfare benefits, tax credits and other related areas. From June 2006 the Helpline was operated by the Helpdesk Assistant for Legal & Welfare, whilst in-depth welfare rights, tax and national insurance casework continued to be undertaken by the Tax & Benefits Officer.

Throughout the year the most pressing issue continued to be the Department for Work and Pension's (DWP) misapplication of the self-employed earnings rules to members who had been working under contracts of service prior to claims for Jobseeker's Allowance (JSA). In the JSA context we also assisted members who experienced problems after declaring receipt of repeat fees. To a greater extent than in previous years, advice was sought in respect of sickness benefits and in particular Incapacity Benefit, Disability Living Allowance and Attendance Allowance.

The mechanics of Pension Credit continued to cause problems for members over 60 years of age. Particular difficulties were experienced by those Pension Credit claimants who received repeat fees and appeals have been made on this matter and are pending.

Throughout the year we took eight cases to tribunal. We were successful in all JSA appeals taken on behalf of members and we also successfully represented members at Incapacity Benefit appeals.

More so than in previous years, casework undertaken on behalf of members enabled benefit disputes to be resolved without the need for a tribunal. Throughout the year the volume of casework undertaken in respect of disputes with HM Revenue & Customs (HMRC) also increased and this was the case with both income tax enquiries and national insurance contribution liability disputes.

In 2006 the Advice & Rights Guide was replaced by an advice booklet *Tax & National Insurance* and a separate advice booklet *Jobseeker's Allowance*. These two booklets are in-depth advice guides and will be part of a series of guides covering other areas of social security and tax credit entitlement. These guides are available to download from the Equity website.

Talks on benefits, tax and national insurance were given to a number of drama schools, including the Academy of Creative Training Brighton, Bird College, Circus Space, East 15, Manchester Metropolitan University and RADA. We also attended a meeting of the South West London Branch.

14. IN MEMORIAM

Betty Martin Adey
Rose Alba
Gordon Alcock
John Alderson
Peter A Allan
Patrick Allen
Roy Alon
Beryl Andrews
Peter Anthony
Peggy Ashby
Michael Attwell
Ayli
Brian Baines
Anthony Baines-Davis (1)
Peter Barkworth
David James Barrington
Richard Bebb
Joe Belcher
Belita
Tom Bell
R J Bell
Louise Bennett
Joyce Blair
Madeline Blakeney
Donald Bodley
Derek Bond
Laurie Boynton
Peter Brayham
Hetty Brayne
Alec Bregonzi
Golda Broderick
Phil Brown (2)
Janet Bruce
Tommy Bruce
Dirk Vom Bruck
Peggy Bullock
Paddy Burns
David D Butler
Laura Cairns
Elspet Cameron
David Campton
Nick Clarke (3)
Helen Clugston
Paul Coates
Geoffrey Colville
Tim Condren
Maurice Connor
Richard Conway
Johnny Cooper
Michael Cotterill
Diana Coupland
Leslie Crawford
Irene Crawshaw
Ivor Cutler
Alex Dalmaine
Danny Dann
Ross Davidson
Lorna Davies
Drew Dawson
Vy Day
Denton De Gray
Albert De La Rue
Neville A Denton
Mike Dickin
Michael Dillon
Nicole Dominic
David Donaldson
Charles Drake
Ernest Dudley
Marjorie Dunkels
Chris Elphinstone
Caroline England
Glyn Evans
Conrad Evans
David Farrington
Syd Francis
William Franklyn
Jill Fraser
Alan Freeman
Joseph Furst
Kenneth Gardnier
Tony Garrett
Freddie Garrity
John Gay
Arthur Gerard
John Ghavan
George Gibson
Lou Gish
Diana Glynn
Clarice Good
Andrew Goode
Joyce Grant
Marilyn Gray
Wally Green
Peter Greenwell
Anne Gregg
Kenneth Griffith
Val Guest
Ovidiu Haidu
John Hallam
Alan Halley
David Halliwell
Rick Hardy
Max Harvey
Peter Hawkins
Donald Hoath

Elaine Hooker	Peter Mullings
Alexander Houlgate	Alan Murrow
Charles Houston	Lionel Murton
John Hughes	Jay Neill
Miriam Humphries	Philip Newman
Johnny Hutch	Wesley Noble
Bill Hutchinson	Chubby Oates
Andrew Hutt	Mary O'Malley
Elaine Ives-Cameron	Jackie Pallo
Anthony Jackson	Veronica Pell
Gerald James	Lynne Perrie
Marlene Jarvis	Clive Perry
Jennifer Jayne	Maureen Purkis
Enid Johnson	Joe Quigley
Hope Johnstone	Kay Rawlings
Yolande Jones	Sol Raye
Rebbie Jordon	Michael Rayward
John Junkin	Maira Redmond
Jeremy Kaye	Alan Richmond
Carol Kaye	Ken Richmond
Phil Kelly	Gladis Robinson
June Knox-Mawer	Sunny Rogers
Roy Lance	Pieter Rogers
Helen Lane	Angela Rooks
Hugh Latimer	Ivor Rosaire
Frances J Leak	Jennifer Ruddock
Alice Lidderdale	Louise Rush
Davie Mac	Nanette Ryder
Margaret Mans	Chattie Salaman
Michael Marshall	Terence Sartain
Lee Martin	Alan Schofield
Hilary Mason	Bernard Schwartz
Simon Matthews	Johnny Sekka
Jacqueline Maude	Mabel Seward
Arthur Mayes	Monica Shallis
Richard Mayes	Mildred Shay
Stan C Maynard	Maira Shearer
Karen Mayo-Chandler	Eric Shilling
Billy McComb	Richard Jeremy Silberston
Fearghal McConnell	Sheila Sinclair
Henry McGee	Danielle Skelton
Sheila McGibbon	Joy Skinner
Pamela Linda McLean	Julian Slade
Stewart McLean	Smartly
Richard McNeff	Marc Smith
Paddy McQueen	Linda Helen Smith
Bill Meilen	Terence Soall
William Merrow	Marjorie Sommerville
Sabina Michael	David Spurling
Frank Middlemass	Bryan St John
Terry Michael Mills	Christopher St John-Barton
Bettine Milne	Bill Stewart
Stella Moray	Fenella Stone
M Malcolm Morton	Jerry Stovin
Jennifer Moss	Robert Swann
Fred Mudd	Allen Sykes

ANNUAL REPORT 2006

Dee Taberner
John Tamworth
Bruce Tempest-Hay
Carol Lesley Thornton
Patrick Tull
Vickery Turner
Judith V Tweedale
Philip Tyler
Romesh Velu
Robert Walker
Edward Webb
Rex Wei
Alan Wells
Bernie Wenton
John Wentworth
Vicky Whitfield
Nevil Whiting
Bill Wiesner
Jack Wild
Richard Wilding
Charlie 'Mel' Williams
Elwyn Williams
Sheila Williams
Jean Wilson
Judy Wilson
Elsie Winsor
John Woodnutt
Edgar Wreford
Jennifer Wright
Michael Wyatt

- (1) not Anthony Baines
- (2) not Philip Martin Brown
- (3) not Nick Clark

APPENDICES

Appendix A

The Minutes of the 2006 Equity Annual Representative Conference held at the Royal National Hotel, London 21 & 22 May 2006

Present: Harry Landis (in the Chair - President)
Members of the 2004/2006 Equity Council
Christine Payne (General Secretary)
Equity Representatives and Observers

Maximum Attendance: Maximum 220 members

The President, Harry Landis, in the Chair, formally convened the 2006 Annual Representative Conference at 11.00 am on Sunday 21st May 2006. He congratulated Christine Payne on this her first Conference as General Secretary and welcomed the new Assistant General Secretary (Theatre & Variety), Stephen Spence. He also welcomed representatives, observers and student members of Equity to what he hoped would be a successful Conference.

1. REPORT FROM STANDING ORDERS COMMITTEE

A report from the Standing Orders Committee was presented by its Chairman, Michael Egan. There were five fewer motions and eight fewer amendments than in 2005 so it was hoped that the agenda could be completed. He drew representatives' attention to the Rules of Debate and the Guidelines to Conference Procedure, which he hoped were helpful, and wished them a successful conference.

2. OBITUARY

The President, in the Chair, read the Obituary List of those members who had died during the past year. In conclusion, Conference stood in silence as a mark of respect and then gave a final round of applause.

3. PRESIDENT'S ADDRESS

In addressing Conference the President remarked that seventy-five years after the birth of Equity many things had changed but some had not. Fees were still very low and there were too many people chasing too few jobs. He paid tribute to the huge scope of work undertaken by Equity staff and the workload this entailed.

The President went on to recall one of the year's highlights - the opening of the National Theatre of Variety at the Blackpool Grand. If anyone needed convincing that variety was alive and kicking, that was it. He also recalled Equity's horror at an approach from the BBC and Andrew Lloyd Webber regarding a reality programme to cast the role of Maria in a new West End production of *The Sound of Music*. After strong representations from Equity they agreed that all ten finalists would be professional performers or trainees; would be paid appropriate fees for any programmes in which they appeared; and the income generated from phone calls made by the public to vote for contestants would be used to create bursaries for musical theatre students. The President spoke of the Union's opposition to censorship which, regrettable was not shared by all its members. He also spoke of the commitment to help those members in need. No member must feel alone, helpless or uncared for. Equity is a Union that cares.

4. GENERAL SECRETARY'S SPEECH INTRODUCING THE 2005 ANNUAL REPORT

Christine Payne, in her first speech to an Equity conference as General Secretary, said that after a year of celebrating 75 years of Equity, 100 years of the VAF and 25 years of Equity in Wales, she wanted to look to the future to ensure that the Union remained strong, independent and effective. She spoke of the challenges facing the union in the television industry with the development of new ways to view

productions, and warned of a growing crisis in subsidised repertory theatre where the extra £25 million for theatre in England was being eroded, and the situation in Wales, Scotland and Northern Ireland was no better. This despite the good value for the country that investment in the arts represented.

On the good news front she announced that in the week before the conference, as a result of campaigning by Equity and others, the Trustees of the Victoria and Albert Museum had shied away from deciding to close the Theatre Museum in Covent Garden and agreed to Equity's request for more time to be given to investigate further options. She went on to report that Equity's initiative, announced in Belfast the previous year, for a cross-industry conference aimed at stimulating the performing arts in Northern Ireland had now got Government backing and would take place in the autumn with the support of the Secretary of State Peter Hain. It was important to ensure that this was not another talking shop, but had a lasting effect for our members.

The General Secretary paid tribute to hard work of the Equity staff across all areas of the Union's activities. She concluded by welcoming the encouraging 24 per cent increase in lapsed members re-joining the union, and announcing her intention to spend her term of office ensuring that members and potential members were aware of what Equity could do for them and encouraging them to get involved in their Union.

5. HON TREASURER'S SUBMISSION OF THE 2005 ACCOUNTS & BALANCE SHEET

In presenting the 2005 Accounts the Hon Treasurer, Bryn Evans, report a small surplus on the general fund for the second year running. However on an expenditure of over £3 million a surplus of almost £33,000 was in effect break-even. There was also good news in relation to the collective funds some of which remained unspent. During the year the union had been faced with two major items of expenditure. It had been necessary to transfer £3 million into the staff pension scheme to reduce the deficit. In order to offset this, the staff retirement age had been increased from 60 to 65 and the employer's contribution had been reduced. He stressed that this was a one-off settlement that would not be repeated. The other major item of expenditure had been the £750,000 spent on refurbishing the union's headquarters necessitated by the air cooling system being condemned and the lighting and fire safety being below legal standards. The project came in at just £300 over budget which the Hon Treasurer believed was quite an achievement. Other headline figures: investments up by over £900,000 and subscription income up by over £300,000 – both of which contributed to the small surplus. He concluded by thanking the Head of Finance, Duncan Smith, and staff in the finance and membership services department and commended the accounts to conference.

A vote of thanks to the Hon Treasurer was endorsed by acclaim.

6. APPEAL ON BEHALF OF THE INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM

Iraqi filmmaker, Maysoon Pachachi, made an appeal on behalf of the International Committee for Artists' Freedom. She described how, in 2004, she and a colleague had decided to set up an independent film and television school in Baghdad where there was a great need and a desire among young people to make films in the light of the country's recent history. The short intensive courses were free of charge to students and funded entirely by charitable donations. The ICAF had been one of the earliest donors and had continued to make further donations over the intervening period. The support of ICAF was extremely important for several reasons, but a major one, in terms of morale, was the fact that this was the support of fellow artists and actors for a creative endeavour. As every day went on in Iraq – after 35 years of a dreadful dictatorship; 13 years of severe sanctions and 3 years of continuous war – creativity became more and more important as a means of survival. Maysoon had seen this again and again with students who were unable to make sense of what was going on around them and for whom the support of artists of another country was very, very important. She also paid tribute to the way the ICAF operated in terms of personal involvement and follow-up in relation to the causes they support. It was like being part of a family and was very important. She urged the conference to give generously to support the valuable work of the ICAF.

The meeting adjourned for lunch from 1.00 to 2.00 pm.

7. MOTIONS ON POLICY

Motions 1 and 2 were debated together and voted on separately.

MOTION 1

The Council

This Annual Representative Conference believes that professional performers should be free to portray all aspects of life without limitation. Equity is committed to freedom of artistic expression and opposed to all forms of censorship that would curtail it, whether through legislation which has the effect of limiting freedom of artistic expression or through the limitation of access as a result of protest. In addition, Equity is concerned that such pressures can lead to artists censoring themselves.

Equity is an equal opportunities union and opposes unfair discrimination on the grounds of colour, race, national origin, sex, marital status, age, creed, sexuality, disability or religion. However, Equity acknowledges that its policy against censorship means that it will oppose the curtailment of freedom of artistic expression even though work may contain a portrayal of activities which individuals may consider to be offensive and which, in real life, could be at variance with a policy of equal opportunities.

Equity makes a clear distinction between the portrayal of life as part of a work of dramatic art or performance and real life itself and acknowledges that works of dramatic art or performances may contain the portrayal of activities which, if performed in real life, could be the subject of prosecution.

For the purposes of this policy, the term "artistic expression" encompasses all skills represented by Equity.

Moved by Jean Rogers and seconded by Ian Barritt

MOTION 2

North and East London Branch

This Annual Representative Conference defends union policy established at last year's Conference through the North and East London Branch motion on censorship and strongly criticises the Censorship Working Party's rejection of part of this policy and their opposition to any limitation on artistic expression, including the expression of incitement to racial hatred. This Conference:

1 Reaffirms that Equity must act decisively in support of Equity and other media union members faced with censorship and oppose the Government's proposals on incitement to religious hatred, which could lead to censorship of views on religious ideas, people and institutions.

2 Reaffirms, on the other hand, that the union opposes racism and will not defend freedom of artistic expression that is believed by the union to contravene existing race relations legislation designed to stop incitement to racial hatred and protect the freedom of ethnic minorities from threat, intimidation, humiliation, harassment, alarm and distress.

3 Makes clear that this does not mean a limitation on the artistic portrayal, through character, theme, and plot, of activities or language in a play, programme, film or individual act that are racist and offensive, but only involves a withdrawal of union support for freedom of artistic expression where its aim and message is to incite racial hatred as defined by legislation.

If Equity rejects this balance of freedom and responsibility, it will appear isolated, irresponsible and insensitive to a significant section of its own membership, to the trade union movement and society as a whole.

Moved by Yvonne Bonnamy and seconded by Frances Rifkind.

There were 9 speakers in the debate.

Motion 1 was CARRIED: 89 votes in favour; 35 against; 15 abstentions.

The carriage of Motion 1 caused Motion 2 to FALL without being voted on.

MOTION 3

Theatre Directors' Committee

Life for performers in the 21st century is being made increasingly more unbearable by the intrusion of mobile phones into auditoria. Despite requests for the audience to turn them off, ring tones regularly interrupt performances and inconsiderate audience members increasingly disturb the concentration of their neighbours by texting during the show. The reporting in the media of the incident when the actor Richard Griffiths protested about the use of a mobile phone during a performance has highlighted the fact that the law currently prevents managements from screening their auditoria from mobile phone signals.

Gentle persuasion of audiences to desist from mobile phone use has demonstrably failed. Audience members are human, after all, and even the best intentioned sometimes forget to turn off their phones. In order to prevent the enjoyment of our audiences and our efforts as creative artists being ruined by the failings of a minority, this Annual Representative Conference instructs the Equity Council to:

1 lobby government for a change in the law so that managements can electronically screen their auditoria from mobile phone reception;

2 lobby managements to put such electronic screening in place as soon as the law is changed.

Moved by John Carnegie and seconded by Di Christian.

There were 6 speakers in the debate

Motion 3 was CARRIED nem con with 2 abstentions.

MOTION 4**Welsh Annual General Meeting**

People seeking work in our industry are routinely treated with less consideration than would be tolerated in any other profession. Auditions, castings and interviews are regularly offered at one or two days' notice and it is unlikely that an unsuccessful candidate will be notified. Little consideration is given to individual personal circumstances. This Annual Representative Conference asserts that all professionals working in the entertainment industry should be treated with the same respect given to job seekers in other professions and asks that the Equity Council establishes, campaigns for and negotiates a code of best practice that all good employers should honour. This should also insist that contracts are provided before work starts and that payments are made within the scope of our collective agreements.

Moved by Terry Victor and seconded by Huw Davies.

FIRST AMENDMENT TO MOTION 4**North and West Yorkshire Variety Branch**

In line 4, after "circumstances", insert new sentence: "Similarly, entertainment agencies ask for promotional material but it is neither acknowledged nor returned."

In line 7, after: "employers", insert "and agencies".

Moved by Etienne and seconded by Jacky Ann Provis.

SECOND AMENDMENT TO MOTION 4**Audio Committee**

Delete final sentence: "This should also insist that contracts are provided before work starts and that payments are made within the scope of our collective agreements."

Moved by Laurence Bouvard and seconded by John McGuinn.

There were 5 speakers in the debate.

The 1st amendment to Motion 4 was CARRIED

The 2nd amendment to Motion 4 was CARRIED

Substantive Motion 4 was CARRIED by a clear two-thirds majority.

COMPOSITE MOTION 1**Stage Management Committee and South East Area Annual General Meeting**

This Annual Representative Conference notes with concern the lack of members on the reorganised committees of the National Council for Drama Training.

The NCDT is the quality control body responsible for the training of potential Equity student members and future Equity members. Equity should ensure that there is adequate representation at every level of the NCDT.

This should include Equity performers and stage management appointed by and answerable to the Equity Council. Conference requests Council to ensure that Equity performers, and stage managers are properly represented on the NCDT Review Committee and Performance Reviewers' Pool. If the NCDT is not prepared to comply with this request, Equity should seriously consider its grant to and membership of the NCDT.

Moved by Caron Jane Lyon and seconded by Mavis Wesley.

There were 3 speakers in the debate

Composite Motion 1 was CARRIED nem con with 2 abstentions.

MOTION 5**North West of England Branch**

This Annual Representative Conference feels that due to the ease of access into membership from some areas of the profession and areas where professional training has never been achieved, there is a large and vital number of potential members who leave non-NCDT accredited Drama Schools who feel ignored and discouraged by Equity. The NCDT provides a benchmark for drama schools, not Equity membership. In light of this, this Conference respectfully requests that the Equity Council offer full Equity membership Status to all students graduating from three-year full-time and post-graduate acting courses, regardless of NCDT accreditation, but subject to Equity validation and approval of the courses in question.

Moved by David Corden and formally seconded by Alan Brent.

There were 7 speakers in the debate.

Motion 5 was DEFEATED

[Vice-President Graham Hamilton took the Chair]

EMERGENCY MOTION 1

Scottish National Committee

This Annual Representative Conference strongly condemns the recent introduction of the changes to the structure of the Scottish Trades Union Congress which militates against the small trade unions and the Federation of Entertainment Unions in particular.

The change to the constitution of the STUC has resulted in a structure which is dominated by the larger trade unions. This has not only taken away the democratic notion of equal participation irrespective of size, but for the first time since the STUC's inception, resulted in the sitting Vice-President being voted off the General Council and not automatically assuming the role of President. This resulting action is totally against the assurances given by the larger unions that the interests of the smaller unions would be preserved and flies in the face of the founding principles of both the STUC and the TUC.

This Conference calls on the Equity Council to write to the STUC in the strongest terms outlining our condemnation of what has happened and raising concerns for the future. We further ask that the Equity Council also seek from the FEU their support and a similar letter being written on that umbrella organisation's behalf.

Moved by Michael Mackenzie and seconded by Colin Brown.

There were 2 speakers in the debate.

Emergency Motion 1 was CARRIED unanimously.

MOTION 6

Midlands Area Committee

This Annual Representative Conference believes that as the investigation into matters relating to the recent refurbishment work at Guild House concerns such a large sum of the membership's money, it is essential that the investigation is seen to be entirely independent of the Council which has spent this money. Conference therefore instructs Council to commission an independent inquiry by a suitably qualified building surveyor into these matters, specifically to establish:

- 1 Whether any members of Council or their relatives personally benefited financially from the contract being awarded to any of the firms carrying out the work.
- 2 How it came about that there was such a vast under-estimate of the costs of the work.
- 3 Whether the companies who won the contracts did so by giving an unrealistic low estimate to secure the contracts.
- 4 Whether there is any evidence of profiteering.
- 5 Why there was no reference to the overspend in the Treasurer's report to the 2005 ARC.
- 6 Why members were not informed via the Equity journal of the spiralling costs as and when they came to the attention of the Council.

Moved by Nigel Harris and seconded by Peter Tomlyn.

FIRST AMENDMENT TO MOTION 6

North West London Branch

In line 4, delete all after: "inquiry" to the end of the paragraph and insert: "into these matters to be conducted by a suitably qualified investigator with appropriate expertise."

In paragraph numbered 1, after "members of Council", insert: "staff".

Delete: "contract being awarded to any of the firms carrying out the work" and insert: "project".

In paragraph numbered 2, delete: "under-estimate", and insert: "escalation".

In paragraph numbered 3, delete: "low". Insert at the end of the sentence: "and analyse the procedure employed".

Add new paragraph numbered 7: "Whether there is work still left undone".

Withdrawn.

SECOND AMENDMENT TO MOTION 6

East Midlands Variety Branch

In line 5 delete: "building surveyor" and insert: "barrister".

In paragraph numbered 1, after: "carrying out the work", insert: "or if anyone involved in the process acted inappropriately".

In paragraph numbered 2, after: "costs of the work", insert: "and did Equity take the correct steps in appointing a professional project team?".

In paragraph numbered 3, after: "secure the contracts", insert: "and was the correct process followed in the appointment of a contractor and sub-contractor?".

In paragraph numbered 4, after: "evidence of profiteering", insert: "and was the tender price agreed a competitive and fair price?".

In paragraph numbered 6, after: "attention of the Council", insert: " and were individual Councillors given a proper opportunity to express their concerns and carry out appropriate investigations and should Council have taken steps which were not taken?".

Add new paragraph numbered 7: "Was all the relevant documentation made available to all the Council at the time it was first available?".

Accepted.

THIRD AMENDMENT TO MOTION 6

Stunt Committee

In line four, after: "inquiry", insert: "controlled".

In line five, delete: "qualified building surveyor", and insert: "experienced barrister".

Remitted.

FOURTH AMENDMENT TO MOTION 6

South and South East London Branch

In line 4, delete: "an independent inquiry", and insert: "an inquiry independent of the Senior Management Team and the Council".

At the end of the motion, add new paragraph numbered 7: "This investigation to be completed within six weeks from the end of this Conference."

Accepted.

FIFTH AMENDMENT TO MOTION 6

Brighton and Sussex Branch

Add new paragraph numbered 7: "What advice was taken around the issues of disability access to Guild House during the refurbishment and how was the conclusion arrived at?"

Accepted.

SIXTH AMENDMENT TO MOTION 6

Artists with Disabilities' Committee

Add a new paragraph at the end:

"Further, Conference instructs the Equity Council to:

- (a) conduct an audit assessing the accessibility of Guild House, and other Equity premises, and the facilities available in those buildings, in collaboration with the Artists with Disabilities' Committee;
- (b) identify the changes needed to accommodate disabled Equity members and meet all the legal requirements which have to be met, and to do so in consultation with disabled people;
- (c) make an application to the Union Modernisation Fund for the funding needed to make these changes."

Accepted.

There were 19 speakers in the debate.

The 1st amendment to Motion 6 was WITHDRAWN.

The 2nd amendment to Motion 6 was ACCEPTED by the movers of Motion 6.

The 3rd amendment to Motion 6 was REMITTED.

The 4th amendment to Motion 6 was ACCEPTED by the movers of Motion 6.

The 5th amendment to Motion 6 was ACCEPTED by the movers of Motion 6.

The 6th amendment to Motion 6 was ACCEPTED by the movers of Motion 6.

Substantive Motion 6 as amended by the 2nd, 4th, 5th, and 6th amendments was DEFEATED: 42 votes in favour; 73 against; 12 abstentions.

[The President, Harry Landis, returned to the Chair]

8. HONORARY LIFE MEMBERSHIP

The President announced that the Council had decided this year to award Honorary Life Membership to two people in recognition of their outstanding contribution to the Union: to Chris Webb for his many years of service on behalf of Stunt Performers and courage in carrying on after his disabling accident; and to Jeremy Phillips for his service to Variety members in numerous ways over many years. Harry Landis paid tribute to each recipient individually and presented the awards which were

ENDORSED by acclaim.

Conference adjourned at 6.00 pm.

Conference reconvened at 9.30 am on Monday 22nd May 2006.

The President, in the Chair, formally reconvened Conference.

1 REPORT FROM STANDING ORDERS COMMITTEE (CONTINUED....)

The Chairman of the Standing Orders Committee, Michael Egan, reported on some adjustments to the timetable.

9. REPORT FROM THE ASSISTANT GENERAL SECRETARY THEATRE & VARIETY

The Assistant General Secretary (Theatre & Variety), Stephen Spence, introduced the Annual Report of the Theatre & Variety Department. A supplementary paper had been circulated to Conference outlining subsequent developments. He went through the main points of the report; provided an update on relevant issues; and spoke about the goals for the coming year.

10. motions on theatre

MOTION 18

Birmingham General Branch

This Annual Representative Conference calls upon the Equity Council to campaign through the Arts Council and the other funding bodies to ensure that all regional repertory theatres in receipt of Arts Council and other public funding display accurate casting breakdowns on their web sites in the same way that the Manchester Royal Exchange and the New Vic Theatre, Newcastle-under-Lyme currently do, to their credit.

Moved by Simon Clancy and seconded by Tracey Briggs.

Motion 18 was CARRIED unanimously.

MOTION 19

Northern Ireland Annual General Meeting

This Annual Representative Conference urges the Equity Council to investigate ways in which theatre companies can access public funding. This is particularly true when it comes to Arts Council funding in which the amount of bureaucracy and form-filling becomes a disincentive, particularly to young companies. Conference further asks that Equity lobbies both the Arts Council and local authorities to ensure that simplified funding mechanisms are made available for young companies to ensure that they engage people on proper Equity contracts.

Moved by Al Logan and formally seconded by Michael Mackenzie.

Motion 19 was CARRIED unanimously.

MOTION 20

Walk-on and Supporting Artists' Committee

This Annual Representative Conference demands the implementation of Annual Representative Conference motion 18 (which was carried overwhelmingly in 2005 and is therefore binding upon the Council) which called for the protection of Equity walk-on members and other professional performers by opposing the use of non-professionals in any professional production in recognised theatres at all times. If the Equity Council had a valid reason for not implementing the Annual Representative Conference decision then Conference reprimands the Council for not putting the matter to referendum or reporting honestly its reasons for not doing so, to the membership as required by Rule 28 (2a).

Moved by Michael Earl and seconded by Roy Radford.

There were 8 speakers in the debate.

Motion 20 was DEFEATED: 47 votes in favour; 75 against; 4 abstentions.

MOTION 21

The Council

The growing use of intense side lighting is of extreme concern to choristers working in opera houses. There appears to be little or no academic research available on the effects of powerful side lighting on the eyes of choristers, particularly during the exit times from the stage. Opera productions tend to utilise highly creative lighting designs which can be problematic to those working on the stage. This Annual Representative Conference asks the Equity Council to find ways of investigating means of research and linking up with existing appropriate industry bodies with a view to establishing a code of practice for the use of side lighting in opera houses and elsewhere.

Moved by Bryn Evans and seconded by Moira Harris.

Motion 21 was CARRIED nem con with 3 abstentions.

11. MOTIONS ON VARIETY, LIGHT ENTERTAINMENT AND CIRCUS**MOTION 22****South East Area Committee**

This Annual Representative Conference is seriously concerned about the effects of the Entertainment Licensing Act on the employment of Variety members. Reports have been received by branch secretaries and at meetings that landlords, club secretaries and other licensees have found the work involved in application for licenses too complicated and they are ceasing to use live performers as a result. This Conference calls on the Equity Council to monitor these instances by asking variety branch Secretaries to provide full details of any incidents reported in their areas, so that this evidence can be presented to the relevant Government department by the Research and Parliamentary Officer.

Moved by Mavis Wesley and formally seconded by Peachy Mead.

Motion 22 was CARRIED unanimously.

Motions 23 and 24 were debated together and voted on separately

MOTION 23**Scottish Variety Branch**

Now that the National Theatre of Variety (ie the Grand Theatre Blackpool) has been launched on the 18 February 2006, this Annual Representative Conference urges the Equity Council to allow the Scottish Variety Branch to research Scottish theatres in order that Scotland may have the possibility of having its own National Theatre of Variety.

Moved by Wanda Mary Blair and formally seconded.

MOTION 24**Manchester and District Variety Branch**

Following the successful launch of the National Theatre of Variety, this Annual Representative Conference resolves to maintain the progress already achieved by creating an annual celebration of Variety Entertainment Day, possibly centring on the Blackpool Grand Theatre.

Moved by Jeremy Phillips and seconded by Yvonne Joseph.

There were 2 speakers in the debate.

Motion 23 was CARRIED overwhelmingly.

Motion 24 was CARRIED unanimously.

MOTION 25**Thames Variety Branch**

This Annual Representative Conference asks the Equity Council to set up a Working Party to investigate the proliferation of directories and listings, both printed and on the web. These require Equity members to pay often considerable fees for advertisements, which are an essential component of many entertainers' working lives. The working party should also investigate the sub-division by geographical areas and categories of work, which mean Equity members being pressurised to buy an increasing number of entries.

This working party should lead towards Equity's formulating a policy to protect its members and making an approach to the companies publishing the directories to ensure that artistes are not required to pay excessive fees to advertise their acts.

Moved by Rhubarb the Clown and formally seconded.

With the agreement of Conference Motion 25 was REMITTED.

7. MOTIONS ON POLICY**(CONTINUED....)****MOTION 7****Theatre Designers' Committee**

This Annual Representative Conference asks the Equity Council to make Equity a carbon-neutral organisation as soon as possible.

Moved by David Cockayne and formally seconded by Ray Lett.

There was 1 speaker in the debate.

Motion 7 was CARRIED overwhelmingly.

12. REPORT FROM THE ASSISTANT GENERAL SECRETARY FILM, TELEVISION & RADIO

The Assistant General Secretary (FTVR), Andy Prodger, introduced the Annual Report of the FTVR Department. A supplementary paper had been circulated to Conference outlining subsequent developments. He went through the main points of the report; provided an update on relevant issues; and spoke about the goals for the coming year.

13. MOTIONS ON FILM, TELEVISION & RADIO

Motions 26, 27 and 28 were debated together and voted on separately.

MOTION 26

London Area Committee

When the switch-off from analogue to digital finally takes place, the complexity of the new technology being introduced within television will raise many new issues that will have to be addressed. One of the most pressing is the negotiating and drawing up of a new agreement or agreements with the TV companies. It will be impossible for all the necessary financial information to be given to us by in-house staff. This Annual Representative Conference calls on the Equity Council to obtain expert advice by employing a specialist in accountancy to ensure that we have proper procedures in place, as a safeguard, to cover the union in the eventuality of financial problems arising in the future.

Moved by Barbara Hyslop and formally seconded by Hilary Sesta.

MOTION 27

East Midlands Variety Branch

This Annual Representative Conference is concerned with the rapid increase in technological change, particularly with respect to the media, and the apparent inability of Equity to keep pace with that change. Equity needs to be proactive in dealing with technological developments and have access to the best advice available in the market place, and the ability to be alerted at the earliest possible moment, so that suitable agreements can be in place as these developments come over the horizon. Conference calls upon the Equity Council to set up a working party to examine the expertise available in the market place, and employ such expert advice as to ensure that the Council is able to be proactive in identifying new technology, and make suitable agreements with rights-holders to the benefit of Equity members.

Moved by Peter Tomlyn and formally seconded.

MOTION 28

Scottish Annual General Meeting

This Annual Representative Conference applauds the analysis provided by the union on the implications for members of the explosion in broadcast media that is hitting us. Conference urges the Equity Council not only to safeguard secondary and further use payments to members by ensuring there are robust agreements but to set up a working party to discuss ways of monitoring where, when and on what medium our members' work is being shown.

As a union, we have to discuss the possibility of putting union resources into such a monitoring system which should aim to be self-financing.

Moved by Michael Mackenzie and seconded by Linda Rifkind.

There were 5 speakers in the debate.

Motion 26 was CARRIED overwhelmingly.

Motion 27 was DEFEATED unanimously.

Motion 28 was CARRIED overwhelmingly.

MOTION 29

Stunt Committee

This Annual Representative conference calls on the Equity Council to insist that no further discussion or negotiation takes place on the one television agreement without prior consultation with the specialist committees, and further, that all organisers check with the relevant Specialist Committee before making any decision that affects those specialist members.

Moved by Bill Weston and formally seconded by Chris Webb.

There was 1 speaker in the debate.

Motion 29 was CARRIED unanimously.

MOTION 30

Audio Committee

The electronic games industry is part of the burgeoning new media providing more and more employment for Equity members. However, to date, only one company, Electronic Arts, has established any sort of agreement with Equity.

In light of this, this Annual Representative Conference urgently calls on the Equity Council to look into establishing guidelines for members hired to work on games. Such guidelines could be used as a reference for members and as the basis for any future agreements Equity establishes with companies involved in this field.

Moved by Laurence Bouvard and seconded by John McGuinn.

Motion 30 was CARRIED nem con with 1 abstention.

MOTION 31

Welsh National Committee

This Annual Representative Conference regrets the continuing absence of a TV commercials agreement and the inability of the union to negotiate one, leaving the 1991 Agreement as the only source of reference for members.

Conference calls on the Equity Council to explore all avenues to re-open negotiations and, in the process, to consult with members and agents across the whole of the UK in order to tailor any new agreement to the reality of their situation.

Moved by Julia Carson Sims and seconded by Huw Davies.

AMENDMENT TO MOTION 31

North and East London Branch

In line 4, delete all after: "re-open negotiations and", and insert:

"advance the terms of the 1991 agreement and, prior to this, to make further consultations with agents and to consult with members through at least five well-publicised open meetings across the whole of the UK in order to develop a clear consensus on demands to be submitted to commercials managements and on the strategy to be pursued."

Moved by Yvonne Bonnamy and formally seconded.

There were 4 speakers in the debate.

The amendment to Motion 31 was CARRIED.

Substantive Motion 31 was CARRIED overwhelmingly.

MOTION 32

Choreographers' Committee

Choreographers recently employed on television productions on Equity contracts have been placed in difficult positions when the dancers they have engaged have been asked to appear in scenes in another capacity. This Annual Representative Conference asks the Equity Council to advise the various employers that this is in breach of the various agreements and to ensure that the employers are aware that dancers may only be asked to dance when they are engaged as dancers.

Moved by Francesca Jaynes and seconded by Natasha Gerson.

AMENDMENT TO MOTION 32

Walk-on and Supporting Artists' Committee

In line 3, delete: "advise the various employers Š" to the end of the motion, and insert: "negotiate a specific dancers contract within the existing television agreements where no such terms exist."

The amendment to Motion 32 was accepted by the movers of Motion 32.

There was 1 speaker in the debate.

Substantive Motion 32 was CARRIED overwhelmingly.

7. MOTIONS ON POLICY

(CONTINUED....)

MOTION 8

South Wales Variety Branch

Equity recognises the growing public concern in the area of child protection. The union also recognises that this is an issue that can affect members in many differing work places. Mindful of the fact that the union cannot practicably act as a guarantor for the whole membership, this Annual Representative Conference calls on the Equity Council to research and publish a comprehensive guide to Child Protection issues which can inform and advise members of their rights and responsibilities. The guide should include examples of best practice, incorporate the code of conduct applicable to children's entertainers and update the guidelines to theatre companies issued some years ago. It should also provide a step-by-step guide to Criminal Records Bureau checks and include a list of related organisations and publications that can help and assist. This guide will not only provide another useful

service to members, it will also show the wider community that the union is taking these issues seriously and responsibly.

Moved by Shelli Dawn and formally seconded.

There was 1 speaker in the debate.

Motion 8 was CARRIED unanimously.

MOTION 9

Lesbian, Gay, Bisexual and Transgender Committee

Even though it is 2006, the media continues to grab headlines by splashing details of members' private lives, even though such information is rarely in the public interest. With the explosion of digital channels, internet broadcasting and other media news sources, the demand for "news stories" will only increase and more intrusions into privacy are likely to take place. This Annual Representative Conference calls on the Equity Council to engage with the Press Complaints Commission, Home Office and any other relevant agency with a view to strengthening existing rules, guidelines or codes of practice to help protect our members' privacy.

Moved by Joan Beveridge and formally seconded.

There was 1 speaker in the debate.

Motion 9 was CARRIED overwhelmingly.

MOTION 10

West and South West London Branch

This Annual Representative Conference welcomes the success of London in its bid for the Olympic Games in 2012. Conference is also aware that the bid included a cultural component which is yet to be developed.

In the spirit of the original Olympic Games in Athens, where drama co-existed at high status along with the athletics, Conference hopes that all the performers of Britain can be involved in an imaginative and unprecedented celebration of culture, entertainment, and performance in addition to the sport, binding together for the first time in history all cultures, races, ages, and traditions, not just in London, but across the whole country.

Conference therefore urges the Equity Council to consider ideas which have been discussed at West and South West London Branch for a Great British Shakespeare celebration in 2012, to give work opportunities to all our members and enable them to liaise with people of all ages in an imaginative participatory festivity across the country. This will make the year of the Games the first year ever in which our greatest writer is brought to every town, village, and school in the land, and is brought back to the people with drama, song, music, and dance. Alongside the Olympics, this will also be an irresistible attraction for thousands of visitors from abroad.

Conference recognises that this should entail no further burden of work or expense for Equity itself, but trusts the Council to do all in its power to make this practical proposal come to fruition.

Moved by Cheryl Anderson and seconded by Alyn Gwyndaf.

There were 5 speakers in the debate.

Motion 10 was CARRIED: 88 votes in favour; 40 against; 9 abstentions.

14. motions on equal opportunities

MOTION 15

Women's Committee

This Annual Representative Conference welcomes the commitment contained within the Vision for the Future document to create an equalities officer post managed within current staffing structures and to improve how Equity takes forward equal opportunities for members. Conference suggests that the postholder prioritises the following three areas upon the assumption of this additional responsibility:

- 1 The equal opportunities clauses within Equity's agreements.
- 2 Equality structures.
- 3 Occupational segregation.

Moved by Susan McGoun and seconded by Joan Beveridge.

There was 1 speaker in the debate.

Motion 15 was CARRIED overwhelmingly.

The meeting adjourned for lunch from 1.00 – 2.00 pm.

15. motions on services

MOTION 33

Variety Advisory Committee

This Annual Representative Conference instructs the Equity Council to investigate the present head office phone system and its general efficiency to determine ways in which it could be improved. New and existing members are growing increasingly disillusioned with the length of time taken to reach the relevant department and the poor response to messages left on voice mail machines. Council must improve the basic telephone system and as a first step should make direct numbers more widely available to active members.

Moved by Cliff Evans and formally seconded.

There was 1 speaker in the debate.

Motion 33 was CARRIED unanimously.

MOTION 34**Coventry and Leicester Variety Branch**

This Annual Representative Conference calls upon the Equity Council to:

1 Re-examine the funeral benefits set out in rule 13 of the rule book and increase the maximum amount of £200.00 payable and increase the accrual rate proportionately to reflect the current steps to the current maximum figure.

2 Investigate the possibility of securing an insurance policy to provide additional cover for deceased members who are entitled to these benefits under the rules.

3 Delete the reference to "member's wife" and the benefits payable and redrafted to ensure that members' husbands and same sex partners have an equal right to the benefits payable.

4 Request the Variety Advisory Committee to examine the available assets of the death levy and bonus funds of the Variety Artistes Federation and make recommendations to the Equity Council to ensure that:

a) The fund is still viable

b) That variety artistes entitled to this benefit are not disadvantaged as a result of the proposed increase in the funeral benefits.

5 To incorporate a regular review in the benefits payable in any subsequent rule change so that the Council can adjust the benefits in future without having to seek a referendum on each occasion.

6 To put any rule change necessary to achieve this objective to the membership at the earliest opportunity, in any event before the 2007 Annual Representative Conference.

Moved by Sheila Payne and seconded by John Rodgers.

There were 5 speakers in the debate.

Motion 34 was CARRIED overwhelmingly.

MOTION 35**South West Area Committee**

This Annual Representative Conference calls on the Equity Council to sanction the setting up and running of an on-line forum to be linked to the members-only section of the existing Equity web site. The forum would be managed and maintained by volunteer moderators from within the membership.

The purpose of the forum would be to enable members to communicate with one another in such a way as to foster, for the whole membership, a sense of inclusion both from within the union and the industry as a whole. This can be achieved at negligible cost and will provide an added incentive to ongoing membership.

Moved by David Richey and seconded by Mary Lane.

There were 4 speakers in the debate.

Motion 35 was CARRIED overwhelmingly.

MOTION 36**Northern Area Committee**

Several years ago, new members' cards were being delayed because they could only be ratified by the Equity Council at a Council meeting. To improve this, Council accepted a recommendation from the (former) General Secretary, to give responsibility to the Senior Management Team to deal with this. Two and a half years ago there was a further recommendation that the SMT should have the remit to deal with staffing, and related, matters. At that meeting, a motion was passed that this new authority would be reviewed after one year. There has been no review and the SMT and the officers are exceeding their remit by making decisions, including financial decisions, making changes and dealing with other issues, without any reference to Council, the ruling body.

This Annual Representative Conference demands a full review of the exact powers and responsibilities of the SMT and the officers.

Moved by Brenda Marsh and formally seconded by Yvonne Joseph.

There were 2 speakers in the debate.

Motion 36 was CARRIED overwhelmingly.

16. MOTIONS ON STRUCTURE

MOTION 39

The Council

During 2005 a consultation document from the Subscriptions Working Party was circulated to all branches and committees. The response to this was overwhelmingly in favour of the strategy proposed by the Working Party. In the light of this, the Annual Representative Conference agrees the following alterations to the union's subscription rates:

1 That a banding system be introduced from 1 July 2006 as follows:

Band A £100 for gross income up to £20,000

Band B £175 for gross income between £20,001 and £35,000

Band C £300 for gross income between £35,001 and £50,000

Band D Mini bands of £500; £750; £1,000; £1,250; £1,500; £1,750 and £2,000 for those with gross income of over £50,000. These bands will not be income-linked, but members will be encouraged to pay in the band closest to 1 per cent of their gross income.

2 That a discount of £5 shall apply to the total annual subscription paid by any member provided that this payment is made by Direct Debit.

3 That the Long Service Member discount of 50 per cent shall remain. For those Long Service Members paying by Direct Debit this discount shall be taken after the £5 discount for Direct Debit.

4 That on 1 July 2007 there shall be a further increase in subscription rates and that this increase shall be by the Retail Prices Index as at 1 May 2007.

This Annual Representative Conference further agrees that members should be alerted more widely to the facility that exists for those in financial hardship to apply to the Honorary Treasurer for assistance in paying the annual subscription.

Moved by Bryn Evans and seconded by David Cockayne.

FIRST AMENDMENT TO MOTION 39

London Area Committee and South East Area Committee

In paragraph numbered 1, in Band A, delete: "£100", and insert: "£90".

Moved by Mavis Wesley and formally seconded.

SECOND AMENDMENT TO MOTION 39

Manchester and District Variety Branch

In paragraph numbered 1, in Band A, delete: "£100", and insert: "£95".

Moved by Bunny Lewis and formally seconded.

THIRD AMENDMENT TO MOTION 39

Opera Deputies' Committee

In paragraph numbered 1, line 3, delete "£175", and insert "£155".

Moved by Philip Pooley and formally seconded.

FOURTH AMENDMENT TO MOTION 39

Variety Advisory Committee

Delete paragraph numbered 4.

Moved by Etienne and formally seconded.

FIFTH AMENDMENT TO MOTION 39

Leeds and District Branch

Delete paragraph numbered 4 and insert new paragraph numbered 4: "That there will be no further increase for three years from 1 July 2006 and the rates and structure in 1 to 3 above will remain in force until 30 June 2009."

Moved by Alan Brent and formally seconded.

SIXTH AMENDMENT TO MOTION 39

Lesbian, Gay, Bisexual and Transgender Committee

Add new paragraph numbered 5: "That members should be reminded that Equity subscriptions are usually a tax allowable expense, as another way of encouraging members to pay subscriptions at the correct rate."

Accepted.

There were 21 speakers in the debate.

The 1st amendment to Motion 39 was DEFEATED.

The 2nd amendment to Motion 39 was DEFEATED.

The 3rd amendment to Motion 39 was DEFEATED.

The 4th amendment to Motion 39 was DEFEATED.

The 5th amendment to Motion 39 was DEFEATED.

The 6th amendment to Motion 39 was ACCEPTED by the movers of Motion 39.

Substantive motion 39 as amended by the 6th amendment was CARRIED: 93 votes in favour; 31 against; 5 abstentions.

MOTION 40

Northern Area Annual General Meeting

This Annual Representative Conference resolves that members who are registered with two branches, ie one general and one variety branch, will be able to specify which of those two branches should receive commission from a direct debit or credit card payment of subscription.

Moved by Yvonne Joseph and seconded by Jeremy Phillips.

Motion 40 was CARRIED unanimously.

MOTION 41

Scottish National Committee

This Annual Representative Conference calls upon the Equity Council to set up a commission, possibly involving outside expertise, to review all rules, procedures and paperwork that Equity uses in all its elections. Some of the existing procedures may be a barrier to democratic involvement whilst others may seem undesirable. Although Equity aspires to be an open accountable democratic trade union, many internal elections have been polarised by the use of factional lists and favoured candidates. Council and most Committees are elected by postal ballot whereas much of the branch network is allowed a vote of those present. Conference calls upon the Council to review and re-evaluate the internal democratic process in order to help rejuvenate the union.

Moved by Michael Mackenzie and formally seconded.

There was 1 speaker in the debate.

Motion 41 was CARRIED overwhelmingly.

MOTION 42

South and South East London Branch

It is very important that Equity's Council is truly representative of the membership. In order to achieve this, it is vital that a wider number of members are able to be heard on the running of the union. This Annual Representative Conference recommends that in order to encourage more involvement of the wider membership, Councillors should be limited to serving three consecutive terms. After serving for this period, members will then be able to submit themselves for election after two years have elapsed. It is hoped this arrangement will allow more people to become involved in the decision-making process, whilst maintaining the wealth of experience that exists. Conference calls upon the Equity Council to put a rule change to this effect to a referendum of the membership.

Moved by Eugene Walker and seconded by Richard Dargan.

AMENDMENT TO MOTION 42

Scottish National Committee

In lines 5 and 6, delete: " After serving for this period, members will then be able to submit themselves for election after two years have elapsed", and insert: "Former members may stand again after a period of two years has elapsed since they stood down. In order to introduce this system whilst maintaining an effective experienced Council, one third of the existing Council will stand down in 2008, 2010 and 2012 respectively. Those standing down will progress in order starting with the Councillors who are the longest serving down to the most recent. When an exact third cannot be determined due to equality of length of service, the decision as to which Councillors shall stand down will be decided by lot."

The amendment to Motion 42 was ACCEPTED by the movers of Motion 42.

There were 12 speakers in the debate.

Substantive Motion 42 was DEFEATED.

MOTION 43

The Council

This Annual Representative Conference instructs the Equity Council to put to a referendum of the membership a Rule change to update the wording of Rule 24 Assistant General Secretary, Assistant Secretary and Organisers to reflect long standing custom and practice that:

1 It is for the Council, from time to time, to determine as appropriate the structure of senior staffing arrangements within the union, including the numbers appointed with any particular job title; and

2 It is for the Council, from time to time, to engage or authorise the engagement of such other staff, as it considers necessary.

Moved by Graham Hamilton and formally seconded.

AMENDMENT TO MOTION 43

Northern Area Committee

In lines 1 and 2, delete: "to put to a referendum of the membership a rule change".

In line 3, delete: "long standing custom and practice", and insert: "the following".

The amendment to Motion 43 was ACCEPTED by the movers of Motion 43.

Substantive Motion 43 was CARRIED overwhelmingly.

MOTION 44

North East Variety Branch

The Equity rule book c 28 [2] (a) states that any motion passed by the Representative Conference by a two-thirds majority shall be binding on the Council. In 2002, our branch motion on 'Proof of Work' received just such a two-thirds majority. Nominees to specialist committees were no longer obliged to provide proof of work. However, since that time, the requirement for proof of work has appeared on nomination forms. We maintain that this is in direct contravention of a motion properly presented and voted upon. The cavalier attitude of the Senior Management Team and Officers to change something they do not like is symptomatic of other changes being made without any reference to Council. Please vote for this motion, as you did in 2002, and make a stand for democracy.

Moved by Brenda Marsh and formally seconded by Yvonne Joseph.

There were 4 speakers in the debate.

Motion 44 was DEFEATED: 42 votes in favour; 70 votes against; 5 abstentions.

17. ANNUAL REPRESENTATIVE CONFERENCES 2007 & 2008

The Hon Treasurer, Bryn Evans, recalled the previous decision to hold the 2007 ARC in Cardiff. He therefore suggested that this ARC should reaffirm that decision and take a further decision to hold the 2008 ARC in London. The Council was suggesting that the 2008 ARC should be held over three days with the third day devoted to consideration of a complete overhaul of the Equity rule book. This course of action was therefore formally moved by Bryn Evans and seconded by Dennis Ray and ENDORSED by Conference.

A formal motion to adopt the Annual Report was moved by Michael Cunningham, seconded by Robin Browne and CARRIED unanimously.

The President expressed thanks to all the Equity staff and members of the Standing Orders Committee who had worked so hard to make this year's ARC a success.

Following a vote of thanks to the President....

APPENDIX B

Election of President 2006 - 2008

Christine Payne
General Secretary
Equity
Guild House
Upper St Martin's Lane
London WC2H 9EG

19th July 2006

Dear Ms Payne

ELECTION OF THE EQUITY PRESIDENT 2006 – 2008

Our report of voting on the above election, which closed at noon on Friday 14th July 2006, is as follows:-

Number of ballot papers despatched:	36,825
Number of ballot papers returned:	2,729
Number of papers found to be blank/spoilt:	22
Number of papers returned unsigned:	22
Number of invalid papers (members out of benefit):	14
Thus, total number of valid papers to be counted:	2,671

Result: 1 to elect

Graham Hamilton	988*	
Harry Landis	1,000*	ELECTED
Teri Scoble	683	

* confirmed by full recount

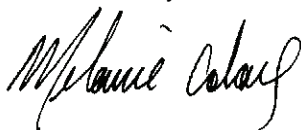
The ballot papers will be stored in accordance with the requirements of the Trade Union and Labour Relations (Consolidation) Act 1992 as amended by the Trade Union Reform and Employment Rights Act 1993.

As Scrutineers appointed in accordance with Section 49 of the Trade Union and Labour Relations (Consolidation) Act 1992 (as amended), we are satisfied as to each of the matters specified in subsection 52(2) with regard to the election. The following points should also be noted:

- 1) The person appointed under section 51A to carry out the storage, and counting of voting papers was Electoral Reform Services Limited.
- 2) The person appointed under section 51A to carry out the distribution of voting papers was Electoral Reform Services Limited.
- 3) A copy of the register of voters (as at the relevant date) was examined in accordance with section 49(3). The examination took place at our own instance and did not reveal any matter that should be brought to the attention of the trade union.

We would draw your attention to Sections 52(4), 52(5) and 52(6). 52(4) requires that a copy of this report be published and made available to all members of Equity within a three month period from today. This however, does not mean that every member has to be notified individually.

Yours sincerely,



Melanie Adams
Consultant

APPENDIX C

Election of Equity Council 2006 – 2008

Christine Payne
General Secretary
Equity
Guild House
Upper St Martin's Lane
London WC2H 9EG

20th July 2006

Dear Ms Payne

ELECTION OF COUNCIL 2006 - 2008

Our report of voting on the above election, which closed at noon on Friday 14th July 2006, is as follows:-

Number of ballot papers despatched:	36,825
Number of ballot papers returned:	2586
Number of papers found to be wholly blank/spoilt:	17
Number of papers returned unsigned:	37
Number of invalid papers (members out of benefit)	18
Thus, total number of valid papers to be counted:	2,514

GENERAL LIST -17 to elect

Number blank/spoilt for this election..... 96
Number valid for this election..... 2,418

Harry Landis	1,433	<i>ELECTED AS PRESIDENT</i>
Roy Marsden	1,411	ELECTED
Graham Hamilton	1,275	ELECTED
Jean Rogers.....	1,221	ELECTED
Frank Williams	1,192	ELECTED
Frederick Pyne	1,166	ELECTED
Jonathan Cecil	1,084	ELECTED
Barbara Hyslop	1,032	ELECTED
Corinna Marlowe	1,016	ELECTED
Ian Barritt	985	ELECTED
Jo Cameron Brown	983	ELECTED
Sheila Collings.....	956	ELECTED
Malcolm Sinclair	930	ELECTED
Nicholas Smith	883	ELECTED
Peter Kosta	856	ELECTED
Paul Janssen.....	833	ELECTED
Michael Earl	821	ELECTED
Jennifer Stanton	819 *	ELECTED {in accordance with Rule17A (3)(a)(vi)}
Tracey Briggs	805*	
Michael MacKenzie	805	
Robin Browne	803	
John Burgess.....	791	
Peggy Ann Fraser	765	
William Maxwell	740	
Linda Rifkind	729	
Patricia Varley	627	
Roger Martin.....	625	
Warran Sinclair.....	625	

Ted (Edward) Pleasance	598
Roy (Baker)	519
Fiona Martin	512
Michael Neilson	512
Chris Ponka	502
Trevor Allman	494
Tony Dennes	476
David Corden	430
Doc O'Brien	274

*confirmed by recount

AFRO-ASIAN ARTISTS' - 1 to elect

Albert Moses

ELECTED UNOPPOSED

AUDIO ARTISTS - 1 to elect

John Webb

ELECTED UNOPPOSED

CHOREOGRAPHERS - 1 to elect

Number blank/spoilt for this election..... 718

Number valid for this election..... 1,796

Paul Mead

701

Teri Scoble..... 1,095

ELECTED

CHORUS & ENSEMBLE - 2 to elect

Tim Walton

ELECTED UNOPPOSED

Tom Emlyn Williams.....

ELECTED UNOPPOSED

DANCE - 1 to elect

Natasha Gerson

ELECTED UNOPPOSED

OPERA - 1 to elect

Bryn Evans

ELECTED UNOPPOSED

SINGERS - 1 to elect

Dennis S. Ray

ELECTED UNOPPOSED

STAGE MANAGEMENT - 1 to elect

Fiona H. Mott.....

ELECTED UNOPPOSED

STUNT PERFORMERS - 1 to elect

Number blank/spoilt for this election..... 1,014

Number valid for this election..... 1,500

Riky Ash

759*

Bill Weston..... 741*

ELECTED

*confirmed by recount

THEATRE DESIGNERS - 1 to elect

David Cockayne

ELECTED UNOPPOSED

ANNUAL REPORT 2006

THEATRE DIRECTORS - 1 to elect

Number blank/spoilt for this election.....	755	
Number valid for this election.....	1,759	
John Carnegie	783	
Phil Willmott	976	ELECTED

TIE & YOUNG PEOPLE'S THEATRE - 1 to elect

Caryl Griffith	ELECTED UNOPPOSED
----------------------	-------------------

VARIETY, LIGHT ENTERTAINMENT & CIRCUS ARTISTS - 6 to elect

Number blank/spoilt for this election.....	728	
Number valid for this election.....	1,786	
Annie Bright	1,121	ELECTED
Rhubarb the Clown (Martin Solity)	1,022	ELECTED
Brenda Marsh	900	ELECTED
Tina May	898	ELECTED
Judith Baxter	876	ELECTED
Chris Barltrop	827*	ELECTED
Dave Eager	820*	
John Brennan	747	
Tony Le-Sands	567	
Steve McAvoy	553	

*confirmed by recount

WALK-ONS - 2 to elect

Number blank/spoilt for this election.....	772	
Number valid for this election.....	1,742	
Linda Hardy	939	ELECTED
Clive Hurst	856	ELECTED
Charles P. Hardy	599	
Mandelea	509	
Christopher Lamb	330	

NATIONAL & AREA REPRESENTATIVES

LONDON AREA - 1 to elect

Number blank/spoilt for this election.....	819	
Number valid for this election.....	1,695	
Peter Barnes	811	
Alan Thompson	884	ELECTED

MIDLANDS AREA - 1 to elect

Sally Treble	ELECTED UNOPPOSED
--------------------	-------------------

NORTHERN AREA - 1 to elect

Number blank/spoilt for this election.....	1,004	
Number valid for this election.....	1,510	
Yvonne Joseph	861	ELECTED

Peter Rylands.....649

NORTHERN IRELAND - 1 to elect

Number blank/spoilt for this election..... 1,245

Number valid for this election..... 1,269

Maggie Cronin578 ELECTED

Richard Orr452

J. J. Murphy239

SCOTLAND - 1 to elect

Kate McCall ELECTED UNOPPOSED

SOUTH EAST AREA - 1 to elect

Michael Branwell..... ELECTED UNOPPOSED

SOUTH WEST AREA - 1 to elect

Number blank/spoilt for this election..... 1,115

Number valid for this election..... 1,399

Nicky Diprose693

Roy Radford706 ELECTED

WALES - 1 to elect

Michael Cunningham ELECTED UNOPPOSED

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2) The person appointed under section 51A to carry out the distribution of voting papers was Electoral Reform Services Limited.

3) A copy of the register of voters (as at the relevant date) was examined in accordance with section 49(3). The examination took place at our own instance and did not reveal any matter that should be brought to the attention of the trade union.

We would draw your attention to Sections 52(4), 52(5) and 52(6). 52(4) requires that a copy of this report be published and made available to all members of Equity within a three month period from today. This however, does not mean that every member has to be notified individually.

Yours sincerely,



Melanie Adams
Consultant

APPENDIX D

Election of Appeals Committee and Standing Orders Committee

Christine Payne
 General Secretary
 Equity
 Guild House
 Upper St Martin's Lane
 London WC2H 9EG

17th July 2006

Dear Ms Payne

ELECTION OF APPEALS COMMITTEE AND STANDING ORDERS COMMITTEE 2006 - 2008

Our report of voting on the above election, which closed at noon on Friday 14th July 2006, is as follows:-

Number of ballot papers despatched:	36,825
Number of ballot papers returned:	2,210
Number of papers found to be wholly blank/spoilt:	7
Number of papers returned unsigned:	8
Number of invalid papers (members out of benefit):	11
Thus, total number of valid papers to be counted:	2,184

ELECTION OF APPEALS COMMITTEE 2006 – 2008

Number blank/spoilt for this election 80
 Number valid for this election 2,104

Result: 5 to elect

Joshua Le Touzel 1,164 ELECTED
 Doreen Mantle 1,458 ELECTED
 Sheila Mitchell 1,444 ELECTED
 David Robb 1,071
 Tony Robinson 1,680 ELECTED
 Johnny Worthy 1,253 ELECTED

ELECTION OF STANDING ORDERS COMMITTEE 2006 – 2008

Number blank/spoilt for this election 93
 Number valid for this election 2,091

Result: 5 to elect

Sylvia Alexander-Vine 1,241 ELECTED
 Laurence Bouvard 1,165
 Joshua Le Touzel 1,192 ELECTED
 Robert Mill 1,310 ELECTED
 Graham Padden 1,362 ELECTED
 Jeremy Phillips 1,230 ELECTED

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Yours sincerely,

A handwritten signature in black ink, appearing to read 'Melanie Adams', written in a cursive style.

Melanie Adams
Consultant

APPENDIX E

Variety Advisory Committee

Members of the Committee:

Elected Members from October 2006 for two years

Bunny Lewis (Chair)
Geremy Phillips (Vice-Chair)
Dane Alexander
Nicholas Brand
Tony Dennes
Sarah Dukes
Etienne
Tony Le-Sands
Roger the Artful
Roy (Baker)
Jim Townsend*
Sally Treble

Variety, Light Entertainment and Circus Councillors (to July 2008)

Chris Barltrop (Vice-Chair)
Judith Baxter
Annie Bright
Brenda Marsh*
Tina May
Rhubarb the Clown

Variety Branch Secretaries

Mike Abbott
Michael Branwell
Christie Clifford
Shelli Dawn
Pip Frederick
Roxanne James
Yvonne Joseph
Mary Lane
Paul Leverett
Chris McColl
Brenda Marsh
Peachy Mead
Les O'Neill
Sheila Payne
Jackie Ann Provis
Linda Rifkind
Peter Tomlyn
Jim Townsend

Elected by the Executive Committee of the VAF

Karin Karina
Tommy Wallis

* Also Variety Branch Secretary

APPENDIX F Variety Branch Officials

Birmingham

Chairman: Conk the Clown
93 Chard End Crescent
Shard End
Birmingham
B34 7RE

Secretary: Jim Townsend
45 Eachway, Rubery
Birmingham
West Midlands
B45 9DG
Tel: 0121 453 6952

Blackpool

Chairman: Ken Gooch
59 Lomond Avenue
Blackpool
FY3 9NB

Secretary: Paul Leverett
12 Deal Place
St Annes on Sea
Lancs FY8 3EW
Tel: 01253 720278

Coventry & Leicester

Chairman: Digg Haywood
White Cottage
7 Wallace Drive
Groby, Leics
LE6 0GQ

Secretary: Sheila Payne
12 Dalton Road
Earlsdon
Coventry
CV5 6PB
Tel: 02476 717424

East Anglia

Chairman: Dennis Powell
2 Norwich Common
Wymondham
Norwich
Norfolk NR18 0SP

Secretary: Peachy Mead
"Cavendish House"
10B Mill Hill Road
Norwich
Norfolk NR2 3DP
Tel: 01603 624981

East Midlands

Chairman: Bernie Kayla
4 Shaw Lane
Markfield
Leics
LE67 9PU

Secretary: Peter Tomlyn
43 Charteris Close
Loughborough
Leics
LE11 5XE
Tel: 01509 262695

Humberside

Chairman: Brian Blakey
29 Beaufort Crescent
Cleethorpes
North East Lincs
DN35 0RR

Secretary: Christie Clifford
1222 Beverly Road
Hull
East Yorks
HU6 7YA
Tel: 01482 805163

Manchester & District

Chairman: Geremy Phillips
10 Bradshaw Street
Higher Broughton
Salford
Greater Manchester
M7 4UB

Secretary: Yvonne Joseph
10 Bradshaw Street
Higher Broughton
Salford
Greater Manchester
M7 4UB
Tel: 0161 792 2035

Merseyside

Chairman: Ron Harrison
22 Plum Tree Close
Prescot
Merseyside
L35 7JT

Secretary: Les O'Neill
20 Greenfield Drive
Huyton With Roby
Liverpool
L36 0SZ
Tel: 0151 480 8056

North East

Chairman: Richard Sands
Wyndin
The Willows
Barmston, Washington
Tyne & Wear
N38 8JE

Secretary: Brenda Marsh
5 North Dene
Birtley
Co Durham
DH3 1PZ
Tel: 0191 410 2660

North & West Yorkshire

Chairman: Big-Bri-C
116 Silverwood House
Elsworth Close
Doncaster
DN1 3RW

Secretary: Jackie Ann Provis
13 Manscombe Road
Allerton
Bradford
West Yorkshire
BD9 5JN
Tel: 01274 541 299

Northern Ireland

Chairman: Roy McNaught
55 Grangewood Road
Dundonald, Belfast
Northern Ireland
BT16 1GB

Secretary: Roxanne James
19 Stewartstown Park
Belfast
Northern Ireland
BT11 9GH
Tel: 02890 623274

Scotland

Chairman: Scott Allan
17 Weir Avenue
Barrhead
Glasgow
G78 2DD
Tel: 0141 639 6969

Secretary: Linda Rifkind
Tawny Woods
Sandringham Avenue
Newton Mearns
Glasgow G77 5DU

South Wales

Chairman: Martin Broad
The Farmers Arms
42 Burrows Road
Skewen
Neath
SA10 6AB

Secretary: Shelli Dawn
3 Cefndon Terrace
Hirwaun
Nr Aberdare
CF44 9TE
Tel: 01685 812779

South Yorkshire

Chairman: Lyn Copperfield
174 Worksop Road
Aston
Sheffield
South Yorkshire
S26 2EA

Secretary: Michael Abbott
3 Clifton Rise
Maltby
Rotherham, S Yorks
S66 8AW
Tel: 01709 814733

Sussex & District

Chairman: Jerry Richards
8 Archery Court
Willoughby Crescent
Eastbourne
East Sussex
BN22 8RD

Secretary: Pip Frederick
62 Rose Green Road
Bognor Regis
Sussex
PO21 3EP
Tel: 07778 493 873

Thames

Chairman: Rhubarb the Clown
72 Hillside Road
London
N15 6NB

Secretary: Michael Branwell
7 Home Close
Harlow
Essex
CM20 3PD
Tel: 01279 639170

Wessex

Chairman: Roger Hunt
38 Durrington Road
Boscombe East
Bournemouth
Dorset
BH7 6QB

Secretary: Chris McColl
34 Westby Road
Bournemouth
Dorset
BH5 1HD
01202 304972

West of England

Chairman: Phil Hobbs
36 St David's Road
Thornbury
South Gloucestershire
BS12 1AF

Secretary: Mary Lane
21 Darnley Avenue
Bristol
BS7 0BS
0117 373 2933

APPENDIX G

Visiting Artists

A. Permits supported January to December 2006

Nationality	Dance	Ballet	Opera	Theatre	Films	TV	Radio	Video	Variety/ Circus	Ice Skating	Unit Co.s	Total
Australia		1		4								5
Bahamas				1								1
Canada				1					2			3
China	1	1										2
Mexico				1								1
Russia		1		1								2
USA	2			23								25
Total												
Total	1	3		31					2			37

B. Permits opposed 1st January to 31st December 2006

Nationality	Ballet	Dance	Opera	Films	TV	Theatre	Unit Co.s	Total
Brazil		1						1
Canadian		1						1
Georgia	1					3		4
Japan		1						1
Russia		2						2
USA				1		1		2
Total	1	5		1		4		11

APPENDIX H

Members of Staff for 2006

General Secretary	Christine Payne
Personal Assistant to General Secretary	Ann Maguire
Committee Secretary	Diane Fisk
Campaigns, Press & PR Officer (up to October)	Martin Brown
Campaigns, Press & PR Officer (from October)	Martin McGrath
Head of Communication & Membership Support	Martin Brown
Research & Parliamentary Officer	Matthew Payton
Marketing, Events & Training for Members Officer	Louise Grainger
Job Information Officer	Tracey Stuart
Head of Finance	Duncan Smith
Administration Manager	Kathy Clarke
Finance Officer (temporary)	Richard Mason
Human Resources Manager (temporary)	Sue Debenham
IT Systems Officer	Matthew Foster
Membership Records Officer	Linda Elves
Membership Records Officer	Pauline Yip
Membership Records Support	Cheryl Philbert
Membership Records Support	Kelly McMahan
Membership Records Support (temporary)	Brenda Toussaint
Membership Relations & Recruitment Co-ordinator	Matt Hood
Royalties & Residuals Manager	Nick Craske
Legal Claims Referral Officer	Martin Kenny
Tax & Welfare Benefits Officer	
& Equalities Officer (temporary)	Maxine Beckmann
Organising Assistant to Legal Claims Referral Officer	
& Tax & Welfare Benefits Officer and Assistant to	
Equalities Officer (temporary)	Joanne Jones
Reception/Switchboard/Administrative Assistant	Sandy Hay
Reception/Switchboard/Administrative Assistant	Michelle Sawh
Mailroom & General Assistant	Moreno Ferrari
Assistant General Secretary Theatre & Variety (up to March)	Christine Payne
Assistant General Secretary Theatre & Variety (from March)	Stephen Spence
Personal Assistant to Assistant	
General Secretary Theatre & Variety	Alex Moreau
Senior and Opera and Dance Organiser	Hilary Hadley
London Area Theatre Organiser	Ian Bayes
Regional Organiser South East	John Ainslie
Variety Organiser	Michael Day
West End Organiser	Virginia Wilde
Organising Assistant Variety, Opera	
& Dance & South East Region	Stephen Rice
Organising Assistant London Area and West End	Kevin Livgren
Support & Development Assistant	Matt Clarke
Help Desk Assistant Theatre & Variety	Jan Murdock
Assistant General Secretary Film, TV & Radio (FTVR)	Andy Prodger
Personal Assistant to Assistant General Secretary FTVR	Panna Vora
Senior & PACT TV Organiser	John Barclay
Film Organiser	Tim Gale
Commercials Organiser & Stunt Committee Secretary	Judy Franks
BBC Organiser	Gill Wood
ITV Organiser/Concert & Sessions Singers	
Committee Secretary	Cathy Hollins
Organising Assistant (up to November)	Gary Lawrence
Organising Assistant	Claire Jones
Help Desk Assistant Film, Television & Radio	Andrew Whiteside
FTVR Recruitment & Retention	Angela Coomey

CARDIFF OFFICE

Wales & South West Regional Organiser
& Secretary to the Welsh National Committee
Organising Assistant

Christopher Ryde
Mair James

GLASGOW OFFICE

Scottish Organiser & Secretary to the
Scottish National Committee
Secretary Organiser & Secretary
to the Northern Ireland National Committee
Organising Assistant

Lorne Boswell
Drew McFarlane
Irene Gilchrist

MANCHESTER OFFICE

North West Regional Organiser
North East Regional Organiser
Organising Assistant

Jamie Briers
Nigel Jones
Mary Hooley

MIDLANDS OFFICE

Midlands Regional Organiser

Tim Johnson

APPENDIX I

GUIDE TO COMMON INDUSTRY TERMS – FILM & TV

The following guide was compiled by Tim Gale for the FTVR Department of Equity, and has been made available for all members as a useful tool in dealing with and ever changing media environment. Please address any suggestions for improvements to this guide to tgale@equity.org.uk.

Important Note – Where reference is made to terms contained within the Equity/Pact Cinema or TV Agreements, this paper is no substitute for examining the agreement. Where legal terms are defined here, this is no substitute for taking professional advice (such as from a lawyer or Equity). Contact details for Equity's Film & TV Department appear at the end of this document. Items appearing in italics in the text are defined elsewhere in this document.

ADR – Additional Dialogue Replacement – This refers only to general vocalisations added to a film. It does not apply to the replacement of a character's entire vocal performance (*re-voicing*) nor does it apply to an artist replacing sections of their own dialogue (*post-synching*).

Ancillary use - TV commercial term referring to any use of a commercial other than its use on TV, i.e. cinema, website etc...

Base – A term from the Equity/Pact Cinema Agreement, which refers to the place where a substantial portion of an individual artist's work takes place. This should be designated in the contract. Note that the designated *base* can vary between artists.

BECS – British Equity Collecting Society. This organisation was set up by Equity to enforce the statutory rights of audiovisual performers in the UK and to collect revenue from the exploitation of these and other rights in European countries. BECS has negotiated agreements with all of the main collecting societies in Europe for the payment of performers' rights for British TV and film productions. Website - www.equitycollecting.org.uk.

Blue Screen – System for special effects & CGI where actors are filmed against a blue background, which is later replaced by a CGI-generated background. *Green screens* are now increasingly being used instead as they work better than blue for digital cameras.

Bluetooth – This is a technical specification for a method of connecting, wirelessly, electronic devices such as computers, mobile phones, PDAs, i.e. two devices with *Bluetooth* will be able to communicate with each other without having a cable connecting them together. The similarities with *Wi-Fi* are pronounced but *Bluetooth* operates with a lower signal strength than *Wi-Fi*, producing a slower and less secure connection, and is thus mainly used for connections such as those between a mobile phone and its hands-free headset.

Blu-ray – One of the competing formats for high definition DVDs, manufactured by Sony.

Broadband – A high speed internet connection.

Broken Comedy – TV term meaning comedy-sketch shows.

Broken week – An incomplete week at the end of an engagement. Under the terms of the Equity/Pact Cinema Agreement, a broken week is any period of three consecutive days or less following the last complete week of an engagement.

BSF – Basic Studio Fee - TV commercial term referring to the amount an actor receives for the shoot. This is then used to calculate the repeat fees that are due when the commercial is aired. For more details, see the *Equity Guide to Working in TV Commercials*.

CGI – Computer-generated imagery, i.e. computer derived special effects.

Copyright, Designs & Patents Act 1988 – The main piece of UK legislation that covers copyright issues & IP. It is important to understand that performers do not have copyright in their performance,

unless all, or part, of that performance has been written or devised by the performer. There are, however, *performers' rights* (see below).

Deferred Payment – Some element of payment for work will only be paid after the film is released or sold. Each case will be determined by the exact wording of the contract. The reality is that deferred payment usually means no further payment and thus Equity recommends that members do not work on such contracts.

DRM – Digital Rights' Management – This refers to systems in place on DVDs, computers etc... to limit the life and/or usage of downloaded material. For example, seven days after a programme transmission date the programme file expires (using DRM software) and users will no longer be able to watch it. DRM also prevents users emailing the files to other computer users or sharing it via disc.

Download to own – Material (i.e. a film or TV programme) transmitted to an individual computer, via a broadband connection, that will remain on the computer's hard-disk.

Download to rent - Material transmitted to an individual computer, via a broadband connection, that must be viewed within a certain period of time before it self-deletes.

Escrow – Monies held by a third party (i.e. not the employer) to ensure that performers are paid for their work and receive their fee. Escrow is usually only a proportion of the full fee, not the full amount. In the case of standard Equity/Pact contracts, escrow is held until the end of principal photography when it is returned to the employer within two weeks, provided that all the artists have been paid.

Favoured nations – usually refers to the whole cast, or a section of the cast, on a film or TV production being engaged on the same terms. However, it is always worth asking exactly what this means as this can vary between companies.

First Call – This will be the period during which an artist is directly working for the employer and will be explicitly defined within the contract. During this period, an artist must have the explicit permission of their employer to undertake work for another employer.

Force Majeure – This is provision of British contract law. If an unexpected event, outside of the control of both parties to the contract, occurs, this can cancel the contract. Most Equity agreements reflect this aspect of the law and will usually have provisions to allow a temporary halt of production, usually unpaid, rather than the cancellation of the contract altogether.

Green Screen – See entry for *Blue screen* above.

HD – High Definition. New standard for TV transmissions/DVDs which results in a much sharper and more detailed picture than current TV or DVDs can produce.

HD-DVD – The alternative format to *Blu-ray* for high definition DVDs, manufactured by Toshiba.

Interactive – usually refers to CD-ROMs, video games and other such devices, where the content can be manipulated by the owner/user.

IP – Intellectual Property. This is the generic name for copyright, patent and design rights, now enshrined in law to one degree or another in most countries.

Linear & non-linear services – TV or internet services which are transmitted in a schedule to the consumer (for example BBC One or ITV) are linear; the consumer cannot choose to access any programme(s) at the time they want. *Non-linear services* – this refers to services in which the consumer has some or total control over when a programme/film is received (for example *Video on Demand*).

Minimum Variation Rate – Called the *Variation Threshold* in the Cinema Agreement. This is the minimum fee that must be paid before various provisions of the Cinema Films Agreement may be varied with the consent of the artist.

Mobisodes – This is an entertainment programme, not exceeding five minutes in length, which is either a stand alone production or is produced as an accompanying title for a known series/programme. These are produced for exhibition on a screen of a handheld device such as a mobile phone and the programme is transmitted via the mobile network or the internet, on a non-permanent basis.

Moral Rights – There are no *moral rights* at present in the UK for audio-visual performers. From February 2006, there are *moral rights* for audio performances due to new regulations inserted into the *Copyright, Designs & Patents Act 1988*.

Motion/Performance Capture – The process by which an artist's movements are recorded onto a computer for changing into a *CGI* image to appear in the production. A recent example of this would be in *King Kong*, where Kong's movements were those of an actor which were replaced on screen by the computer-generated ape.

Multi-episodic – TV term meaning that an artist's performance is incorporated into more than one episode. Note; this will usually trigger an additional payment under the Equity/Pact TV Agreement.

Network TV – This refers to the main terrestrial broadcasters/stations, i.e. BBC, ITV, Channel 4, and Channel 5.

Non-Resident Location – A term from the Equity/Pact Cinema Agreement. A location to which an artist can travel to & from via the designated *base* (see definition above). Where the *base* is within 20 miles from Charing Cross or is one of the studios within 30 miles of Charing Cross, a *non-resident location* is anywhere more that 20 or 30 miles respectively from Charing Cross. In the case of *bases* anywhere else, the distance to a *non-resident location* is anywhere more than 10 miles from such a *base*.

Non-theatrical use – Any showing of a film/TV programme to an audience who are not required to make a specific payment for seeing it. For example, when a film is shown on an aeroplane flight.

On or About – This will be used to indicate that the start date of a contract can either be delayed or brought forward. This term is prevalent in the industry but does not actually exist in the Equity/Pact Cinema agreement. There is, however, a provision in the Equity/Pact Cinema agreement to vary the beginning of weekly contracts. Most contracts, including the standard Pact/Equity film contract, will also have a provision to extend the period of *first call* at the end of the contract to take account of possible delays in principal photography. As its meaning is not clear, whenever you see this on your contract you should query its exact meaning.

PACT (Producers' Alliance for Film & Television) – The main employers' organisation for film and independent TV producers. Equity has agreements with Pact for both film and independent TV production. Website - www.pact.co.uk.

Pay or Play – An American term (although in widespread usage in the UK) that applies to contracts where, once signed, the artist will receive (usually) full payment even if the film never enters production. This type of contract will generally only be given to leading artists.

PDA - Personal Digital Assistant – a handheld computer, initially designed as a personal organiser but now having considerably more functions, the most prominent brand being Palm.

Per diems – A sum covering daily expenses. This is not included in any of the Equity agreements and should be negotiated separately.

Performers' Rights – Performers' rights refer to the range of statutory rights that entitle performers to payments when, for example, their performances are reproduced, copied or aired publicly. BECS collects revenue from such rights from other European countries on behalf of British audiovisual performers. Rights currently yielding remuneration for British artists include the rental right, which is paid to rights-holders for the use of their work in the rental market; the private copying right that comes from levies on blank media or recording equipment to compensate rights-holders for legalised copying of their work for private use; and the cable retransmission right that is paid to performers when their work is included in a television signal that is simultaneously retransmitted over a cable network.

Principal Photography – The main period of filming, after rehearsals and other preparatory works have been completed.

Platform – This refers to way a film/programme will be delivered to the consumer, i.e. on a TV set, at a cinema, on a DVD, the internet, etc...

Podcast – This refers to a method of distributing programmes through the internet for use on mobiles and PCs, MP3 Players...

Post-production – The period after principal photography has finished where editing, *post-synching* etc. is undertaken. This can last from a couple of months to years, in the case of *CGI*-heavy films.

Post-synching – Replacement of parts of an artist's dialogue by the original artist, usually when parts of dialogue are unclear on the soundtrack.

PVR/DVR – Personal/Digital Video Recorder. The commercial names of these include *Sky + box* and *Tivo*.

Resident Location – A term from the Equity/Pact Cinema Agreement. This refers to a location within the UK where it is not possible or feasible for the artist to travel to every day.

Re-voicing – Replacement of artist's vocal performance, usually in its entirety.

Repeat Fee – Under the 1991 TV Commercials Agreement, artists are paid once for their work shooting a commercial and then paid *repeat fees* for its use, dependent on how many times the commercial is shown. For more details, see the *Equity Guide to Working in TV Commercials*.

SAG – Screen Actors' Guild – The US union for film & TV actors. Website - www.sag.org.

Secondary TV – This refers to all broadcasters/stations, other than the *Networks*.

Second Call – Under the Equity/Pact Cinema & TV Agreements, an artist is under *second call* from the moment that they sign their contract. During this period of *second call*, the artist is only available to the employer when he/she has no prior commitments to professional engagements elsewhere. Examples of *Second call* would be wardrobe/wig & makeup calls prior to the start of *principal photography* and *re-synching* after the end of *principal photography*.

Simulcast – This refers to a broadcast over two mediums at the same time, i.e. TV and radio or TV and the internet.

Split Day – Work that starts during the day and carries on into the night.

Stacking (sometimes called *series stacking*) - This refers to the provision of a whole television series for viewing by audiences on non-linear platforms.

Streaming/streamed – This refers to media being accessed (i.e. watched) as it is being delivered, rather than being recorded and watched later.

Tivo – See definition of *PVR/DVR*.

Theatric use – Showing of a film or TV production in cinemas.

TVR – Television rating, this is an audience related calculation based on the number of people who view the commercial at the specific time of each transmission. This affects what fees beyond the *BSF* are paid to an artist. For more details, see the *Equity Guide to Working in TV Commercials*.

Usage/Use Fees - TV commercial term referring to the additional payments, dependent on the numbers of viewers who see a commercial, which an artist receives on top of their *BSF*.

Video on Demand – This refers to systems that allow a user to select material, such as TV programmes and films, via an interactive TV channel/system. Material is either streamed, to watch immediately, or downloaded, to watch later.

Wi-Fi - This is a technical specification for a method of connecting, wirelessly, electronic devices such as computers, mobile phones, PDAs. Wi-Fi has a stronger and more secure connection than that provided by Bluetooth and is thus commonly used for wireless connections between computing devices, due to its better range and security.

Working Time Regulations (WTR) – This is the primary piece of UK legislation covering working hours, breaks and holiday. Under the WTR, you should not work more than 48 hours in a week but this is averaged over a minimum period of 17 weeks or the length of your employment, whichever is the shorter. The employer can ask you to opt-out of this arrangement, provided that you are given the right to terminate your opt-out. A period of notice for you to withdraw your agreement will be specified in any such opt-out document, which is subject to a maximum period of three months.

WTR – rest breaks - You are entitled under the WTR to the following breaks; 11 hours rest in each 24 hours, 24 hours rest in each week of seven days **or** 48 hours rest every fourteen days, 20 minutes rest after each six hours of work. Note that these breaks are from when you leave work to when you return, not from when you arrive or leave home. However, these breaks can be varied where there is a need for a continuity of service/production but this is unlikely to apply to most work that would be undertaken by Equity members.

WTR - Holiday pay – Your employer is obliged to give you holiday pay at the rate of four weeks per year, which is pro-rated for work that is less than one year long. Because of the way the WTR have been implemented, you can only insist on taking leave in the final four weeks of each year of your employment. Thus, for most Equity members, you will not effectively have a right to take holiday but only to receive payment in lieu. Your employer can require that you take holiday while you are working, providing that he/she gives a period of notice equivalent to the holiday period. For example, if your employer wants you to take a one day holiday, then they must give you one day's notice, if they want you to take a two week holiday then they must give you two week's notice etc.... Holiday pay must be shown as a separate item of your pay.

APPENDIX J

GENERAL BRANCHES - BRANCH SECRETARIES

LONDON BRANCHES

NORTH AND EAST LONDON

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking.

PETER BARNES

24 Reighton Rd
LONDON E5 8SG
Tel: 020 8806 5310

NORTH WEST LONDON

Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Harrow and Westminster (W1, W9, NW1, NW6 and NW8 only).

NOELLE JONES

13 Middle Road
Harrow-on-the-Hill
Middlesex, HA2 0HW
Tel: 020 8 864 8525

WEST AND SOUTH WEST LONDON

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

JENNIFER THORNE

56 Melrose Avenue
LONDON
SW19 8BX
Tel: 020 8946 1859

SOUTH AND SOUTH EAST LONDON

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

MIKE SHANNON

5 Sheridan Lodge
12/18 Homesdale Road
Bromley, KENT BR2 9SU
Tel: 020 8464 6059

REGIONAL BRANCHES**BRIGHTON AND SUSSEX****DI LANGFORD**

16a Hamilton Road
BRIGHTON, BN1 5DL
Tel: 01273 541134

CARDIFF AND SOUTH WALES

C/o Equity
Transport House
1 Cathedral Road
Cardiff, CF1 9SD
Tel: 029 2039 7971

DEVON AND CORNWALL**ANGELA KELLY**

6 Fords Row
REDRUTH
Cornwall, TR15 1JS
Tel: 01209 215135

ISLE OF MAN**JOANNE DAINTON**

Oak Lodge
38 Vicarage Park
DOUGLAS,
Isle of Man, IM2 2QE
Tel: 01624 619077

NORTH WALES

C/o Equity
Transport House
1 Cathedral Road
Cardiff, CF1 9SD
Tel: 029 2039 7971

LEEDS AND DISTRICT**CAROL ANN REED**

28 Wood Lane Court
Wood Lane, Headingley,
Leeds, LS6 2PF
Tel: 07880 715332

NORTH WEST OF ENGLAND**PAUL GUTHRIE**

39 Fulton Court, Hulme
Manchester, M15 6NW
Tel: 0161 868 0411

ESSEX**LIZ MULLEN**

40 Scarletts Road,
Colchester, Essex,
CO1 2HA
Tel: 01206 531721

BIRMINGHAM**SUSANNAH HALLCROFT**

33 Hallcroft Way, Aldridge,
West Midlands, WS9 8UN
Tel: 01922 547997

HOME COUNTIES WEST**ROSE MURPHY**

15 Albany Park Drive
Winnersh
WOKINGHAM
Berks RG41 5HZ
Tel: 07720545331

**APPENDIX K
RATE CARD
INDEPENDENT RADIO COMMERCIALS PAYMENTS
1 January 2006 - 31 December 2006**

- **One fee per voice performed per script per listed station, paid at the transmitting stations' rates as indicated below, unless TX is on both of the FM & AM pairs of stations on the back page, when the listed rates apply.**
- **All remakes and tag changes are charged as individual scripts.**
- **Demo commercials are charged at the station rate.**
- **Where an Advertising Agency/Client participates in an ISDN engagement a premium of £95.00 minimum per session will be charged.**
- **Usage: 12 months from date of recording.**
- **Usage fees apply to any further use, whole or in part, of these recordings, as does transmission on further stations, other media, or after the 12 month usage period.**

For commercials made by Advertising Agencies, see the Agency Rate Card.

For queries contact:

Andrew Whiteside,
Film, TV, Radio Help Desk
Tel: 020 7670 0247
E: awhiteside@equity.org.uk
Fax: 020 7836 5313

OR

Judy Franks,
Commercials Organiser
Tel: 020 7670 0254
E: jfranks@equity.org.uk
Fax: 020 7836 5313

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£545.20

Classic FM
(Any macro region: £210.30)

£490.80

RTÉ Radio 1 (*LW 252*)
MusicMann 279
talkSPORT
(London macro: £99.40
South macro: £99.40
Midlands macro: £99.40
North macro: £99.40
North East macro: £46.60
Scotland macro: £46.60)
Virgin Radio 1215 AM
(Any macro region: £189.00)

£62.75

95.8 Capital FM
Heart 106.2 (*London*)
Kiss 100 FM
Magic 105.4 FM

£49.20

Capital Gold 1548 (*London*)
Choice FM 157.1/96.9 (*London*)³
Club Asia 963 & 972 AM
Kismat Asian Talk Radio (KATR)
LBC 97.3 FM
LBC News 1152 AM
Premier Christian Radio
Smooth FM 102.2 (*London*)¹ (Previously Jazz FM)
Spectrum Radio
Sunrise Radio (*London*)
Virgin Radio 105.8 FM (*London*)
Xfm 104.9

£25.25

Beat 106 FM (*Cent. Scotland*) **R**
New 96.4 FM BRMB
Century 100 -102 (*The North East*) **R**
Century 105.4 (*The North West*) **R**
Heart106¹ (*East Midlands*) **R** (Previously Century)
Radio City 96.7
102.5 Clyde 1
Clyde 2

£25.25 (cont.)

Galaxy 1 (*Manchester*)
Galaxy 102.2 (*Birmingham*)
Galaxy 105 (*Yorkshire*) **R**
Galaxy 105 -106 (*The North East*) **R**
100.7 Heart FM (*West Midlands*) **R**
100.4 Smooth FM **R**
Kerrang! 105.2 (*West Midlands*) **R**
Key 103 (*Manchester*)
Real Radio 100 -101 FM
(*Cent.Scotland*) **R**
Real Radio 105 -106 FM
(*South Wales*) **R**
Real Radio 106 -108 FM (*Yorkshire*) **R**
SAGA 105.2 fm (*Glasgow*) **R**
SAGA 105.7 fm (*West Midlands*) **R**
SAGA 106.6 fm (*East Midlands*) **R**
Vibe 101 FM (*Severn Estuary*) **R**
Vibe 105 -108 FM (*East of England*) **R**
Wave 105 FM (*Solent*) **R**

Please see inside pages for the
explanation of Notes

£22.70

Capital Gold 1152 (*Birmingham*)
 Capital Gold 1458 (*Manchester*)
 Magic 1548 (*Liverpool*)³
 Magic 1152 (*Manchester*)

£18.20

96.3 Radio Aire
 Alpha 103.2
 107.8 Arrow FM
 Asian Sound Radio
 Atlantic FM² (*Cornwall*)
 The Bay
 103.4 The Beach
 Beacon 97.2
 Beacon 103.12
 The Bear 102 FM
 The Bee (*Blackburn*)
 Radio Borders
 106.3 Bridge FM (*Bridgend*)
 Bright 106.4 (*Hayward Heath*
 & *Burgess Hill*)
 Broadland 102.4
 Wirral's Buzz 97.1
 97.1 Radio Carmarthenshire
 Capital Gold 1323/945 (*Sussex*)³
 Central FM
 Centre FM
 Radio Ceredigion
 CFM
 Champion FM 103
 Channel 103 FM
 96.9 Chiltern FM (*Bedford*)
 97.6 Chiltern FM (*Luton*)
 City Beat 96.7
 Classic Gold 1260 (*Bristol & Bath*)
 Classic Gold 1359 (*Coventry*)³
 Classic Gold 666/954 (*Exeter/Torbay*)
 Classic Gold 774
 (*Gloucester/Cheltenham*)
 Classic Gold 1152 AM (*Plymouth*)³
 Classic Gold 936/1161 (*Swindon*)
 Pulse Classic Gold 1278 & 1530 AM
 (*Bradford, Halifax & Huddersfield*)
 Classic Gold 1557 (*Northamptonshire*)
 Classic Gold Amber 1152 (*Norwich*)
 Classic Gold Amber 1170/1251
 (*Suffolk - Ipswich/Bury*)
 Coast FM 96.3
 Compass FM
 Connect FM
 Cool FM
 Maidstone's CTR 105.6 FM
 Crown FM² (*Norwich*)
 Dearne FM (*Barnsley*)
 Dee 106.3
 Downtown Radio (DTR)
 Dream 100 FM (*Colchester*)
 Dream 107.7 FM (*Chelmsford*)
 Dune FM
 Durham FM² (*Durham*)
 96.4 The Eagle
 L 107¹ (Previously The Edge)

£18.20 (cont.)

Essex FM
 Fire 107.6 FM
 97.3 Forth One
 1548 Forth 2
 Fosseyway Radio
 Fox FM
 Fresh Radio
 Gemini 103 FM (*Exeter*)
 Gemini 96.4 FM (*Torbay*)
 GWR FM (*Bristol & Bath*)
 GWR FM (*Swindon & West Wilts*)
 Hallam FM
 Heartland FM
 102.7 Hereward FM
 Hertbeat FM (*Hertford*)
 Home 107.9 FM
 Horizon FM 103.3
 Imagine FM
 Invicta FM
 104.7 Island FM
 Isle of Wight Radio
 Juice 107.2 (*Brighton*)
 107.6 Juice FM (*Liverpool*)
 107.6 Kestrel FM
 Kingdom FM
 Kix 96.2 FM
 KL.FM 96.7
 KM-fm Canterbury
 (*Canterbury, Whitstable and Herne Bay*)
 KM-fm Medway (*Medway Towns*)
 KM-fm for Shepway
 & White Cliffs Country
 (*Folkestone & Dover*)
 KM-fm Thanet (*Thanet, Sandwich & Deal*)
 KM-fm West Kent (*Tunbridge Wells &*
Sevenoaks)
 Lantern FM
 Leicester Sound
 Lincs FM
 106.8 Lite FM (*Peterborough*)
 London Greek Radio
 London Turkish Radio LTR
 Magic 828 (*Leeds*)
 Magic 1152 AM (*Tyne & Wear*)
 Magic 1161 AM (*Humberside,*
E. Yorks. & N. Lincs)
 Magic 1170 (*Teeside*)
 Mansfield 103.2
 Manx Radio
 Mercia FM
 Watford's Mercury 96.6 FM
 102.7 Mercury FM (*Reigate & Crawley*)
 Metro Radio
 MFM 103.4
 Mid FM (*Mid Ulster*)³
 Minster FM
 Mix 96
 Mix 107
 Moray Firth Radio
 NECR
 Northants 96
 Northsound 1

£18.20 (cont.)

Northsound 2
 NOW FM² (*Swindon*)
 107 Oak FM
 Ocean FM
 Orchard FM
 Original 106 FM² (*Solent*)
 Palm FM² (*Torbay*)
 Passion 107.9
 Peak 107.4 FM
 Peak FM 102
 102.5 Radio Pembrokeshire
 Pirate FM102
 97 FM Plymouth Sound
 103.2 Power FM
 The Pulse of West Yorkshire
 Q96 (*Paisley*)
 Q97.2 Causeway Coast Radio (*Coleraine*)
 Q101.2 FM West (*Omagh & Enniskillen*)
 Q102.9 FM (*Londonderry*)
 Q103 FM (*Cambridge & Newmarket*)
 107.4 The Quay (*Portsmouth*)
 Derby's RAM FM
 Reading 107 FM
 Red Dragon FM
 96.2 The Revolution
 Ridings FM
 River FM (*West Lothian*)
 97.4 Rock FM
 The Rocket (*Knowsley*)¹ (Previously KCRFM)
 107.1 Rugby FM
 Rutland Radio
 Sabras Radio
 The Saint
 Severn Sound
 SGR Colchester
 SGR-FM (*Ipswich/Bury*)
 Signal 1
 Signal 2
 106.9 Silk FM
 South West Sound FM
 Southern FM
 107.5 Sovereign Radio
 Spire FM
 Spirit FM
 107.7 Splash FM
 Star 106.6 FM (*Berkshire*)
 Star 107.2 FM (*Bristol*)
 Star 107.5 FM (*Cheltenham*)
 Star 107.7 FM (*Weston-super-Mare*)
 Star 107 FM (*Cambridge & Ely*)
 97.2 Stray FM
 Sun FM
 Swansea Sound
 TALK FM¹ (*Edinburgh*)
 Tay FM
 Tay AM
 107.4 Telford FM
 Ten-17 FM
 96.6 TFM
 Tower FM
 Trax FM (*Bassetlaw & Doncaster*)
 96 Trent FM

£18.20 (cont.)

2BR (*Burnley*)
 2CR FM
 2-Ten FM
 U 105² (*Belfast*)
 Valleys Radio
 96.9 Viking FM
 96.4 FM The Wave (*Swansea*)
 Radio Wave 96.5 FM (*Blackpool*)
 Wave 102 FM (*Dundee*)
 Wessex FM
 West FM
 West Sound AM
 107.2 Wyre FM (*Wolverhampton*)
 102.4 Wish FM
 107.7 The Wolf
 Wyvern FM
 XFM Manchester² (*Manchester*)
 Radio XL 1296 AM
 Yorkshire Coast Radio (*Scarborough*)

£14.70

Abbey Fm² (*Barrow in Furness*)
 Argyll FM (*Kintyre, Islay & Jura*)
 Bath FM
 107.4 BCRfm (*Bridgwater*)
 The Bear (new 102)² (*Banbury*)
 Capital Gold 1170 & 1557 (*S. Hants*)
 Capital Gold 1242 & 603
 (*Maidstone/Medway/E. Kent*)
 Capital Gold 1305 & 1359
 (*Cardiff/Newport*)
 Classic Gold 828 (*Bournemouth*)
 Classic Gold 792/828 (*Luton/Bedford*)³
 Classic Gold 1332 AM (*Peterborough*)³
 Classic Gold 1431/1485
 (*Reading/Basingstoke/Andover*)³
 Classic Gold 1521 (*Reigate & Crawley*)
 Classic Gold Breeze 1359/1431 AM
 (*Southend & Chelmsford*)
 Classic Gold Gem (*Notts/Derby*)³
 Classic Gold Marcher 1260 AM
 (*Wrexham & Chester*)³
 Classic Gold WABC
 (*Wolverhampton/Shrewsbury/Telford*)
 Classic Hits 954 & 1530
 (*Hereford & Worcester*)
 County Sound Radio 1566 AM
 (*Guildford*)
 Cuillin FM (*Skye & Lochalsh*)
 Delta FM
 Energy 98.6FM (*Douglas*)
 FEN Radio 107.5³
 High Peak Radio (*Buxton*)
 Isles FM
 Ivel FM
 107.8 Radio Jackie
 Kal FM (*Ashford*)²
 Kick FM (*Newbury*)
 KM-fm Ashford¹ (Previously LARK FM)
 Lakeland Radio
 Lochbroom FM
 Magic AM (*S. Yorks*)³

£14.70 (cont.)

Magic 999 (*Preston*)³
 Radio Maldwyn
 Nevis Radio
 North Norfolk Radio
 Oban FM
 Quaywest FM
 RNA FM (*Arbroath/Carnoustie*)
 97.5 Scarlet FM
 SEVERN Towers FM² (*Ballymena*)
 SIBC
 South Hams Radio
 Star 107.9/3 (*Stroud*)
 Sunrise FM (*Bradford*)
 Sunshine 855
 3FM (*Douglas*)
 107.5 3TR FM (*Warminster*)
 106.8 Time FM (*Greenwich, Bexley,
 Lewisham, Southwark & Dartford*)
 107.5 Time FM
 (*Romford, Barking & Dagenham*)
 Two Lochs Radio (2LR)
 97.4 Vale FM
 Waves Radio 101.2 FM (*Peterhead*)
 The New 107.2 Win FM (*Winchester*)
 Yorkshire Coast Radio Bridlington's Best
 103 & 106.9 YOURradio
 (*Dumbarton, Helensburgh, Argyll & Bute*)
 All Access Radio
 & Community stations, including:
 All 96.9 FM (*S-Central Manchester*)
 Angel Community Radio (*Havant*)
 Awaz FM (*Glasgow*)
 BCB 96.7 FM (*Bradford*)
 Caithness FM
 Cross Rhythms City Radio
 (*Stoke on Trent*)
 Desi Radio (*Southall, W London*)
 Radio Faza (*Nottingham*)
 Forest of Dean Community Radio (*Glos*)
 GTFM (*Pontypridd*)
 Keith Community Radio
 Kinnaid Radio (*Fraserburgh*)
 New Style Radio (*Birmingham*)
 Northern Visions Radio (*Belfast*)
 Resonance FM
 (*Southbank & Bankside London*)
 Sound Radio (*East London*)
 Speysound Radio
 Takeover Radio (*Leicester*)
 Wythenshawe FM (*G. Manchester*)
 All RSLs
 All University Radio Stations
 All Garrison Stations

In-Store Radio Commercials

Per voice performed per script, used in or transmitted to:

1 - 99 stores: **£20.20**
 100 - 199 stores: **£23.85**
 200 + stores: **£27.70**

NOTES

- 1: Changed name since previous Ratecard.
 - 2: New additions to the Ratecard since the previous edition. (The names of some stations not on air at the time this Ratecard was compiled may change prior to launch).
 - 3: Changed payment bands since the previous Ratecard. Based on TSA and changes in RAJAR Reach (up to Q2/05).
- R: Regional Station
 For "TOTAL" stations please add up all the individual stations and the sum = the rate

Please note that previously bonded AM and FM stations now appear separately on the back of this Rate Card. Transitional arrangements for commercials for TX on both of any of those FM & AM stations follow overleaf.

**Rates valid until 31 Dec 2006.
 (Errors and omissions excepted)**

Radio Commercials New Media Rates

1. Commercials made for broadcast on existing terrestrial radio stations also made available via digital, internet, satellite, cable and other media

No charge is currently made for this additional usage of Equity members' contributions. However, the situation is under review and Equity members reserve the future right to make supplementary charges for new media usage of their contributions.

2. Commercials for broadcast on digital, internet, satellite and/or cable only radio stations made by such stations or sub-contracted independent production facilities

A flat rate of **£28.85** per script per voice performed for six months use. This rate is considered an interim entry level fee and does not reflect the final level of fees. The rate has been set at an initially low level in recognition of the developmental stage of these media, and will be subject to review once accurate audience figures are made available or after twelve months.

3. These rates do not include commercials made by advertising agencies for broadcast on digital, internet, satellite and cable radio stations and other media.

4. Permission must be sought from voice artists and appropriate fees negotiated prior to inclusion of their performances on third party websites.

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Since January 2004 previously linked pairs of FM and AM radio stations on the Equity Rate Card have been "unbonded", meaning that a separate voice-over fee has become payable for transmission on the second station of a previously bonded pair. Whilst the principle of separate payments for separate stations is now accepted by all parties, we are aware that in practice some radio stations have expressed difficulties concerning its immediate implementation. In light of this, Equity has put in place transitional arrangements as follows:

If TX is on both FM + AM stations as per the following list-

AM station to be charged at 25% of Rate Card AM rate.

The combined rates for these pairs are as follows:

Rates valid until 31 Dec 2006 (Errors and omissions excepted)

95.8 Capital FM + Capital Gold 1548 (London) = £75.05
LBC 97.3 FM + LBC News 1152 AM = £61.50
96.4 FM BRMB + Capital Gold 1152 (Birmingham) ³ = £30.93
Radio City 96.7 + Magic 1548 (Liverpool) ³ = £30.93
Clyde 1 + Clyde 2 = £31.56
Key 103 (Manchester) + Manchester's Magic 1152 = £30.93
96.3 Aire + Magic 828 (Leeds) = £22.75
Beacon FM + Classic Gold WABC (Wolverhampton/Shrewsbury/Telford) = £21.88
Broadland 102 + Classic Gold Amber 1152 (Norwich) = £22.75
96.9 Chiltern FM (Bedford) + Classic Gold 792 (Bedford) ³ = £21.88
97.6 Chiltern FM (Luton) + Classic Gold 828 (Luton) = £22.75
96.4 The Eagle + County Sound Radio 1566 (Guildford) = £21.88
Essex FM + Classic Gold Breeze 1359/1431 AM (Southend & Chelmsford) = £21.88
97 Forth One + 1548 Forth 2 = £22.75
Gemini FM + Classic Gold 666/954 (Exeter & Torbay) = £22.75
GWR FM (Bristol & Bath) + Classic Gold 1260 (Bristol & Bath) = £22.75
GWR FM (Swindon & West Wilts) + Classic Gold 936/1161 (Swindon) = £22.75
Hallam FM + Magic AM (S. Yorks) ³ = £21.88
102.7 Hereward FM + Classic Gold 1332 AM (Peterborough) = £21.88
Invicta FM + Capital Gold 1242 & 603 (Maidstone/Medway/E.Kent) ³ = £21.88
Mercia FM + Classic Gold 1359 (Coventry) ³ = £22.75

102.7 Mercury FM + Classic Gold 1521 (Reigate & Crawley) = £21.88
Metro Radio + Magic 1152 AM (Tyne & Wear) = £22.75
MFM 103.4 + Classic Gold Marcher 1260 AM (Wrexham & Chester) ³ = £21.88
Northants 96 + Classic Gold 1557 Northamptonshire = £22.75
Northsound 1 + Northsound 2 = £22.75
Ocean FM + Capital Gold 1170 & 1557 (S. Hants) = £21.88
97 FM Plymouth Sound + Classic Gold 1152 AM (Plymouth) ³ = £22.75
103.2 Power FM + Capital Gold 1170 & 1557 (S. Hants) = £21.88
The Pulse of West Yorkshire + Pulse Classic Gold 1278 & 1530 AM = £22.75
Derby's RAM FM + Classic Gold Gem (Nottingham & Derby) ³ = £21.88
Red Dragon FM + Capital Gold 1305 & 1359 (Cardiff & Newport) = £21.88
97.4 Rock FM + Magic 999 (Preston) ³ = £28.93
102.4 Severn Sound FM + Classic Gold 774 (Gloucester/Cheltenham) = £22.75
SGR-FM (Ipswich/Bury) + Classic Gold Amber 1170/1251 (Ipswich/Bury) = £22.75
Signal 1 + Signal 2 = £22.75
Southern FM + Capital Gold 1323 & 945 (Brighton/Eastbourne/Hastings) ³ = £31.00
Tay FM + Tay AM = £22.75
96.6 TFM + Magic 1170 (Teeside) = £22.75
96 Trent FM + Classic Gold Gem (Nottingham & Derby) ³ = £21.88
2CR FM + Classic Gold 828 (Bournemouth) = £21.88
2-Ten FM + Classic Gold 1431 & 1485 (Reading/Basingstoke/Andover) ³ = £21.88
96.9 Viking FM + Magic 1161 AM (Humberside/E.Yorks/N. Lincs) = £22.75
96.4 FM The Wave + Swansea Sound = £22.75
West FM + West Sound AM = £22.75

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APPENDIX L RADIO COMMERCIALS GUIDELINES

GUIDELINES FOR RADIO COMMERCIALS APPLICABLE FOR ALL ENGAGEMENTS FOR INDEPENDENT LOCAL RADIO OTHER THAN THOSE MADE BY THE RADIO STATIONS: EFFECTIVE FROM 1ST JANUARY 2004 (This edition amended Dec '05 remains current for 2006)

1. Studio Fee:

Up to 1 hour sessions	£125.00 minimum
Up to 1 ½ hour sessions	£180.00 minimum
Each additional ½ hour	50% of artists' studio fee

2. Cancellation of fee:

Less than 24 hours notice	100% of artists' studio fee
More than 24 hours notice	Negotiable

3. Enhanced fees:

Work done before 9.00am. and after 6.00 p.m.	Enhancement of studio fee by individual negotiation
Weekend/Public Holidays	Double time

4. Life of Commercial:

1 year from date of engagement but renewable at artists' current session fee and use fees

5. Use Fees:

Are payable for transmission on each station for up to three months use. See attached rates.

6. Number of Commercials for One Client i.e. Product:**(a) One Hour Session:**

During the session of one hour the equivalent of five commercials or alternatively ten tags may be recorded. For this purpose two tags are the equivalent of one commercial i.e. one commercial plus eight tags or four commercials plus two tags etc. Additional commercials or tags recorded within the one-hour session shall attract an additional payment of 20% of the artists' studio fee per single commercial or up to two tags.

(b) One and a Half Hour Sessions:

During a session of 1½ hours the equivalent of seven commercials or 14 tags may be recorded. For this purpose two tags are the equivalent of one commercial. Additional commercials or tags recorded within the 1½ hour session shall attract an additional payment of 20% of the artists' studio fee per single commercial or up to two tags.

7. Mixed Television/Radio Session:

Radio Commercials and television advertisements recorded during the same session for the same client shall each attract full radio and television session fees and use fees.

8. Different Clients:

Commercials and/or tags recorded for a different client i.e. product at the same session (either one hour or 1½ hour) shall attract an additional fee of 100% of the artist's studio fee per client and full use payments as appropriate.

9. Tags:

A tag is a change of information relating only to time/place within the same station area and/or date/dealer at the beginning, middle or end of the script, performed by the same artist, and which appears as a once only reference. Tags shall attract use fees of not less than 50% per tag per station per channel. An artist required to record only tags within a session shall receive full use fees for the first tags on such commercials and not less than 50% per tag thereafter.

10. Station Promotions:

A promotion for station(s) or its programme(s) will only qualify for promotional status if the promotion is broadcast on the initiating station. Otherwise, normal session fee and use fees as specified in these guidelines will apply.

11. Time of Payment:

Fees to be paid within 30 days of the engagement.

Minimum Use Fees For Transmission On Each Station

Payable for one frequency. Split frequency channel payable at 50%.

STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)	
ILR Network <u>1st frequency only</u>	1000	
Full ILR Network including <u>Split Frequency</u>	1500	
National		
Classic FM	400	
Classic FM England & Wales only	300	
Classic FM Scotland & N Ireland only	300	
Any single macro region	150	
MusicMann 279 (still to launch)	400	
RTE Radio 1 (prev. TEAMtalk 252 LW)	400	
TalkSPORT	400	
Virgin 1215	400	
Local and Regional		
2BR (Burnley)	40	
2CR FM/	40	
Classic Gold 828	40	60*
2 Ten FM/	40	
Classic Gold 1431 & 1485	40	60*
96.3 Radio Aire /	40	
Magic 828	40	60*
Abbey FM	40	
Alpha 103.2	40	
Argyll FM (Kintyre, Islay & Jura)	40	
107.8 Arrow FM (Hastings)	40	
Asian Sound Radio	40	
Atlantic FM	40	
Bath FM	40	
The Bay	40	
BCRFM (Bridgwater)	40	
103.4 The Beach	40	
Beacon FM/	40	
Classic Gold WABC	40	60*
The Bear FM 102	40	
Beat 106 FM	40	
Capital Gold 1458 (Manchester)	50	
Radio Borders	40	
106.3 Bridge FM (Bridgend)	40	
Bright 106.4 (Haywards Heath & Burgess Hill)	40	
96.4 fm BRMB/	50	
Capital Gold 1152	50	75*
Broadland 102.4	40	
Classic Gold Amber 1152 (Norwich)	40	60*
Wirral's Buzz 97.1	40	
95.8 Capital FM/	55	
Capital Gold 1548	55	82.50*
97.1 Radio Carmarthenshire	40	
Q97.2 Causeway Coast Radio (Coleraine)	40	
Central FM	40	
Centre FM (Staffs)	40	
Century 100-102 (The North East)	40	
Century 105.4 (The North West)	40	

STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)	
Radio Ceredigion	40	
CFM	40	
Champion 103 FM	40	
Channel 103 FM	40	
96.9 Chiltern FM/	40	
Classic Gold 792 (Bedford)	40	60*
97.6 Chiltern FM/	40	
Classic Gold 828 (Luton)	40	60*
Choice 107.1 FM - N.London	50	
Choice FM (96.9 Brixton, London)	50	
Radio City 96.7/	50	
Magic 1548 (Liverpool)	50	75*
City Beat 96.7	40	
Classic Hits 954 & 1530 (Hereford & Worcester)	40	
Club Asia 963 & 972 AM (prev. Liberty Radio)	55	
Clyde 1/	50	
Clyde 2 102.5	50	75*
Coast FM 96.3	40	
Compass FM	40	
Connect FM	40	
Cool FM	40	
Crown FM	40	
CTR 105.6 FM (Maidstone)	40	
Cuillin FM	40	
Dearne FM (Barnsley)	40	
Dee 106.3 (prev. Chester FM)	40	
Delta FM	40	
Downtown Radio	40	
Dream 100 FM (Colchester)	40	
Dream 107.7 FM (Chelmsford)	40	
Dune FM	40	
Durham FM	40	
96.4 The Eagle/	40	
County Sound Radio 1566 AM (Guildford)	40	60*
Energy 98.6 FM (Douglas)	40	
Essex FM/	40	
Classic Gold Breeze 1359/1431 AM	40	60*
Fen Radio 107.5 (prev. Star 107.1)	40	
Fire 107.6 FM	40	
Forth One/	40	
Forth 2	40	60*
Fosseway Radio	40	
Fox FM	40	
Fresh Radio	40	
Galaxy 102.2 (Birmingham)	50	
Galaxy (Manchester)	50	
Galaxy 105 (Yorks)	50	
Galaxy 105-106 (North East)	50	
Gemini FM/	40	
Classic Gold 666/954 (Exeter/Torbay)	40	60*
GWR FM (Swindon & West Wilts)/	40	
Classic Gold 936/1161	40	60*
Hallam FM/	40	
Magic AM (S. Yorks)	40	60*
Heart (East Midlands)	50	
Heart FM 100.7 (West Midlands)	50	
Heart FM 106.2 (London)	55	
Heartland FM	40	

STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)	
102.7 Hereward FM/	40	
Classic Gold 1332 AM (Peterborough)	40	60*
Hertbeat FM (Hertford)	40	
High Peak Radio (Buxton)	40	
Home 107.9 FM	40	
Horizon FM 103.3	40	
Imagine FM	40	
Invicta FM/	40	
Capital Gold 1242 & 603	40	60*
104.7 Island FM	40	
Isle of Wight Radio	40	
Isles FM	40	
Ivel FM	40	
107.8 Radio Jackie (prev. Thames 107.8)	50	
Juice 107.2 (Brighton)	40	
Juice 107.6 FM (Liverpool)	40	
Kerrang! 105.2 (West Midlands)	50	
107.6 Kestral FM	40	
Key 103 (Manchester)/	50	
Manchester's Magic 1152	50	75*
Kick FM (Newbury)	40	
Kingdom FM	40	
Kisat Asian Talk Radio (KATR) (prev Easy Radio London 1035AM)	55	
Kiss 100 FM (London)	55	
Kix 96	40	
KL.FM 96.7	40	
KM-fm (Ashford)	40	
KM-fm Canterbury (prev. 106 CTFM Radio)	40	
KM-fm for Folkestone & Dover (prev. Neptune Radio)	40	
KM-fm Medway (prev. Mercury 107.9 FM)	40	
KM-fm Thanet (prev. TLR 107.2 FM)	40	
KM-fm West Kent (prev. Mercury 96.2 FM)	40	
L. 107 the edge	40	
Lakeland Radio	40	
Lantern FM	40	
Leicester Sound	40	
Lincs FM	40	
106.8 Lite FM (Peterborough)	40	
Lochbroom FM	40	
London Greek Radio	50	
London Turkish Radio	50	
Magic 105.4 FM	55	
Radio Maldwyn	40	
Mansfield 103.2	40	
Manx Radio	40	
Mowbray	40	
Mercia FM/	40	
Classic Gold 1359 (Coventry)	40	60*
Watford's Mercury 96.6 FM	40	
Mercury 102.7 FM/	40	
Classic Gold 1521 AM (Reigate & Crawley) (prev Breeze 1521AM)	40	60*
Metro Radio/	40	
Magic 1152 AM (Tyne & Wear)	40	60*
MFM 103.4/	40	
Classic Gold Marcher 1260 AM	40	60*
Mid FM (Mid Ulster)	40	
Minster FM	40	
Mix 96	40	

STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)	
Mix 107 (prev 107 Swan FM)	40	
Moray Firth Radio	40	
NECR	40	
Nevis Radio	40	
LBC 97.3 FM (prev ITN News Direct 97.3 FM)	55	
LBC News 1152 AM	55	82.50*
Northants 96/	40	
Classic Gold 1557	40	60*
North Norfolk Radio	40	
NorthSound 1/	40	
NorthSound 2	40	60*
Now FM	40	
107 Oak FM	40	
Oban FM	40	
Ocean FM/	40	
Capital Gold 1170 & 1557 (S.Hants)	40	60*
Orchard FM	40	
Original 106FM	40	
Palm FM	40	
Passion 107.9 (prev Fusion 107.9 FM)	40	
Peak 107 FM	40	
102.5 Radio Pembrokeshire	40	
Pirate FM 102	40	
97 FM Plymouth Sound/	40	
Classic Gold 1152 AM (Plymouth)	40	60*
103.2 Power FM/	40	
Capital Gold 1170 & 1557	40	60*
Premier Christian Radio	50	
The Pulse /	40	
Pulse Classic Gold 1278 & 1530 AM (prev W.Yorks Classic Gold)	40	60*
(Bradford, Halifax & Huddersfield)		
Q96 (prev 96.3 QFM)	40	
Q101.2 FM West (Omagh & Enniskillen)	40	
Q102.9 FM (Londonderry)	40	
Q103 FM	40	
Quaywest Radio	40	
107.4 The Quay (Portsmouth)	40	
Derby's RAM FM/	40	
Classic Gold Gem	40	60*
Real Radio 100-101 FM (Cent.Scotland)	50	
Reading 107 FM	40	
Real Radio 105-106 FM (South Wales)	50	
Real Radio 106-108 FM (Yorkshire)	50	
Red Dragon FM/	40	
Capital Gold 1359 & 1305 (Cardiff & Newport)	40	60*
96.2 The Revolution	40	
Ridings FM	40	
River FM (West Lothian)	40	
97.4 Rock FM/	40	
Magic 999 (Preston)	40	60*
The Rocket (Knowsley)	40	
RNA FM (Arbroath/Carnoustie)	40	
107.1 Rugby FM	40	
Rutland Radio	40	
Sabras Radio	40	
The Saint (prev 107.8 SouthCity FM (Southampton))	40	
Saga 105.2 fm (Glasgow)	50	
Saga 105.7 fm (West Midlands)	50	
Saga 106.6 fm (East Midlands)	50	

STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)	
Severn Sound /	40	
Classic Gold 774	40	60*
Seven Towers FM	40	
SGR Colchester	40	
SGR-FM (Ipswich/Bury)/	40	
Classic Gold Amber 1170 & 1251	40	60*
SIBC	40	
Signal 1/	40	
Signal 2 (prev Signal's Big 1170 AM)	40	60*
106.9 Silk FM	40	
Smooth 102.2 (London)	55	
Smooth FM (Manchester) (prev Jazz FM 100.4)	50	
South Hams Radio	40	
Southern FM/	40	
Capital Gold 1323 & 945	40	60*
South West Sound	40	
107.5 Sovereign Radio	40	
Spectrum Radio	55	
Spire FM	40	
Spirit FM	40	
107.7 Splash FM	40	
Star 106.6 (Berkshire)	40	
Star 107 (Stroud)	40	
Star 107.2 (Bristol)	40	
Star 107.5 (Cheltenham)	40	
Star 107.7 FM (Weston-super-Mare)	40	
Star FM (Cambridge & Ely)	40	
97.2 Stray FM	40	
Sun FM	40	
Sunshine 855	40	
Sunrise FM (Bradford)	40	
Sunrise Radio (London)	50	
Swansea Bay	40	
talkSPORT (London only)	55	
Tay FM/	40	
Tay AM	40	60*
107.4 Telford FM	40	
Ten 17	40	
3FM	40	
96.6 TFM/	40	
Magic 1170 (Teeside)	40	60*
106.8 Time FM (Greenwich, Bexley & Dartford Lewisham & Southwark)	50	
107.5 Time FM (Romford, Barking & Dagenham)	40	
Talk FM (Edinburgh)	40	
Tower FM	40	
107.5 3TR FM (Warminster)	40	
Trax FM (Bassetlaw & Doncaster)	40	
96 Trent FM/	40	
Classic Gold Gem	40	60*
Two Lochs Radio (2LR)	40	
U 105	40	
97.4 Vale FM	40	
Valleys Radio	40	
Vibe 101 FM	40	
96.9 Viking FM/	40	
Magic 1161 AM	40	60*
Virgin 105.8 (London only)	55	

STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)	
96.4 The Wave/ Swansea Sound	40	60*
Wave 96.5 (Blackpool)	40	
Wave 102 FM (Dundee)	40	
Wave 105 FM (Solent Regional)	40	
Waves Radio Peterhead	40	
Wessex FM	40	
West FM/ West Sound AM	40	60*
107.2 Win FM (Winchester)	40	
107.2 Wire FM	40	
102.4 Wish FM	40	
107.7 The Wolf	40	
Wyvern FM	40	
XFM (London)	55	
XFM (Manchester)	40	
Radio XL 1296 AM	40	
Yorkshire Coast Radio - Scarborough	40	
Yorkshire Coast Radio - Bridlington's Best	40	
103 & 106.9 YOURradio (Dumbarton, Helensburgh, Argyll & Bute)		
News Services		
Independent Radio News (IRN)	750	
Network News	750	
News Link	750	
Entertainment News Services	750	
Bloomberg News Network	750	
Trafficlink	750	
AA Roadwatch	750	
The Source	750	
Hit40UK (prev Pepsi Network Chart Services)	650	
Smash Hits	750	

Entries in ***bold*** indicate split frequency stations. * indicates payment for split frequency channel.

**Further enquiries about the guidelines can be obtained from Judy Franks -
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