



Annual Report 2024

EQUITY

ANNUAL REPORT

2024



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Introduction



Four years ago, a member put it to me that Equity had ‘two lives’ – one, the democratic life of the union, and the other its industrial life. The problem, as they saw it, was that the two areas rarely, if ever, overlapped. The union’s governance, policy, democracy was disconnected from the organising, negotiating, and servicing which most members experienced. It was a shrewd observation, and over the last few years I, the officers, and the Council have set about trying to ensure that these two lives were connected. 2024 was the year where that ambition started to be a reality.

Whether it was taking class action against Spotlight, starting groundbreaking negotiations in TV and film, or industrial action across opera, Equity has been focussed on the power and priorities of members at work and seeking work. It’s manifested itself in our best-attended conference ever in Birmingham, complete with an international reception hosting unions from across the globe in the heart of England. Our branches have grown again, and attendance is at record levels. Our new Council again reflects our membership, and the industry we want to see, with 40% under 40, a majority of women, and record levels of Black members. We’ve been enhanced by giving full rights and benefits to student members – benefits

which include Equity’s best ever insurance package, focussed on supporting freelancers get work, and being safe at work.

For the first time in our history, we are a union of 50,000 members. We have record membership in every nation and region. You’re three times as likely to be an Equity member on stage or on screen compared to a trade union member in the average UK workplace. That strength made our support for saving the Oldham Coliseum decisive, galvanised a campaign that’s winning at the Bethnal Green Working Men’s Club, and is building momentum behind the fight to save continuing drama.

Perhaps most importantly, there is a shared purpose between all members. Equity is united in a mission to take the workforce from accepting resilience to fighting back with resistance. I hope next year to introduce a report which shows a world leading new agreement in TV and film, the start of pay restoration campaign in theatre, and a West End campaign which makes a seismic advance in terms and conditions.

In Equity’s 94th year, we moved closer to our vision of a world where all artists have good work, all workers good art, and all people: Equity. I commend this report, and the work of 2024, to you all.

A handwritten signature in black ink, appearing to read 'Paul W Fleming', with a long, sweeping flourish at the end.

Paul W Fleming

Equity General Secretary

Staff Reports

Secretariat

Deputy General Secretary – Louise McMullan

2024 brought a number of changes and improvements to the management structure of the union. Following the retirement of Hilary Hadley, Assistant General Secretary for Live Performance, her line management duties were split between my role as DGS and our incoming Assistant General Secretary for Live Performance, Adam Adnyana. From February 2024 this meant that leadership of, and support for the Nations and Regions was much more clearly defined at a time when this team and its work was expanding rapidly.

A new intake of Organisers recruited towards the end of 2023 and starting work in Spring 2024 brought new dynamism, experience and expertise to our Nations and Regions team. In Scotland, Wales and all of our English regions aside from the South West we now have an Official and an Organiser who work together to provide first class advice and caseworking to members, bargaining, organising, campaigning and recruitment capacity and support for our branches.

In Northern Ireland, our office and dedicated Official continue to grow the union – with membership reaching close to 600 by the end of the year and widespread positive recognition for our campaigning work on arts funding. In Scotland, Equity's members fought hard and won a substantial increase to Creative Scotland's budget and remained tenacious following a number of setbacks and U-turns from the Scottish Government.

In Wales, we embarked on an industrial action ballot for the first time at Welsh National Opera in response to threats to the future of the Chorus. Negotiations are ongoing but the collective strength of our members and the high profile nature of the dispute have helped us to secure a range of concessions and guarantees, most notably on pay, going forward.

Each of the English regions has provided leadership across different sectors of our union in the last year. In the North West and North East, Yorkshire and Humberside regions a number of new House agreements have been reached and we have reset our presence on Hollyoaks, Coronation Street and Emmerdale. With the creation of the new Deputies committee for these and other continuing dramas we hope to strengthen our organising and bargaining in this sector. In the Midlands, we hosted a hugely successful Equity conference in the middle of the year and established a new office in the region for the first time. In the South West, our members have been fighting hard to resist the sale of Bottleyard studios and successfully pushed back against Bristol City Council's plans to decimate cultural budgets. In the East and South East of England, we've expanded our

presence at Brighton fringe and challenged unpaid and unfair work at the Cambridge Shakespeare Festival.

Across the Nations and Regions we are targeting variety workplaces and developing new activism, from organising drag performers and network building in Canal Street in Manchester to recruiting and engaging comedians at The Stand in Glasgow, the Edinburgh Fringe and the Leicester Comedy Festival.

In the latter part of the year, Equity also committed to appointing the first ever Official dedicated to the South West of England and recruitment to this post was opened in December. It is hoped that by mid 2025 we will have access to office facilities in Bristol.

Our campaigns continue to be creative, engaging and eye catching through the efforts of our Campaigns Officer whose work has now expanded to include the union's education function. A number of successful education courses for members ran throughout 2024 with a strong focus on health and safety in the workplace and political education for members and activists taking part in key national negotiations. In 2025 we will run Equity's first residential political education course in response to demand from our activists.

Elsewhere in the union we were able to recruit a highly experienced new Head of Communications, Sian Jones, to lead our successful Communications Section. Towards the end of the year she was promoted to the position of Assistant General Secretary in line with Equity's staffing strategy. With Tom Peters stepping up to head a newly expanded Policy Section under Sian's direction as AGS, 2025 promises to be a great year for progress in our external affairs work, drawing on the opportunities afforded by a new Government and our higher profile within the media and labour movement in the UK and internationally.

Assistant General Secretary, Live Performance – Adam Adnyana

Throughout 2024, the Live Performance department team worked to best support members through a range of activities, including workplace visits to productions across the sector, campaigning activities and by relentlessly pursuing legal avenues to combat the exploitation of workers by bad bosses.

The Live Performance Department's Industrial Officials' reports include more details of the specific collective agreements that they manage. Industrial work on our National Collective Agreements continued throughout 2024 along with the development of new localised agreements with the aim of increasing Equity presence in our member's workplaces across all areas of the UK.

Where there was a relevant link, staff worked to meet the Union wide objectives. This included work aimed at promoting Equity membership amongst directors and designers and establishing the union as the industrial voice of the creative team.

Four department objectives were set for staff to focus on and deliver during 2024.

These priorities covered issues across theatre, dance and Variety specifically.

The first department objective, a core feature of our work in the theatre sector, related to furthering the calls for provision of suitable and acceptable digs within the touring allowance and establishing a five-day working week during rehearsals.

The second department objective was the establishment of a UK wide network for choreographers and movement directors. The network was successfully launched and met throughout the year, highlighting industrial issues and exploring opportunities to organise members and drive change.

For the third department objective, industrial organising work continued in the dance sector, with staff identifying key employers and engagers across the UK and developing an increased trade union presence. This included promotion of the use of the dance appendix in the Equity/Independent Theatre Council agreement to provide a structured, comprehensive contract option to emerging dance companies that had not had a history of trade union engagement.

The fourth and final department objective focussed on Variety and Light Entertainment work, continuing the strong record of delivering financial returns to members through support on legal claims, pursuing engagers for outstanding fees and contractual breaches, and increasing membership and building our activist base.

A number of industrial campaigns will be highlighted in other areas of the wider annual report but examples of staff work on challenging poor practice in small scale UK touring pantomime companies, delivering negotiation skills workshops to stage management members and fighting against the closure of iconic variety venues such as Bethnal Green Working Men's Club, demonstrate our capacity to deliver meaningful influence in our members' workplaces.

Staff pursued claims on behalf of members for a range of issues including worker status, holiday pay, discrimination and unfair dismissal resulting in significant wins in small claims courts and employment tribunals across the UK.

Department staff worked to design and deliver training resources for workplace depts and the wider membership, with the aim of improving awareness and knowledge of our collective agreements and providing valuable tools for challenging management where required.

In 2024 the department also welcomed new staff members

specifically dealing with student membership and educational institutions. The team have worked to extensively research the sector, engage with student members through bodies such as the Student Depts Committee and deliver Equity recruitment visits to relevant courses at institutions across the UK. The newly designed Equity session delivered to students across a range of performing arts courses, showcases the benefits of being an Equity student member, in addition to educating students on their power as workers and trade unionists as they develop their careers. The team have received helpful support from activists across the UK, who have volunteered to accompany them to various institutions and contribute to educating aspiring creative industries professionals on the importance of Equity membership. The team have also worked to promote the Break Down Barriers campaign to improve access to performing arts education opportunities.

In terms of industry links and governance across the sector, the Assistant General Secretary remained on the Boards of DCD, CDMT and BAPAM and contributed to the FIA Live Performance working group on a number of industrial projects and campaign activities.

Assistant General Secretary, Recorded Media – John Barclay

The work covered by the Recorded Media Department grew during 2024 as there was a sluggish return to production early in 2024. The growth in production grew towards the end of 2025. There are optimistic signs that Film, HETV will grow throughout 2025.

The latest official figures published today by the BFI's Research and Statistics Unit show that in a year in which film and high-end TV production was impacted globally by the Hollywood strikes and the horrific wildfires in the Los Angeles area, the UK's production continued to generate billions to the UK economy. The combined spend by film and high-end television production (HETV) 2024 reached £5.6 billion, an increase from £2.9 billion as first reported for 2023.

Inward investment and co-production films and HETV shows combined delivered £5.6 billion, or 78%, of the combined production spend, continuing to demonstrate the UK's global reputation as the world-leading centre for international film and TV production.

In the UK in 2024, the combined total spend on film and high-end television (HETV) production was £5.6 billion.

Film production in 2024:

- o 191 films started shooting, 16 fewer than was first reported for 2023.
- o UK production spend was £2.1 billion, compared with £1.4 billion as first reported for 2023.
- o Inward investment films accounted for £1.9 billion, or 87%, of UK production spend on film.
- o Domestic UK features accounted for £186 million, or 9%,

of UK production spend on film.

- o Co-productions accounted for £80 million, or 4%, of UK production spend on film. HETV production in 2024:
- o 181 HETV productions began principal photography.
- o UK production spend was £3.4 billion, an increase from £2.9 billion as first reported for 2023.
- o Inward investment productions accounted for £2.8 billion, or 82%, of UK production spend on HETV.
- o Domestic UK productions accounted for £598 million, or 17%, of UK production spend on HETV.
- o Co-productions accounted for £20 million, or less than 1%, of UK production spend on HETV.

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

Negotiations continue with ITV to revise, update, modernise and improve the ITV Agreement, which is the primary agreement, used to engage performers on the two ITV continuing dramas and one commissioned by C4. We are at the stage of producing a draft which staff will consult with members and the agents community. As previously reported to Council, staff within the department have been negotiating significant revisions to the ITV Agreement. The agreement is only used to contract performers on Coronation Street, Emmerdale, and Hollyoaks. The agreement was woefully out of date and still contained provisions related to when there were 15 ITV companies. The negotiations will be concluded within the next few months. The agreement has been improved by the inclusion of new provisions related to the engagement of minors, grievance and disciplinary procedures, disputes procedures, AI and Social Media guidelines for cast members.

The primary focus during 2024 was to continue and advance negotiations with the BBC to update the Agreement and seek significant and much-needed improvements detailed in our claim of June 2023.

It was agreed that the immediate priority was the rates of pay for the walk-on and supporting artists and to bring them in line with the Pact Equity rates. As such, a pay claim for supporting artists and walk-ons was submitted and settled with an implementation date of 1st February 2024, with a subsequent increase agreed as of 1st February 2025.

Equity agreed with the BBC that we would have joint recognition with the MU for ad-hoc freelance singers who are not covered by the MU agreement for the BBC Singers permanent staff. Our aim is to establish an agreement to cover the ad-hoc singers which broadly follows the terms agreed by the MU for BBC Singers. Joint recognition will enable MU and Equity to work together to produce one set of terms for this group.

The Unions Auditors in the US continued to audit all the US studios and various TV companies through 2023 and many audits will be concluded in 2024. Work continued on the US studios audits throughout 2024. Audit fieldwork, undertaken

by LA based Gingold & Company and comprising a comprehensive review of sales and licenses of sample titles, is now complete with HBO, Paramount, Warner Bros. and Sony - audit reports having been submitted by Equity. We reached a pivotal point in negotiations with Paramount with an offer and counter-offer having been submitted and closure anticipated soon. Meanwhile, we are engaging with HBO executives and their lawyers on significant and complex issues including the determination of a fair imputed license fee for use on HBO's own platforms beyond the buyout period; the correct methodology for reporting Sky uses beyond the original buyout; the allocation of receipts which partly include a pre-purchase period; and addressing the application of deductions in the home video and electronic sell-thru markets.

The audit process as well as general enforcement activity can highlight problematic areas within our collectively bargained agreements and opportunities for the future. As a result there has been collaboration with colleagues in the Recorded Media department to provide insight for present and future industrial negotiations.

The Recorded Media department has been incredibly busy across all areas of the audio-visual industries. The report to Council focuses on two areas of significance, negotiations to revise the PACT TV & Film Agreements, the Side Letter Agreements with Netflix, Disney+, Apple+ and extensive provisions to covering Generative Artificial Intelligence.

There has been a long period of preparation of the respective claims to revise the agreements which included increased visits to members places of work, surveys, open meetings with members and pay audits. To date we have had at least 17 negotiation meetings with PACT, its members, film/TV producers and lawyers. The proposals will seek to reflect the significant changes in the business models within the industry along with the technological advances that are sweeping the industry. The proposals are wide ranging and seek to learn from sister Unions in the US/Canada. As such the proposals go beyond what has been achieved in the US and in terms of the GAI proposals it is important that we differentiate ourselves from the US and craft proposals that will work for our domestic producers/broadcasters as well as inward investment for film and high-end TV.

Our five main priorities for the negotiations remain as the following:

- o Pay – increase on minimum fees.
- o Secondary payments – reform royalty and residual payments so that artists receive a fair share from exploitation of their work.
- o AI – regulate the use of generative AI in production and fight for clear protections for members.
- o Casting – codifying self-tape provisions in the agreements to establish fair methods of casting.
- o Fair contracts – tackle the misuse of special stipulations used to undermine the agreement and ensure suitable hair and make-up provisions for all artists.

Staff members are undertaking casework on behalf of members who have been engaged to provide voices or body scanning (avatars) for AI companies.

As generative AI continues to transform the entertainment industry, a priority throughout 2024 across the recorded media department has been to modernise our collective agreements. In June 2024, the union submitted a detailed claim to PACT (Producers Alliance for Cinema and Television), ITV and BBC to establish contractual protections for members working across film and television. Our claim is broad in scope covering (1) input (AI training) and output (AI-generated performances). Consent, control, compensation and transparency are key principles we are looking to establish in performer contracts, as outlined in the AI Vision Statement published in 2023. A significant amount of time and resource was spent discussing the technicalities of our claim with our negotiating partners and we remain committed to establishing the best possible protections for our members.

In addition to modernising our existing framework, it remains an aspiration of the union to establish new agreements with synthetic media companies. We have also had productive conversations with different companies who engage our members for the purpose of creating content to train foundational AI models and create AI-generated outputs, and we are looking to progress these conversations throughout 2025. Alongside the vital role of collective bargaining, we have promoted our AI Toolkit. This suite of advice continues to help Equity members better understand the evolving landscape they are working in, make more informed decision when deciding to engage with synthetic media companies, and avoid signing unfair contracts.

Since September, the Film and TV team have run 4 political education sessions. These are aimed at equipping performers regularly working as featured artists in film and TV to understand the power dynamics at play in the industry, and how they can harness them for change.

The initial session was run by an external organisation (the Global Labour Institute). The following 3 were run in-house, and focussed more specifically on Equity.

The days begin with members discussing the currents at play in the industry. They identify challenges and recent changes, both positive and negative, and feed these back to the group. We then talk about who these changes are benefitting, from a broad selection of groups in the industry: cast, crew, creatives, audiences, producers, shareholders. From the same selection, we then discuss who is driving the change.

After this discussion, there's a half hour session about industrial power and how different workers hold it differently. This is followed by a half hour session about the ongoing PACT negotiations. These are a chance for members to explore these ideas and get themselves up-to-date with the current state of play.

The afternoon is focussed entirely on how to tackle the challenges identified earlier – and how to win. Members break into small groups, each taking one of the issues, and design a campaign to win. They are given prompts, including: who do you need to influence? How do you make it expensive to resist change? What coalitions can you build?

This is followed by a panel discussion, featuring trade unionists who've won recently elsewhere in the movement, and Equity members talking about their wins in the performing arts. For this, we've featured members discussing Stand Up For 17, and performers from two recent productions where production attempted to stiff them, they stood firm, and won.

We close the day with a discussion about how to apply the ideas raised by the panel to the current PACT negotiations, and by asking every member what they are going to do to build power once they've left the room.

61 members have taken the training. Most were invited as a result of a good conversation on set, some were recommended by previous attendees, some were long-standing Equity activists. These members cover all the levels of experience and profile represented within Equity membership.

The next step is to give these activists more of a chance to drive the campaigning around PACT. In March, we'll have a day building on these ideas, to look at the power dynamics within PACT. Attendees will walk away with concrete responsibilities and an idea about how they fit into the negotiations.

On 7th August 2024, as part of the "Game On!" Campaign, Equity released a series of documents to revolutionise the games area. We released best practice guidelines and some recommended minimum rates for members to refer to. We also sent these rates to games studios who we have previously tried to engage with on collective bargaining but had little success (so far). The release of these recommended rates and best practice has shaken up the industry already and members are feeling empowered to demand higher standards of pay and conditions in videogames now they have some guidelines to refer to. These recommended minimums and guidelines were put together by a working party of members in consultation with the Audio Committee.

The next step in the Games Campaign is to make available our interim Games Agreements to encourage the publishers/developers/vendors to reach an agreement directly with the Union and contract VO/performance capture artists under the terms of the agreement.

Since the release of these rates we have had positive meetings with two vendors (voice recording studios) who are showing some interest in coming on board to collectively bargain with Equity and get some union contracts in place. Equity will continue to push in these areas and also are directly contacting games publishers to see if they will come on board with us.

We have also had meetings with Alex Sopel MP regarding tax

breaks in the video games industry, the main crux of this being the vast amount that video games publishers and developers benefit financially from tax breaks in the UK, yet they do not engage in best employment practices or consult in any way with the union. Equity believes this is unethical and should change as quickly as possible. We are tying this work into the Game On! campaign as a key factor that should push employers to engaging with the union.

Equity have met with UKIE (the trade association for Video Games employers) to discuss the release of our guideline minimum rates and best practice, and how we can work with UKIE to engage their members and the games industry.

UKIE's AGM was on 3rd October and Equity will be turned up to leaflet UKIE members about our Game On! Campaign and try and spoke to some key industry players about working with the union toward collective bargaining. Equity also held a solidarity demo for the striking SAG-AFTRA members in video games.

As part of our strategy in commercials to achieve higher rates, decent working conditions, we have finally managed to get the IPA – the Advertising trade body to the table to discuss a possible new agreement. The last time that Equity and the IPA had a collectively bargained agreement was in 1991. Since that time, the internet has increased exponentially in terms of hosting advertising – 80% of UK ad spend is now online £49 billion in 2024 and digital streaming TV has replaced traditional linear TV sets in people's sitting rooms.

How this came about was that Equity challenging the IPA in 2022 to agree new inflation increases to basic fees, when inflation was at 15+%. Their reaction was to refuse increases and any CBA, and we decided, alongside Equity's policy of changing from resilience to resistance, that we were gaining nothing from the guidance we had agreed with the IPA in 2011 on fees and other conditions. The IPA was using this as a rubber stamp to issue outdated fees and conditions. We decided to issue our own set of recommended fees. The process of this was that we first took legal advice that we could properly advise on fees to our members, the answer was yes, that as a trade union we were addressing a power imbalance in the industry in advising our members on fees. We then took advice from a media buying consultant on how the industry works and what a decent set of usage fees would look like if they were measured according to industry standards and we have set up a new Usefee calculator online. This will now be taken over by Equity, as we now own the domain and we aim to put a comprehensive set of recommendations on there for minimum fees in commercials and radio and eventually many other of Equity's fees.

In the process of seeking information on industry standards for our new fee structure, we discovered information that the IPA, ad agencies, production companies and casting trade bodies, casting agencies were issuing their own ratecards. In the absence of a properly agreed CBA, the chaos had meant that dominant industries had just set up their own rate system.

So, again after proper legal advice on this, we raised all these concerns with the IPA, brand trade body ISBA and production company APA. One of our options was to report these bodies to the CMA, Competitions and Markets Authority or take court action. Eventually, the IPA asked us not to report them but agreed to meet to discuss a new CBA. We have had 2 meetings so far this year and the next in March. We have agreed a set of meetings across 2025. The meetings have been mixed, as we expected. The IPA is still a somewhat defensive body, they are defending their practices, which we are challenging. Their ad agencies are still issuing their own rates, based on population figures of 30 years ago! So we move on and we continue to meet the IPA and we hope for a new agreement. They have agreed to a new template contract with Equity, AI clauses and other basic fee increases. The controversial issue remains usage fees and we will be discussing these in detail with the IPA on 12 March.

The volume of royalties and secondary payments collected and paid out off the back of Equity's collective agreements with employers increased by over 18% in 2024 compared to the previous year.

This significant uplift in secondary payment revenues saw the union's in-house distributions team, Equity Distribution Services, pay out just over £16.7 million to more than 15,000 performers for the exploitation of their film, television, radio and cast album recording work.

Between its launch at the end of 2017 and the end of 2024, Equity's in house distributions team had paid out over £98.6 million to tens of thousands of performers.

Assistant General Secretary, Finance & Operations – Beccy Reese

During 2024, a number of benefits highlighted as important Equity members have been developed and improved.

In 2023 we appointed Verlingue as our new broker for insurances for members and in October 2024 we launched a new offer, underwritten by Aviva, in October 2024. The process of engaging with the new broker, deciding on the requirements that would bring the most benefit to Equity members in all the ways they work and tendering for an underwriter has been an immense piece of work. This has been achieved with the input of staff across all departments and a range of members across different professions. Our new suppliers have engaged deeply with us and have also provided support to members as the new provision has been introduced.

We wanted to bring an improvement to the accident insurance, increasing the weekly rate available when members can't work due to an accident and widen the instances where claims could be made. The weekly rate was increased from £150 to £300. Previously claims could only be made when members were directly engaged in a contract related to work as a performing artist. Claims can now be made if the injury is sustained when carrying out activities other than paid work as long as they

are directly connected to their Equity profession. These include commuting, practicing, rehearsing, training and auditioning. The other main insurance offered, public liability, is an important requirement for many members working in Variety and as self-employed artists. We also heard that the insurances previously provided as top-ups for an additional fee were confusing and were hard for members to access. We have been able to incorporate many of these into the offer for all members.

One of the other benefits that comes high up on many members' priorities is the provision of a pension via the Equity Pension Scheme, that was established through the power of collective bargaining in the 1990s. The pension provides a single vehicle for performers to receive pension payments arising from Equity negotiated contracts without the need to set up a new pension pot for every new engager they work for. For a number of years, led by activists from the Equity Green New deal, we have been working with our pension provider and administrators to find a way to ensure that the investment in companies which profit from fossil fuel industry is reduced without increasing risk or cost to members of the scheme. It's been a long road. The persistence of those activists with the collective power of the union behind them has achieved a default fund for those investments with extensive fossil fuel exclusions.

Elsewhere in this document colleagues report on the work done to provide information and advice on social security and tax through our helpline, casework and providing information on our website, our advice for working with Agents and the distribution of royalties and residuals. The teams working in all these areas continue to provide additional support that is vital to many members working across all professions of the performing arts industry.

The most valued benefit of being an Equity member is industrial support organising the fight for decent pay and safe working conditions. Our staff team at Equity achieves incredible results for the size of our workforce. Their pieces in this report show the depth and breadth of the achievements made working alongside activists, deputies, committees and members. This work would be a lot harder without the essential team who look after our offices, finances and technology infrastructure.

In Spring 2024 we found and fitted out a new office in central Birmingham and we moved our Manchester office at the end of the year. Both spaces have been set up with the same aims that underpinned the redevelopment of Guild House; to provide a comfortable and functional office for Equity staff, to host local events with members both virtually and in person and to express Equity's values and mission within the design of the spaces.

Our finance and IT staff continue to review our processes and services to improve efficiency on a continuous basis. We're rolling out Microsoft products with better services for collaborative working across departments and sections. Our finance team are working on improving our internal financial reporting and medium-term financial planning.

The next couple of years will see our focus move to

understanding the data we hold and gathering the data we want. That data will inform how we express the power of working together as a union and inspire us to keep on winning the fight for better working environments for all our members to enable them to create and tell the stories we all need in the world today.

Assistant General Secretary, Policy & Communications - Sian Jones

In 2024, the Policy, Governance and Communications team underwent staffing and management change. A new Head of Communications role was created, and I took up the post in August, overseeing the comms team. Moving into 2025, I was appointed AGS Policy and Communications, reuniting the two teams and working more closely across two key areas for our union.

2024 was a significant year for the team, with both a general election and our own Equity Council elections. There were two industrial disputes with votes for strike action, the launch of a new insurance package, a climate-inspired change to the Equity Pension Scheme, and a wide range of industrial and political campaigns. Each of these received dedicated comms support to drive forward the interests of our members, while the team continued to deliver a high standard of Equity comms across digital, print and media.

The general election provided an opportunity for campaigning and increasing awareness of Equity policy among future MPs. We generated significant engagement with our arts funding demands, using Arts Council data and an online funding tracker tool hosted on our website which engaged members to directly lobby parliamentary candidates with constituency-level data. It was one of the highest performing campaign pages on our website (1,204 sessions), despite only being promoted for a short period in the year, and a wide range of candidates were contacted by Equity members as a result.

Equity Council is elected every two years, and the new Councillors were elected by a ballot of all members in July. Comms supported the election to ensure that members had information about the process and were encouraged to vote, helping to drive up democratic participation in the union. The successful candidates were showcased in the summer edition of the magazine.

In May, the Comms team provided significant support to Equity Conference, held in Birmingham. Conference provided a rich array of content, with strong visuals, a high turnout of delegates from across the union, debates and guest speakers including politicians and international trades unionists. Bespoke design work was created for conference, including a logo, poster and merchandise. The comms team worked hard to ensure that comprehensive coverage of conference business was made available on our website and social media channels. Photography was processed quickly and made available to delegates via a Dropbox. Conference photography featured extensively in the magazine, including the front cover.

There was only one edition of the Equity magazine in 2024, rather than the usual two editions. This was in part down to aligning the schedule with the delivery of the Equity diary which goes in the same mailing and ensured that every member received their diary in good time, in August. It was especially distinctive for the heavy use of photography, including headshots of elected council members, extensive conference photography, and pictures of members taking part in campaign activity across the country.

Our comms team provided support to two significant industrial disputes during 2024, at ENO and WNO, after resistance to job and pay cuts led to overwhelming votes for industrial action. Comms supported members and staff with media coverage, campaign materials and a host of digital comms. The ENO dispute was widely covered across media at the beginning of the year, including BBC, ITV, The Guardian, The Times, The Stage and Classical Music. We secured significant media coverage for the WNO dispute, including a slot on BBC Radio 4's Today programme, along with TV and radio interviews for both Wales and UK-wide broadcast, including using a Welsh-speaking Equity member of the Chorus for BBC Cymru and S4C Welsh language interviews.

Two significant member support services improvements took place in the autumn of 2024 and required close working between the comms, membership and other colleagues and activists. In October, a new insurance package was launched – the most comprehensive and best value ever seen under Equity membership. We produced a package of materials to promote and explain the new insurance to our members, including new website materials, member emails, staff briefing and social media assets. Close cross-department working ensured accuracy, consistency and relevant messaging for our members. The insurance was even picked up as a media story by trade media.

In November, we announced a groundbreaking initiative moving the Equity Pension Scheme (EPS) to a default fund with extensive fossil fuel exemptions. We worked closely with pension provider Aviva and activists from the Equity for a Green New Deal network who had spearheaded the campaign to green the EPS. The highly regulated nature of the pensions industry meant we had to pay particular attention to language and detail to ensure our comms were accurate and compliant. We paired the pension change with a media story promoting an open letter to the Chancellor signed by Equity members calling for investment reform across the pensions industry to promote climate-friendly investments. We secured a Guardian exclusive, providing prominent coverage of the story which linked political and campaigning work with the practical benefits of Equity membership.

The website grew in size and strength over 2024. A year after launching the new site (in February 2023), traffic and page views were up and site performance was strong, with practical advice and support performing especially high, for example rates and agreements. A significant volume of new content was added to the site throughout the year as it increasingly became

the go-to platform for Equity news, campaigns, democracy and support materials.

Our media work went from strength to strength in 2024. Equity received at least 800 media mentions, an increase on 2023 and the highest since regular media monitoring was established. It's clear that Equity has well-established contacts with key trade publications which is reflected in the high volume of coverage and exclusive stories with these outlets. Our biggest outlet by volume was The Stage, with significant coverage also seen in Arts Professional and Deadline. Equity placed guests on industry-leading magazine radio show Front Row on BBC Radio 4 several times throughout the year and established contact with the new BBC AI correspondent as our significance in this area increased during the year.

Equity benefits from members who are able and willing to go out on the airwaves as expert voices or case studies about the reality of working in the performing arts and entertainment industries. Our celebrity members provide a platform for certain issues but can at times compete with Equity spokespeople being carried by media, so we're mindful of striking a balance on this.

Equity secured strong local and regional coverage for geographically-focused stories, including Welsh media on the WNO dispute and Wales culture funding stories; Scottish press and broadcast on culture funding – in particular around our successful Holyrood demo in September – and for our 'stop the cuts' campaigning in Northern Ireland. We also had strong local media coverage for our campaigns in Suffolk and Bristol against culture funding cuts, and against the closure of Oldham Coliseum, to mention just a few.

During 2024, we became more consistent in the scheduled sending of our all-member e-newsletter, News from Equity. A settled pattern of fortnightly editions sent on a Thursday afternoon provides a predictable mailing for members and allows workload planning within the comms team. The open rates for this all-member email remained high, following a strong year in 2023. You can find more statistics in relation to our email performance in the Communications section on page 40.

Our social media channels are an important way of reaching out members and other audiences. Instagram is our most successful channel for engagement and positive experience. Insta proved especially successful for Equity in 2024 when we did collaborations and when we generated original industry-focused content, such as casting warnings and dispute coverage.

In 2024, there were marked changes with Twitter/X under the continuing ownership of Elon Musk. We experienced a drop in engagement and followers and an increase in negative activity. I was actively involved in discussions with our sister unions and the TUC about union approaches to this change. We set up our Equity Bluesky account and have put less priority on Twitter/X content, but we remain active on the platform while monitoring engagement and experience, which is the same approach as

most trade unions currently.

Equity comms ended the year with a flourish, releasing a 2024 'wrap' video showcasing the many successes and activities of the union. It was promoted via an all-member email message from the General Secretary, our website and over social media.

Live Performance

Industrial Official, Commercial & Subsidised Theatre – Charlotte Bence

On the subsidised theatre & commercial theatre agreements for performers and stage managers, minimum rates of pay rose by 4% and 5% respectively in April 2024. Minimum rates for Directors rose by 5% on both the SOLT and UK Theatre Agreements. Minimum rates for Designers across the SOLT and UK Theatre Agreements will increase in 2025.

On both the commercial and subsidised theatre agreements we have created new, easy-read digests for members. The aim of these digests is to enable members to better understand their terms and conditions on the different contracts they work under – copies are distributed in deps packs, and are available on the union's website. In conjunction with this, coordinated efforts across the union took place to re-focus company visits across both commercial and subsidised theatre – focusing on industrial priorities, member activism and engagement, and the process of negotiating collective agreements. This approach has resulted in greater engagement and more fruitful discussion on visits, laying firm foundations for member engagement with negotiations on both agreements in 2025.

At the beginning of 2024, Equity members who had taken part in productions that were part of the trials of the rehearsal period five day working week in the subsidised sector were surveyed about their experiences of working in this way. Key findings from Equity members working as performers and stage managers who participated in the trials were that rehearsal periods and working hours were not extended beyond what would be usual for the type of production. When asked to rate their experience of working in this way from 1-5, the average rating was 4.58. The majority of the workforce across all six trial productions – 78% - were working away from home. Only 1 respondent indicated that working a five-day working week did not make it easier to go home on their days off work. 11% of respondents had caring responsibilities, and all confirmed that a five-day working week made it easier for them to manage their caring responsibilities around work. Among the creative team, concerns were raised that losing Saturdays can be tricky for e.g. costume designers juggling multiple projects at the same time, and that for directors, having fewer working days across a working week could mean more prep time would be required in advance of rehearsals starting.

Venues participating in the trials were: Chichester Festival Theatre, Leicester Curve, Hull Truck, New Vic Theatre, Sheffield Theatres, and Northern Stage.

Equity and UK Theatre agreed the Digs Code of Conduct in Summer 2024. This code, developed in conjunction with Equity's Commercial Touring Digs network and participants in the 2023 negotiations on the subsidised and commercial theatre agreements, sets out the minimum standards members should expect from digs listings provided by receiving houses

or producing venues when they are on tour, or working in one venue away from home.

Since the code was agreed, UK Theatre have continued to work with both their receiving house members and their touring producer members to agree further improvements to both in-house digs lists and the support members receive when experiencing problems with accommodation. At the end of 2024, Equity and UK Theatre agreed to create further guidance on the implementation of the code for producers and a guide to navigating the digs system and available support for Equity members, which will be released in 2025. Equity Organisers across the UK have begun to liaise directly with the receiving houses to push for the implementation of the code.

Better representation and inclusion of theatre directors and designers was a whole-union priority in 2024. Alongside the Directors and Designers committee, we have overhauled the workplace materials Equity distributes for the creative team, created new resources on our website, continued with the committee newsletter and open meetings. Additionally, we have continued to work with design associations ALPD, SBTD and Scene/Change on our long-running campaign to improve designers' fees.

Industrial Official, Variety, Circus and Entertainment – Michael Day

Entertainment continued to operate in a tough environment this year with some areas of variety facing challenges while others were more buoyant. This was partly due to the ongoing cost-of-living crisis affecting individuals' budgets for going out and a reduction in events organised by local authorities where their budgets were stretched. The change of government and a reduction to the rate of inflation and a small drop in interest rates did little to have a positive change to this by the end of the year.

Drag work largely thrived due to its current high popularity and Equity continued to work with both a Drag Network for the whole UK as well as working with local networks in hotspot areas. These included the Canal Street area of Manchester where we have worked to get deps in place. Popularity of the art form can lead to potential exploitation and this has to be monitored. There have been high profile promoters that have not paid performers and have then gone out of business and Equity has supported members with this.

The Bethnal Green Working Men's Club, a long-established club with strong connections to the LGBTQ+ community and a tradition of drag performance, was threatened with permanent closure in the summer. Equity organised a demonstration, a petition and held meetings with Tower Hamlets Council and others in a bid to preserve it as a place of entertainment. It was listed as an Asset of Community Value and had its use class maintained giving some protections and this work continued into 2025 and will be a long-term campaign.

Circus was a mixed picture with some commercial touring

tented circus finding it harder due to increased costs and lower audience numbers in some places but more non-standard venues and festivals included circus performances. The Circus Network worked on producing safety advice for rigging in these non-standard venues as well as developing a template contract for circus in cabaret venues. These resources were due for launch in 2025. Equity also assisted the Association of Circus Proprietors, which represents commercial circuses, with lobbying government on unhelpful proposed changes to the visa system.

The change of insurers in October was particularly welcomed by circus performers as the cover was made more comprehensive and also includes fire performance, rather than it being a top-up. Cover for getting scans after accidents was also part of the standard policy.

The Comedians' Network held meetings throughout the year and launched the first Fair Play Cabaret event at the General Federation of Trade Unions (GFTU) in October. There are plans to work with the GFTU again in 2025 along with Tolpuddle as well as looking at other areas with suitable venues and union buy-in. The network also provided advice on working at the Edinburgh Fringe and held meetings where this was the main topic. Equity sponsored the Leicester Comedy Festival again in 2024 and delivered a lecture on artificial intelligence as part of the 'Beyond a Joke' series at the festival in February.

The Storytellers' Network undertook a survey of rates paid for storytelling work, and following the results, produced a rate card to assist members and companies looking to get funding.

Puppetry was another growth area with more puppets being used across the industry including live and recorded productions. The network met regularly throughout the year with two key activists taking on the role of joint chairs. Equity attended the Moving Parts festival in Newcastle and May Fayre in Covent Garden to meet members working in this field.

Equity has a Professional Wrestlers' Network which met during the year and new promoters signed up to the code of conduct and dignity at work policies and officials regularly visited wrestlers at their workplaces.

As performers in variety rarely have regular workplaces where Equity Officials and organisers could visit other events, trade shows and festivals were attended including: Blackpool Magic Convention and International Brotherhood of Magicians in Llandudno; Brighton Fringe; Hat Fair in Winchester for street performers; Kidology for children's entertainers in Birmingham; Santa's Workshop in Cambridge, Keeping it Live and Curtains Up showcases in Leicester, Blackpool and Seal Bay. Open meetings were also held for some groups of performers such as children's entertainers.

Variety and Light Entertainment Council (VLEC)

Equity is a joint secretary to the VLEC along with the Entertainment Agents' Association. Other constituent organisations include Musicians' Union, Society of London

Theatre / UK Theatre and Association of Circus Proprietors. The main purpose is to maintain the industry contracts in the sector and to provide a disputes procedure. The VLEC continued to meet regularly through the year to discuss industry matters.

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

The Floorshow rates were increased by 3.4% in October 2024 which was the prevailing rate of inflation. The Choreographers' contract was two years into a three-year agreement with the rates increasing in January 2025 by 4.5%.

Variety Legal Claims

A key benefit of Equity membership for variety performers is the legal assistance provided on work issues. Member predominantly work freelance doing one-off gigs or short-term engagements and use a variety of booking methods. The main reasons why disputes occur are in relation to cancellations and non-payments and Equity's Industrial and Regional Officials provide assistance to members in these circumstances. While many claims can be resolved without litigation, cases are taken through the County Court if necessary and occasionally via an Employment Tribunal. There is no cost to members for taking their claim forward through these routes as Equity covers the court fees and other costs.

In 2024, the Equity Officials covering the UK recovered a total of £141,691 which represented a total of around 160 cases. There were also some additional cases handled by Equity's solicitors. This is a typical number now that work levels have generally recovered.

Officials can also advise on other work-related matters such as copyright and trademark and Pattinson and Brewer are able to provide some assistance for non-work-related legal issues.

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

In January 2024, we reached the conclusion of negotiations for the Equity/ITC Ethical Manager Agreement for performers and stage management, achieving a three-year deal of 5% increases on all financial provisions per year, resulting in what is likely to result in substantive real terms pay rise to members for the entire term based on projected inflationary rates.

The negotiation for the Equity/ITC Choreographer Agreement also concluded, resulting in a three-year deal with financial increases in parallel, year by year, to those on the aforementioned performer and stage management agreement.

The union also concluded negotiations on the Equity/ITC Ethical Manager Agreement with an agreed one year 5% pay increase on all financial minimums for the Director Agreement/s and the Designer Agreement.

Towards the latter part of the year, new claims were submitted to ITC for increases on the current minimum financial provisions for the Equity/ITC Ethical Manager Agreement for Directors and the Agreement for Designers, both for 25/26 financial year only, and matters still under negotiation.

We successfully supported two members with a landmark employment tribunal victory against M & M Theatrical Productions Ltd, a producer specialising in Theatre in Education. The tribunal found that our members were workers with employment rights, and not genuinely self-employed as the respondent had sought to argue. This case strengthens and supplements the existing case law, underpinning our view that the typical employment status of performers and stage management when engaged on tours and theatrical productions is that of a worker in law under S230(3)(b) Employment Rights Act 1996, holding very significant rights as a consequence.

We also successfully intervened and worked with Turbine Theatre to ensure substantive payments covering holiday pay in lieu and an offer of other concessions for all those who had been engaged as performers or stage management on four specific productions, as well as gained commitments in respect of the upcoming (at the time) panto production.

We continued with a focus on panto in 2024, starting the year with a public campaign against Polka Dot Pantomimes for reneging on commitments made to Equity for the previous Christmas season. This resulted in substantively fairer and better terms and conditions for the 24/25 Xmas season.

We put in place an action plan for Regional and National Officials and Industrial Officials to visit as many productions as possible and pro-actively address any breaches of basic employment law.

In touring panto, we worked constructively with Chaplin's Entertainment to ensure significant settlement for 7 performers and worked with them positively around tweaks to the terms and conditions for performers 24/25 Xmas season. Prior and separate to the tribunal action referred to, we also supported members to achieve significant settlements against M & M Theatrical Productions Ltd.

In immersive, we supported members to gain significant settlement payments against Little Lion Entertainment. We supported members who had worked on productions of Tony n' Tina's Wedding with a substantive settlement. We also worked constructively with Tigerslane studios to ensure significant holiday pay in lieu payments were made to all performers and stage management engaged.

In fringe theatre, we supported members to gain significant settlement payments against Longitude Productions and James Steel Ltd for respective productions relating to those entities. We also supported members to gain substantive settlements for unpaid work relating to The Big O Project, and we worked positively with the producer of Cockfosters: The Musical

in relation to ensuring holiday pay in lieu was paid to all performers.

Keeping with work within the Fringe sector, we successfully negotiated 26 individual Equity Fringe Agreements during 2024 and we successfully negotiated over 12 Equity House Agreements – both venue and production company-based agreements – 9 of which were entirely new agreements, all reflecting within the terms and conditions, the industrial priorities of the union.

In Open Air Theatre and Touring, we soft launched the Equity Outdoor Theatre Charter with established companies including Illyria, Handlebards, Rude Mechanicals, The Pantaloons, The Plandits, Duke's Theatre Company, and Three Inch Fools. We also gained a venue-based commitment from the Quorn Grange Hotel (owned and ran by GFTU) in signing up to the charter. Again, within the outdoor sector, we worked constructively with The Festival Players to achieve uplifts to salaries and holiday pay in lieu payments to all performers engaged on the spring/summer tour, and a commitment to full employment law compliance in 2025 and onwards. We also successfully re-negotiated a House Agreement for Shakespeare in the Squares on stronger terms and conditions than 2023.

Industrial Official, West End/Central London – Hannah Plant

2024 proved a period of relative stability for London Theatre, with anecdotal reports of fewer dark weeks and show closures than in previous post-pandemic years, and a bedding in of the union's work to increase pay. The second year of the West End agreement delivered an increase to minimum rates of 5%, beating April's CPI measure of 3.4%. Trials for the five-day working rehearsal week got underway in the West End, spearheaded by the Royal Court, although uptake by SOLT producers through the year was disappointing. Nevertheless, members who responded to the union's subsequent survey unanimously reported happier and healthier working conditions as a result of the trial, and the wider adoption of this policy remains a priority for West End members.

The union's third annual West End pay audit was conducted at the end of the summer, the ongoing result of the West End Deps committee's motion to conference in 2023 to improve pay transparency. This audit focused on exposing instances of potential pay discrimination, and had the best ever turn-out with one in three workers in the West End, over half the entire membership taking the time to respond. The results showed that median weekly basic pay is now £945.10 in the West End, an increase of 5.01% on last year's £900. The fact that average pay rose by a practically identical percentage to the negotiated rise of 5% to minimums last April speaks to just how important the union's negotiations are in pushing pay up for as many people as possible. The West End Deps Committee's motion to conference in 2024 was predicated on righting the statutory inequality in how holiday entitlement is calculated for those who work a six-day week versus their five-day counterparts through lobbying the Government, to which ends work is ongoing.

Staff instigated monthly density snapshots of the West End membership and created an organising plan to tackle low-density productions and build Dep capacity, resulting in an increase to density of nearly 5% over the course of the year and better attended West End Deps meeting. Equity deputies on Frozen and Hadestown organised the collective strength of their respective workplaces, increasing density in both instances, to negotiate higher than average fees for the filming of their productions under the terms of the PACT agreement. These instances paved the way for members to become involved in the ongoing PACT agreement negotiations, and related training sessions, and facilitated greater cross-departmental working between Live Performance and Recorded Media.

For stage management, the long-awaited Equity buy-out tracker was updated, finalised and uploaded onto the union's Stage Management Committee webpage as an official resource for West End stage managers. Contract negotiations workshops were also held for these members, to build confidence when negotiating pay with producers in the absence of agents, which were well attended and received positive feedback.

A workshop on buy-outs was held for performers in the West End, as whilst the survey indicated a drop in the use of buy-outs of approximately 25% from 2023 to 2024, a significant proportion of performer members are still unclear as to what their buy-outs can pre-purchase and how to ensure they do not undermine the minimums.

At the National Theatre, the union submitted ambitious claims for all three bargaining groups, and whilst negotiations remain underway for some elements, significant improvements have been won such as the removal of the rehearsal rate for performers, a new swing fee, plus a 5% pay award on all minimums for performers, stage management and staff directors. Negotiations at Shakespeare's Globe Theatre delivered a 7% pay increase to the minimum rates in year one, a CPI lock replicating the successful third year of the West End agreement in year two, plus sweeping improvements to other terms including new travel payments, a stage management step-up fee, and a guarantee of equitable WHAM provision for all – a first in a theatre agreement.

At Hampstead Theatre, new rates were agreed which represented increases of between 15 and 22% to minimums and at Donmar Warehouse rates increased between 4 and 10%.

Industrial Official, Singers and Dancers – Lottie Stables

2024 began with the launch of a ballot for Industrial Action (Strike and Action Short of Strike) amongst the Chorus of English National Opera due to management proposals to cut contracts and associated salaries by 40%. The Chorus voted 100% in favour of taking strike action and action short of strike. This clear show of strength from members, combined with targeted campaign and media interventions and notifying management of a series of dates for industrial action, supported

the Equity Deputies and I in a series of urgent talks. Strike action was averted when negotiations resulted in significant improvements to management's proposed offer. Management's initial proposal of a 6 month contract was extended by one month, all detrimental changes to the house agreement (which would have impacted work/life balance, removed significant overtime provisions and reduced hourly pay) were dropped and an additional £1000 vocal maintenance allowance was negotiated. All choristers were re-engaged on the new contracts with no compulsory job losses. The settlement also included an agreement that the ENO chorus would be given first refusal for appropriate additional work which fell outside of the season and that all work offered at the second base in Manchester would use appropriate union-negotiated terms and conditions and included a two year deal on pay.

Addressing the challenges presented by funding cuts to Opera remains a priority. Cuts to Opera companies, and management decisions about the allocation of the funds that they do receive, have resulted in reduced production which has not only deeply impacted the permanent workforces but also the many 'freelancers' who work as singers, actors, dancers, stage management and creative team across this part of the sector. Equity continues to campaign on this issue, lobbying governments and arts councils and negotiating with employers.

Elsewhere in the Opera sector, commercial companies continued to show resistance to using Equity agreements. Following a member survey in 2023, 2024 saw the launch of an "Opera Festivals Working Group" comprised of performers and stage management who have regularly worked on contracts in this area. The group hosted an open meeting in 2024 to discuss strategies to force employers to engage, and to educate the workforce about their legal rights when working on non-Equity contracts. A new house agreement was signed with Nevill Holt Festival for summer 2024, guaranteeing minimum levels of pay, and other important protections such as limits on working time, sick pay and employer pension contributions.

2024 also saw the launch of two new recruitment initiatives for singers to supplement organising activity: a quarterly Singers Newsletter, sharing updates about ongoing work for singers to encourage non-members to join the union and existing members to become more active and the introduction of regular "open meetings" for singers focusing on different areas of the industry. A new "Liturgical Singers Network" was launched following an open meeting for singers undertaking this type of work.

The re-negotiation of the English National Ballet House Agreement was concluded in 2024, with a focus on improving work-life balance and time off for dancers. A pay uplift of 3% was negotiated, alongside a further salary review which delivered total pay adjustments for dancers and stage management of between 6 and 11% depending on role/rank.

At the Royal Ballet and Opera negotiations for all groups focused on recovering pay following cuts which occurred during the pandemic, and particularly prioritized protections the lowest paid. A house-wide increase of 5% was negotiated,

but underpinned with a minimum increase of £2,000 pro rata for all meaning higher percentage uplifts for opera actors (7.9%), opera dancers (6.98%), and those ballet dancers in junior ranks. A minimum 2-session week was negotiated for the Royal Ballet Actors, to ensure minimum pay levels throughout their contracts. The Royal Opera Chorus saw previously cut hours restored, delivering an additional 5.2% increase to pay levels across 2 years, in addition to the annual house-wide pay uplift. For Royal Ballet Dancers, a £1500 payment was introduced acknowledging commercial brand work undertaken by dancers within the company. Royal Ballet and Opera Stage Management secured a trial of new acting up arrangements, ensuring limits on acting up without pay each season.

At Glyndebourne, a 5% uplift to rates of pay was agreed. Additionally, an enhancement to holiday/holiday pay accrual to acknowledge the 6-day working pattern of performers and stage management was negotiated, as well as a vocal allowance of up to £250 per chorister for singing lessons/consultations during the festival and £125 for tour. We also claimed for a review of stage management dress allowance/blacks payments. These discussions have not yet concluded.

2024 saw the launch of Equity's Choreographers and Movement Directors Network. A hybrid Zoom/in person event attracted over 200 attendees who came together to discuss their experiences of the workplace and the improvements that they needed to see. A steering group then formed who have been leading the network's work, with the initial focus being on recognition for Choreographers and Movement Directors in the ongoing PACT negotiations.

Recorded Media

Head of Film & TV – Cathy Sweet

The main focus for Pact Television this year has been preparing for and conducting the negotiations with Pact to update the Pact Equity Television Agreement. It was vital to engage the members in advance of these negotiations and ensure they have been given the opportunity to input into our claim and that they are a part of every step of the negotiations. This was done by improving set visits, not only to make sure every production was visited, but also to improve the quality of these visits. For the first time, Equity officials requested to meet cast at readthrough stage to engage with members at the earliest possible stage of production. Members are being asked to elect a dep on their production which is slowly starting to happen, and a lot of work is being done to change the shift in culture in television and for the cast to act more like a collective. A survey was sent to all members who have worked on a Pact Television contract over the previous 3 years asking members to tell us what their priorities are in the negotiations and what they want to see improved. A Film and TV Network was set up and various open meetings were held giving members the opportunity to hear about the upcoming negotiations and be able to give their feedback on various issues such as pay and working conditions, AI, hair and make-up and the use of self-tapes. These meetings have assisted Equity officials in shaping the claim to put forward to Pact. Separate meetings were held with the Equity Stunt Working Group to come up with the claim to revise the provisions for stunt coordinators and performers.

After this extensive consultation with members, the claim was submitted to Pact on the 31st of May.

The main priorities / headings in the claim are as follows:

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

We have had numerous negotiation meetings with Pact and talked through the entire claim in detail. Initially the negotiations focussed on elements of the claim that are not directly related to pay. Some of these topics include – dispute procedures, trade union facilities, casting and use of self-tapes, equality and inclusion and hair and make-up equality. We have then progressed through all other elements stipulated in our claims such as special stipulations, moral rights, pay, royalties and

residuals and working conditions. Members have joined for some of these meetings which has been extremely valuable for Pact to hear firsthand from our members. These negotiations are continuing, and we have yet to receive any substantive response from Pact on our claim and not received any counter proposals.

Organising work with members has continued throughout the year and members have been selected to attend political education sessions. Four of these all-day sessions have been well attended and been a valuable way to equip our members to understand the power dynamics at play and how we can affect change.

The collective licence agreement with Sky for the use of their programmes on their catch-up service was renewed. There was a robust negotiation on the amount of money Sky pay for this service and we managed to secure a 113% increase on the previous agreement.

There was ongoing work on numerous production issues, compliance of the agreement and dealt with ad hoc productions where further rights were required.

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

ITV

There is ongoing work to modernise the agreement which hasn't had an overhaul since 2007. The draft agreement is being finalised with an anticipated launch in July 2025 to tie in with 21 years since the agreement was first struck. 2024 saw negotiations with ITV for the updated agreement continue with regular meetings taking place throughout the year.

A pay claim for 2024 was submitted and settled following a ballot of members on all three casts working on the agreement: Coronation Street, Emmerdale and Hollyoaks. A 6% uplift on the minimum episode fee and 4% on all other minimum fees in the collective agreement was implemented from 29th January 2024.

At the end of 2024, the pay claim for 2025 was submitted and settled following a ballot of members. A 2% uplift on all financial items in the agreement was agreed effective from 1st January 2025.

A strategy to increase membership density and engagement across the casts of Coronation Street, Emmerdale and Hollyoaks continued with an emphasis on recruiting more deputies to populate Equity's new committee for Deputies in Continuing Drama launching in January 2025, where our members across the soaps will be coming together for the first time. We will work collectively to defend continuing drama and campaign for commitments from the broadcasters to secure the long-term future of these programmes which are so crucial to the health of UK production.

In February, Channel 4 made the decision to cut Hollyoaks

from five episodes a week to three on a permanent basis, with a reduction in episode length. The new transmission pattern was implemented from September and meant a reduction in cast by approximately 40%. We engaged with cast members during the months that followed to offer advice and support, as well as liaised with the production company, Lime, to ensure there would be no detrimental changes to contracts. Our continuing drama series provide opportunities and encourage investment in regions outside of London, which these regions are then deprived of when continuing drama series are reduced or decommissioned. Continuing drama is an incubator for talent and provides work opportunities for our members, especially those entering the industry from non-traditional backgrounds. In 2024 we began work on our campaigning to defend continuing drama and we will take this work forward into 2025 with the help of the new committee.

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

The license for the ITV catch-up service looked to be in jeopardy when ITV said that, as a result of cost-cutting measures, they were considering a different arrangement to cover video on demand (VOD) rights and they no longer wanted to enter into a collective license with Equity but were potentially looking to the independent producers to make payments to the artists for those rights. We managed to negotiate an extension to the current license to cover 2024 and 2025, with a commitment from ITV to come to us in good time in 2025 to negotiate arrangements for 2026 and beyond.

BBC TV

The primary focus during 2024 was to continue and advance negotiations with the BBC to update the Agreement and seek significant and much-needed improvements detailed in our claim of June 2023.

It was agreed that the immediate priority was the rates of pay for the walk-on and supporting artists and to bring them in line with the Pact Equity rates. As such, a pay claim for supporting artists and walk ons was submitted and settled with an implementation date of 1st February 2024, with a subsequent increase agreed as of 1st February 2025.

Negotiations on the rest of the agreement have progressed and we will be consulting and balloting our members in early 2025 with an anticipated implementation date of April 2025.

It was agreed that provisions relating to dancers and stunt performers and co-ordinators will be addressed during 2025.

Discussions on provisions dealing with AI continue with both of

the broadcasters and there is interim wording in place in both agreements which gives comfort for those members working on current contracts that only terms agreed with Equity in relation to AI will apply to the contract and, in the case of ITV, AI will not be employed without first negotiating terms with the union.

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

Equity cast forum meetings were held across the long running BBC productions and dealt with issues such as payment of repeat fees, working time and adequate breaks and general working conditions. As with ITV, we have focussed on developing cast deputies ahead of the launch of the Continuing Drama Series Deputies Committee.

BBC Singers

Equity agreed with the BBC that we would have joint recognition with the MU for ad-hoc freelance singers who are not covered by the MU agreement for the BBC Singers permanent staff. Our aim is to establish an agreement to cover the ad-hoc singers which broadly follows the terms agreed by the MU for BBC Singers. Joint recognition will enable MU and Equity to work together to produce one set of terms for this group.

Working with the Industrial Official, Singers and Dancers, and the Singers Committee, we renewed our efforts to organise the ad-hoc BBC Singers and secure an increase to rates, which we achieved with an increase implemented from 1st November 2024, and a commitment from the BBC to a further rise to be applied during the first part of the following financial year. This marks a much-needed increase in rates of pay for this work. Further to these increases, it remains our intention to put in place an agreement and clearer contractual terms and conditions.

Industrial Official, Streaming – Liam Budd

Preparing the groundwork for the upcoming streaming platform negotiations was a key priority for 2024. With the UK continuing to experience significant levels of inward investment for films and high-end TV, and a growing proportion of UK production being commissioned by global streaming platforms, we want to ensure that Equity members receive a fair share in an ever-changing media landscape.

In June 2024 we submitted an ambitious claim to revise our side letter agreements with Netflix, Apple and Disney. Reforming residual payments is a top priority for these negotiations. We are also seeking to resolve the misuse of special stipulations and episodic payment structures, which is prevalent amongst streaming platforms. Extensive consultation was carried out with Equity members, including our Screen Committee and the newly created film & TV network, to shape these proposals. We have started initial discussions, however formal negotiations will take place in 2025 once we have concluded the Pact negotiations. The extensive organising work carried out throughout 2024 to

mobilise working members around the Pact negotiations puts the union in strong position to win our demands.

As generative AI continues to transform the entertainment industry, a priority throughout 2024 across the recorded media department has been to modernise our collective agreements. In June 2024, the union submitted a detailed claim to PACT (Producers Alliance for Cinema and Television), ITV and BBC to establish contractual protections for members working across film and television. Our claim is broad in scope covering (1) input (AI training) and output (AI-generated performances). Consent, control, compensation and transparency are key principles we are looking to establish in performer contracts, as outlined in the AI Vision Statement published in 2023. A significant amount of time and resource was spent discussing the technicalities of our claim with our negotiating partners and we remain committed to establishing the best possible protections for our members.

In addition to modernising our existing framework, it remains an aspiration of the union to establish new agreements with synthetic media companies. We have also had productive conversations with different companies who engage our members for the purpose of creating content to train foundational AI models and create AI-generated outputs, and we are looking to progress these conversations throughout 2025. Alongside the vital role of collective bargaining, we have promoted our AI Toolkit. This suite of advice continues to help Equity members better understand the evolving landscape they are working in, make more informed decision when deciding to engage with synthetic media companies, and avoid signing unfair contracts.

Industrial Official, Film – Amy Dawson

The uptake of the Cinema Films Agreement ('CFA') remains strong, with a similar number of films registering in 2024 as in 2023, and over 40% of those films registering directly with Equity rather than with PACT – up from 30% last year. The vast majority of films had a budget of over £3million, with only 27 films registering as Low Budget (£1-3million) or Very Low Budget (up to £1 million) – down from 39 last year. This shows that, although inward investment films in the UK is significant and the number of films being made remains consistent, British Independent Film is struggling.

There was an annual increase of 3% on the minimum terms in April 2024, which was agreed ahead of the wider negotiations that are taking place where a significant and meaningful increase to the minimum rates will be sought.

The nature of the film industry and the way in which films are exhibited has changed dramatically in recent years, which has put the Cinema Films Agreement under considerable pressure. Ensuring the CFA is strong and fit for purpose in an ever-changing media landscape is a key priority.

Ahead of devising our 2024 claim, we undertook extensive consultation with the membership. We surveyed members,

undertook a considerable number of workplace visits, held open meetings, created an activist/Deputy network, and have developed an industrial action ready membership via numerous Political Education Training sessions.

In May 2024 we submitted an ambitious claim to revise extensive terms in the Cinema Films Agreement. Our main priorities are:

- o Increase in pay – the CFA minimum rates, once the use fees are stripped out, are disproportionately lower than other industry agreements both globally and nationally. We're seeking significant rises and a restructure of the agreements to ensure the fees are fair and proportionate
- o Improving Royalties & Residuals – modernising the agreements in order to ensure that the ongoing payments for use of films are significantly improved to reflect the changing market, with a particular focus on global streamers
- o AI Protections - Our claim is broad in scope covering (1) input (AI training) and output (AI-generated performances). Consent, control, compensation and transparency are key principles we are looking to establish in performer contracts
- o Self-Taping Provisions - introducing provisions related to casting and the use of self-tapes to provide much needed protection in this area. Codifying our guidelines/code of conduct into the collective agreement
- o Fair Contracts - fighting against the use of lengthy special stipulations which undermine our collective agreements, and ensuring producers provide hair and make-up support of suitable standard and skill for all ethnicities and cultures represented with the possible use of expert consultants to assess these levels of skill

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

Negotiations took place over the second half of 2024 and are still ongoing. The extensive organising work carried out throughout 2024 to ensure artists are mobilised and equipped to fight for the changes needed puts the union in strong position to win significant improvement to members' terms and conditions.

Industrial Official, Audio & Games – Shannon Sailing

2024 saw the formation of two new networks, the Audio Network and the Videogames network. These are made up of around three thousand members who work in this area and are now part of a targeted group to keep informed of work and

progress in this areas. These networks are to build activism and ensure members are at the heart of the work we are doing in audio and games.

The Audio Committee launched a survey of members who have worked in the field of audio to assess and audit the workers in the industry to get a picture of the state of pay within audio. The Audio Committee have also built on outreach through social media, increasing our presence online.

We have built on a relationship with the Association of Voice Artists to organise members who work predominantly in voiceover.

Equity began the groundwork for a campaign to protect Audio Drama on BBC Radio Drama. We have also agitated the BBC on issues around contracting workers on non-Equity agreements and won these arguments. We have also pushed the BBC to work towards greener, more eco friendly terms and met with them to discuss their ECO plan.

We have achieved pay increases in BBC Audio, and for English Language Teaching. For the first time ever, we have also agreed wording for English Language Teaching that protects our members from A.I. and the misuse of their data and non-consensual use of their voice recordings.

We have been organising members around ILR (Independent Local Radio) and fighting for the reinstatement of Equity agreed rates in this area and empowering members to accept no less than Equity rates. With Global and Bauer walking away from the negotiations and rather engage members for lower rates on worse terms and conditions, Equity have continued to advise members on what they should be working for and encouraging solidarity with ILR workers to not undermine these terms.

Equity has been present at many events to get our voices heard and make noise around videogames. This includes being on a panel for a Westminster Forum for games.

We have attended multiple events, awards and conferences around Audio and Voiceover (Vox, One Voice Conference, The Great Voiceover Social, etc) to make sure the union is relevant and central to the conversations within the industry. We also had a presence at London Book Fair, and had conversations with audio publishers to carry on pushing for union terms in Audiobooks.

Equity published for the first time ever, guideline minimum rates of pay for videogames. This was launched alongside a campaign to educate members and engagers on best practice and decent terms and conditions and what workers should expect within the games industry. There was a high amount of press coverage around this including a BBC push notification on bad practice on videogames. We have also developed a template contract for videogames.

Equity members gathered for a solidarity demo in solidarity with striking games workers in SAG-AFTRA. We held a demo

at the UKIE annual general meeting and took the opportunity to approach UKIE members about the issues our members are facing.

Industrial Official, Commercials – Yvonne Smith

It has been a very busy and ground-breaking year in Commercials. For the first time for 30 years we met with representatives from the IPA (Institute of Practitioners in Advertising) including the Director General in December 2024 to enter into serious discussions with the aim of forming a new agreement for terms and conditions in the engagement of our members. Our year had been working on the strategy to make this meeting happen. Our work has been predominantly in three strands: i.) industrial strategy to bring the IPA, brands and producers to the table for negotiations; ii.) organising commercials members to feed into this work, let us know their terms and conditions, the most pressing issues for them and bring them together to actively support our industrial work and iii.) we have been progressing key work on creating a measurable and fair system of usage fees in calculators which we can recommend to our members.

There have been several years of plummeting usage fees, little rise in basic fees, oppressive contracts such as non paid exclusivity and work restrictions alongside an exponential growing in online and digital forms of advertising – 80% of UK ad spend is now online total spend of £49 billion in 2024, and digital streaming TV has replaced traditional linear TV sets in people's sitting rooms. Online and digital advertising was simply not being paid by the ad industry, since the demise of the collective agreement in the 90s, they did not meet Equity to agree any measurement or decent fee system.

We continued work on our new Usefee system, incorporating online and digital recommended fees, as well as out of home usage (screens on bus stops, tube stations etc) based on a measurable system of impressions (eyeballs and ears on a digital device). We worked with a media expert to educate us on how advertising is bought, measured, and the value of a campaign to our members contributions, currently less than 1% on million pound campaigns. Our members and agents have continued to feed into the new Usefee and we are using this as a basis to look at online fees with the IPA. Equity now owns the domain for Usefee and we aim to put a comprehensive set of recommendations on there for minimum fees in commercials and radio and eventually many other of Equity's fees.

Regarding the strategy to bring the advertisers to the table. Alongside Equity's policy of changing from resilience to resistance, we realised that we were gaining nothing from the guidance we had agreed with the IPA in 2011 on fees and other conditions. The IPA was using this as a rubber stamp to issue outdated fees and conditions and ignore the internet. In the process of seeking information on industry standards for our new fee structure, we discovered information that the IPA, ad agencies, production companies and casting trade bodies, casting agencies were issuing their own ratecards. In

the absence of a properly agreed CBA, the chaos had meant that dominant industries had just set up their own rate system. We felt that this was in breach of a fair system of competition with UK law. So, again after specialist legal advice on this, we raised and evidenced these concerns with the IPA, brand trade body ISBA and production company APA with a series of strongly worded communications. After defending their positions for much of the year, eventually the IPA preferred not to risk competition reporting and agreed to meet Equity to discuss a new CBA. The meetings have been mixed, as we expected. They have agreed to a new template contract with Equity, AI clauses and other basic fee increases. The controversial issue remains usage fees and we will be discussing these in detail with the IPA into and across 2025.

Crucially, we have been engaging and working with our commercials members. They have been feeding into Usefee, sending us their worse contracts, fees and jobs. We held open meetings across the year to tell them what we were doing. We have launched a new Commercials network which is building into the 500s from under 50. We now have a new Commercials Organiser who is helping us to link with more members. We starting to identify members we have done casework for, who we know work in commercials to form a specific group which can feed into our negotiations with the industry bodies.

Nations and Regions

North East Official – Dominic Bascombe

The past year saw a number of staffing changes in the Northern office alongside a concerted effort to build the activism and political influence of members across the North East, Yorkshire and the Humber region. We said goodbye to Ellie Drake as Organiser in the region and welcomed Fiona Tobin who hit the ground running, establishing connections across the patch.

A key moment at the start of the year was finally agreeing contract terms with Durham Gala Theatre following a dispute over the introduction of a House Agreement.

There was a host of new house agreements implemented across the NEYH in 2024 including Hull Urban Opera, Silent Uproar, Gary Clarke Company, Brutish Multitude Theatre, and Southpaw Dance amongst others. A number of talks were instigated with other mid and small scale producers with an intention to get onto ITC membership or an Equity House Agreement.

Over the year we also paid close attention to forging links with political and industry bodies including the Tees Valley Combined Authority, North East Combined Authority, and North East Screen. We continue to be a member of the Mayor of West Yorkshire's Culture, Heritage and Sport Committee in an advisory role.

The regions' four branches continue to operate across the region, providing an opportunity for members to connect geographically. There have been particularly outstanding successes with branch members becoming more engaged and leading on local events and campaigns, alongside introducing a wide variety of speakers and workshop events. Special thanks to the branch committee members who went above and beyond in ensuring their branch is working at its best.

A large portion of work continues to be pursuing non-payments, cancellations and other legal claims on behalf of members in the region. Over the past year, this amounted to £11,104.73. We supported members in protracted claims that took over a year to resolve but I am pleased that we were able to reach successful resolutions. The court system has been particularly slow since the pandemic and we continue to support members through this.

The membership at Northern Ballet continues to be a solid 100% of all those eligible, and deps Helen Bogatch and Amber Lewis continued to do sterling work in representing members in the workplace. Their attention to detail and focus in improving the house agreement meant that the dancers saw a much improved house agreement that tackled a number of outstanding issues.

There was acceptance of a 2% pay rise over the year.

At Opera North, deps Amy Freston and Tim Ochala -Greenough also continued to support members and helped in successfully updating the House Agreement there to incorporate better access for Equity meetings and access in the rehearsal period.

We continue to monitor the impact of plans to move another opera company into the region in the coming years.

At ITV, I continue to work with Equity colleagues on a renewed soaps agreement. We have seen greater engagement of the deps and members there following pay talks and balloting across the soaps. Many thanks to the deps Zoe Henry, Mark Charnock, Nicola Wheeler, Ash Palmisciano, and Rosie Bentham.

Equity continues to represent members through participation in the TUC in the region. The plans to merge the Northern and Yorkshire and Humber offices continue to progress and Equity contributed to the formation of a new regional constitution. With plans to formalise the merger in 2025, we remain heavily involved with both regional TUCs. In the Northern TUC, Equity leads on the Creative and Cultural Forum. North East member Dolores Poretta Brown attended the Northern TUC regional AGM in Newcastle whilst at the Yorkshire and the Humber AGM, Joanne Bernard and David Ault were delegates.

Equity continues to be an active member in the Creative and Leisure Industries committee of TUCYH and continues to support work on the Cultural Manifesto and support regional events. Many thanks to Pete Keal for his work on this.

As part of the CLIC we have worked on reaching agreement on a Memorandum of Understanding with Bradford City of Culture 2025.

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

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

East and South East Official – Iain Croker

2024 began with a dramatic twist when Suffolk County Council made the shocking decision to slash its entire arts budget of £500K. This news sent ripples through local and national media, igniting a firestorm of concern. We launched a powerful campaign that saw over 3,500 signatures on our petition. Our rally outside the council offices in Ipswich was filled with impassioned speeches from members and local politicians standing firm against the cuts. I had the opportunity to share our cause on BBC Radio Suffolk not once, but twice! Our collective pressure, combined with the negative media spotlight, ultimately led the council to reverse its decision. They announced a new funding model, channelling resources into smaller, more diverse projects across the county.

In February, we welcomed Matt Kite as our regional organiser just in time for a pivotal Regional Meeting in March, brilliantly chaired by Councillor Hywel Morgan. This meeting paved the way for two significant motions to be presented at the Birmingham conference, with all four branches proudly represented.

At Equity, we take allegations of discrimination and harassment seriously, but it's often challenging to encourage our members to feel able to confront their oppressors. I represented three members in separate cases of disability, race, and sexual discrimination, successfully securing around £10K in compensation for them. Additionally, we recovered nearly £10K in unpaid or cancelled Variety fees, leveraging the small claims court when necessary to ensure our members receive what they're owed. While the court process can be slow, our reputation often precedes us, and a well-crafted letter/email can often resolve issues without further escalation.

The unfortunate reality of late payments from cancelled or collapsed shows can leave our members in precarious financial situations, but I'm proud to report that we've negotiated the recovery of around £25K in these circumstances.

At Equity, we remain vigilant against bad practices, frequently identifying instances where our members are denied their worker status. By reviewing contracts, we not only educate our members about their statutory rights but also foster positive relationships with producers. Over a dozen House Agreements have been signed across the region, engaging companies like British Pantomimes, TIE provider Shooting Stars Entertainments Ltd, Dickens Theatre Company, and the outdoor touring Rude Mechanical Theatre Company. I've also begun fostering relationships with key dance companies in the region, encouraging them to consider ITC membership where appropriate.

In May, Matt and I collaborated closely with the Brighton & Sussex branch to represent Equity at the Brighton Fringe throughout the month. Our presence was felt in the city's hub, where we connected with members during the day and attended their performances in the evening, showcasing a strong regional representation at this important annual event.

August brought significant media attention when the Cambridge Shakespeare Festival settled with members following a tribunal ruling on worker status. Unfortunately, they have decided to ignore the ruling, and are against paying their actors even the national minimum wage, prompting us to prepare for a new tribunal claim in 2025. On a positive note, we successfully engaged with one of the colleges, which agreed to withdraw its support from 2026. Matt is leading on recovering money for other members similarly affected by several outdoor Shakespeare companies across the South East, who had offered below minimum wage or a profit share model which denied members their statutory rights.

Throughout the year, we made visits to final-year students at several drama colleges, including the Guildford School of

Acting, Anglia Ruskin, Oxford School of Acting, and Emil Dale Academy, fostering connections with the next generation of talent.

As the year drew to a close, the Oxford & Home Counties branch amicably split to form the new Surrey & Berkshire branch, with the original branch rebranded as Oxford & Buckinghamshire. This reorganisation aims to enhance member attendance and cultivate a stronger local identity. Meanwhile, the East Anglia branch has relaunched with exciting plans for 2025 to promote both Equity and the branch across the East of England.

It's been a whirlwind of a year, filled with rewarding experiences as we've deepened our connection with the region—the UK's largest outside of London, boasting six branches! Together, we've worked hard to put money back into our members' pockets and negotiate new agreements that promise quality work throughout the East and South East. A heartfelt thank you from both of us goes out to our dedicated members, tireless branch activists, and supportive Equity colleagues. Here's to embracing new and exciting opportunities in 2025.

Scotland Official – Marlene Curran

2024 was another year marked by funding yo-yoing from Creative Scotland and the Scottish Government. Creative Scotland announced the closure of the Open Fund. In response Equity organised a hugely successful rally outside Holyrood calling on the Scottish Government to Stop the Cuts to the Arts. The rally saw participation from over 300 individuals across various creative industry sectors.

Angus Robertson Cabinet Secretary for Constitution, External Affairs and Culture not only joined our rally but invited Equity inside for an impromptu meeting to discuss the funding issues affecting the creative industries.

The Open Fund was reinstated, and Mr. Robertson reaffirmed his commitment to the creative industries. This led to a £34 million increase in the culture budget with more promised for 2026.

In his statement Mr Robertson acknowledged the campaigning work by saying "I want to extend my thanks to all the campaigners who have worked so hard to highlight the importance of our creative industries, and look forward to continuing to work with them to help sustain, develop and innovate Scotland's culture sector in the years to come."

Perth Theatre was the last producing house in Scotland receiving Creative Scotland funding without an Equity agreement. It has now adopted an Equity House Agreement based on the UK Theatre/Equity subsidised agreement.

Later in 2024, Perthshire Plays and Blantyre Panto also signed Equity House agreements using the Equity/ITC terms and conditions. Although they do not receive funding from Creative

Scotland, both producers recognise the importance of using Equity Agreements and paying above the minimum rates for actors and stage managers.

The Scottish National Committee in conjunction with the Deaf and Disabled Members Committee held a very well attended event in the Glasgow office.

The panel discussion centred on how engagers can amend terms and conditions to support opportunity and access for members of the Deaf, Disabled and/or Neurodivergent Communities.

We now have a drop-in surgery for the cast of River City. As the UK soap/continuing drama with the highest density, River City is committed to fostering a positive work environment. To support this, the Scotland Official will be on-site every three weeks during each filming block, demonstrating Equity's support for the cast.

Scotland Official is part of the Scottish Government Creative and Culture Sector Taskforce. The Scottish Government has committed being a Fair Work Nation by 2025. The Scottish Government is committed to work with employers and trade unions in sectors where low and precarious work can be most prevalent, to deliver Fair Work agreements, in partnership with industry and trade unions, that deliver payment of the real living wage, better security of work, and wider "fair work first" standards. Including the benefits of collective bargaining to achieve higher standards of pay, better security of work and greater union representation.

Scottish Opera derecognised Equity in 2005 and has since engaged our chorus members as freelancers. We believe these members should have worker status and be covered by an Equity Agreement.

With the help of the Scottish Opera Deputy, Gary McIntosh, the Scotland Organiser successfully increased chorus membership by 19 new members, more than six times the original number! We now have more than 60% of the chorus in membership.

The Scotland Official has met with Scottish Opera to discuss worker status and an Equity House Agreement for the Chorus. We already have a stage management agreement in place, and discussions so far have been fairly positive regarding the transition of the chorus to worker status.

Workplace visits saw a significant rise throughout 2024, reaching a record number of 224 visits. These visits spanned a wide range of sectors, including Theatre, Film, TV, Comedy, Drag, Storytelling, and Street Performers, among others. The Glasgow office staff maintained their annual presence at the Glasgow International Comedy Festival and the Edinburgh Festival Fringe. Additionally, Gary McIntosh, the Scotland Organiser, established a regular presence at The Stand Comedy Club in both Glasgow and Edinburgh, attending weekly to meet with new and emerging comedians.

Throughout the year we have successfully recovered unpaid/cancellation fees primarily for variety artists, this has resulted in thousands of pounds back where it belongs - in our members' pockets!

Scotland Official has secured a further two years of funding from Scottish Union Learning to provide Equity members with free training courses. These courses will be available from April 2025.

Ahead of the Scottish Government budget announcement Scotland Official Marlene Curran appeared on the current affairs programme "Scotland Tonight" on STV. The panel included Marlene Curran from Equity, Robert Kilpatrick, CEO and Creative Director at the Scottish Music Industry Association, and Ola Wojtkiewicz, CEO of Creative Edinburgh. The discussion featured questions related to Angus Robertson's interview, which aired just before the panel discussion. The panel responded to his statements and addressed further questions.

Wales and South West Official – Simon Curtis

Wales

With the budget announcement from Welsh Government at the end of 2023, the Arts Council of Wales (ACW) experienced a significant reduction in funding. They were allocated £30.4m, a decrease from the anticipated £33.9m, marking a 10.5% cut. This reduction positioned ACW's funding at its lowest since 2007/08.

ACW expressed deep concern over the cuts, highlighting that their budget was already lower than in 2010, effectively resulting in a one-third reduction in real terms since then. They warned that this significant new cut would make it even more challenging on organisations. They were able to draw on some reserves to lessen the impact on the portfolio of companies, but the damage had already been done with reduced freelance opportunities and potential cutbacks to staff teams. In September ACW announced a resilience fund of £1,500,000 for the sector, which was subsequently topped up by further ACW reserves and monies from Welsh Government to put in place a fund of £3.6m which was distributed to 60 organisations across Wales.

The cut from ACW of 11.5% only added to the financial struggles at Welsh National Opera (WNO) following the 35% cut in their funding from Arts Council England. Announcements were made by the company in early 2024 that they would be looking to restructure and reduce core staff numbers, in particular looking at the full-time chorus of 30 singers. Proposals were brought to the table in April 2024 that they wished to negotiate a new contract for a part-time 45 week contract for a chorus of 28 singers, seeking all the flexibility of a full-time contract for a 15%-20% cut in earnings. Over the course of 2024, which is well documented on the unions social media and news stories, the union balloted our members for industrial action – with a 93% mandate for strike and action short of strike

– and held a number of protests across the country whilst the company was on tour. The chorus, along with members of the orchestra of WNO who are facing similar challenges, sang on the steps of the Senedd in Cardiff Bay to highlight their cause and they also campaigned around an open letter to the Board of WNO.

The financial position of the company deteriorated throughout the year, meaning a change in proposals and an adjustment to the negotiations. We finished the year with a full-time contract and salary offer on the table, but we saw 7 members take advantage of a Voluntary Exit process with the company still seeking a full-time chorus of 20 by April 2025. Our mandate continues to March 2025, when we will reassess the dispute and progress made.

In the Senedd, alongside targeted campaigning around WNO, the union wrote ahead of the Welsh Government Final Budget in March 2024 seeking additional funding for ACW. We also wrote to the new First Minister in August 2024 to coincide with the National Eisteddfod in Pontypridd asking for an urgent meeting to discuss the crisis in the sector, we await that meeting in January 2025 with the fifth culture minister in 12 months Jack Sargeant. In late summer 2024 we responded to the Welsh Government's consultation on their Cultural Strategy, describing it as "not fit for purpose" and lacking in ambition. We called for a transformative strategy providing tangible financial support.

The Senedd Culture, Communications, Welsh Language, Sport, and International Relations Committee launched a consultation on the impact of funding reductions for culture and sport which is due to report in early 2025. We once again called for a transformative strategy and highlighted the unions central UK policy of "Performing Arts for All".

Equity partner with the MU, BECTU/Prospect and the Writer's Guild on the Welsh Government Union Learning Fund project CULT Cymru which continued to work and develop its Well Being Facilitators scheme, alongside a new Freelance Union Learning Reps (ULR) cohort and Mental Health First Aider resources and training. Cuts from Welsh Government also impacted the delivery of the project, but Equity member did take part in the Mentoring Scheme which was delivered twice in 2024.

2024 saw the 50th Anniversary of Pobol Y Cwm, and Series 51. Production restarted in February, and wrapped in mid-September on their 28 week shoot. A proposal was tabled for Series 52 in 2025 on a 26 week contract, with a 2% increase in fees across the cast. This was eventually agreed by members.

Negotiations around the TAC/Equity Main Agreement continued to falter in 2024, with proposals around Short Form being pushed by S4C despite their being little or no definition as to what this applied to. In the summer of 2024 the union launched a number of open meetings for members to consult on a claim on the agreement alongside a survey. This resulted in a claim being lodged with TAC seeking a 7.5% increase on all fees from June 2025, with a further automatic mechanism

for June 2026, alongside increases in pension provisions, adjusted holiday pay and improvements to royalties. In addition extensive protections around Artificial Intelligence (AI) mirroring the union's claim with PACT, seeking to protect artists' intellectual and personal property in relation to performance, voice and movement work. For the TAC/Equity Supporting Artist Agreement a claim of 9.8% from April 2024, with a mechanism for 2025/6 and 2026/7 was settled on a one-year basis with a rise of 5.5% in March 2024.

Other highlights in 2024 included our visit to the National Eisteddfod, participation at Pride Cymru and new house agreements with The Other Room, Polar Productions Limited, The Bohemians and Heart of Wales Fringe Festival.

South West England

Overall, 2024 was a challenging year for arts and culture funding in South West England, with local councils implementing cuts that significantly affected cultural institutions and raised concerns about the long-term vitality of the region's arts scene.

As part of this Bristol City Council proposed substantial reductions in its Cultural Investment Programme, impacting several prominent cultural organizations. The union, lead by the South West Regional Councillor, continued to mobilise members in highlighting reductions in cultural problems and the impact of this on our members. In addition, Bristol City Council announced plans to see the Bottle Yard Studios. Following our campaign calling for increased transparency, scrutiny and accountability of the sale, Bristol City Councillors backed an amendment forcing Council Officers to bring back sale plans to Council for approval. Further campaigning was launched in November 2024 following the Council officers reneging on a promise to engage in real and meaningful consultation with the union over the proposed sale. By the end of the year this promise had still not been met. We await the outcome of this, and further reports to Council, in early 2025.

The Regional Meeting in Exeter agreed the Bristol and West of England Branch's motion regarding casting in publicly subsidised theatre. The motion called for a campaign to make all casting information publicly available to ensure fully inclusive representation and access for all practitioners.

House Agreements were put in place with the following companies in the South West: Taunton Brewhouse, Black Hound Productions, Beyond Face, Polar Productions Limited, Cousin Jacks and Misplaced Theatre. This complimented the work done across the region engaging with new and emerging producers, especially on outdoor touring, to seek improved and legally compliant terms and conditions of employment.

Plans were put in place to open an office in the South West and move responsibility away from the Cardiff office to a new dedicated Regional Official in 2025. Recruitment was underway at the end of the year.

Northern Ireland Official – Alice Adams Lemon

The current Northern Ireland Committee (NIC) completes its second year of term in 2025. The Northern Ireland General Branch Committee completed its term in 2023 and a new branch was formed, doubling the representation of Northern Ireland and forming the Lagan & East and Foyle & West Branches in early 2024 – both branches named by their respective branch members by vote.

Since its formation, the Lagan & East Branch has held their annual social event, affiliated with Belfast Trades Council, sent a Council motion on producers voicing audio work, held an AI and Spotlight session with John Barclay. Membership increased from 347 to 359.

The Foyle & West Branch secured the first ever student dep in NI from Magee, affiliated with Derry Trades Council motions and created bespoke F&W flags paid for by a pub quiz which also recruited new members. Their motion to create a new NI banner was passed and is in train for Conference 2025. Membership increased from 73 to 80.

Equity further established the coverage of union agreements across the theatre industry. Three new Equity director agreements were negotiated and sit alongside 12 in-house agreements. Along with the deputy, Equity also celebrated a rise of 5% for employed Stage Managers in Lyric, Belfast.

EquityFest 2024 was held in Derry in June and over 70 members and non-members attended – an increase from 2023. Participants were able to meet face to face with groups such as Arts and Business, ACNI, Derry and Strabane Creative Artists Hub and staff from Equity HQ such as John Barclay and Michael Day. Seminars on consent, AI, legal claims and a directors round-table took place. A new agreement with Bruiser Theatre Company was signed at the event.

Equity continued visits to live production casts and also film and tv sets including those in the Republic of Ireland, the latter having increased in activity of approx. 1/3 in 2024. The Official was able to recover over £17,500 for members living and working in NI during the calendar year.

The Official and activists held information sessions with 1st and 2nd year at Magee campus of Ulster University, and a student is a newly co-opted Committee member of the F&W branch. We continue our relationship with Queens University with visits planned in 2025.

The Official continues to represent Equity on the All Party Parliamentary Group for the creative sector and has been elected the Chair of the newly formed Irish Congress of Trade Unions Arts and Culture Committee. She also meets with the Communities Department, Irish Equity and NI Screen regularly.

The Official was the delegate to the Irish Congress of Trade Unions (ICTU) Conference in Derry presented Equity's three

motions on banning upfront fees for casting directories, Safe Home and Pay Promptly! All were unanimously passed.

The NIC hosted the Deaf and Disabled Members Committee Action on Access event in November 2024 and 4 Pride events were attended by activists in 2024. Derry and Strabane and Belfast Councils have agreed to fulfil initiatives to support NI members working here, which will be announced in Spring 2025. NI members sit on DDMC, Women's Committee and the Audio Committee and NIC members regularly attend Irish Congress of Trade Union events, seminars and conferences.

The Resist the Cuts Campaign has made significant progress from 12,500 petitioners, to local council support, meetings with MLAs and ministers, to audience participation with almost 1,000 postcards and 218 letters from public to ministers in total. Membership, profile and influence within the industry and in the wider trade union movement has risen as a result, and we are hopeful for positive funding news.

North West Official – Karen Lockney

The work of the NW office in 2024 was underpinned by the warm welcome that the 3 branches gave to the two new members of staff. The staffing of the NW office completely in 2024. I started the Organiser at the end of February, then taking the role of Official, with Kirsten Muat joining as Organiser in August. We are grateful to the membership for their support in this period of significant change. We began operating as a full complement of two NW staff from August.

The backbone of our work has been undertaking workplace visits across live performance and recorded media, and introducing ourselves to venues and organisations across the region, exceeding our visit targets as we build the industrial strength of the union in the NW. We have also been present at most branch meetings, welcoming opportunities to give industrial reports and connect with members.

We were delighted to see the impact of Equity's campaigning to support the saving of Oldham Coliseum, with the announcement in the summer that the venue is to reopen, hopefully in time for panto in 2025, and with work being undertaken in community venues earlier in the year. Equity was also a significant voice in the debate surrounding Manchester Royal Exchange's decision to pull their summer production of A Midsummer Night's Dream, relating to decisions made about elements of LGBTQ+ and Palestine issues in the play. We supported members closely during this stressful period, and made extensive media comment, and we continue to work with the venue to ensure that their review findings secure safe working environments for our members.

We have supported individual members in a range of investigations and grievances, including in relation to discrimination, dismissal and health and safety, in addition to ongoing casework to support members who have work cancelled or who do not receive payment.

We were delighted that the motion we submitted to Conference, from Greater Manchester branch, resulted in productive discussions with Aviva Studios (Factory International) to come onto an Equity house agreement. Further house agreements have entered into discussions to secure necessary revisions, with the Dukes Lancaster agreeing to come back onto the sub-rep agreement, rejoining UK Theatre.

We have undertaken a number of student visits, recruiting new student members and building an understanding of the power of the union with people entering the profession.

We have established monthly visits to Hollyoaks and Coronation Street, and succeeded in re-establishing whole cast meetings at Hollyoaks, and continuing our presence at Coronation Street cast forums. We are strengthening our presence on both productions, with a plan to build density and representation. We are also part of the team renegotiating the ITV agreement, which are now coming to a close.

We have worked to support variety members in the region, through establishing a presence in comedy clubs and with drag performers. We had a successful 'walkabout' in Blackpool to investigate the drag scene, work on which we will continue to build. We undertook a number of visits to the Gay Village in Manchester, with the support of various staff and the Manchester branch. This work is building steadily and forms a key part of our objectives for variety in 2025.

We were pleased to have a presence with members at the Durham Miners' Gala, preceded by members having the pleasure of seeing NW Councillor Victoria Brazier star in We're Not Going Back at Newcastle's Live Theatre. Seeing the Equity banner carried as part of the Big Meeting in Durham, with our staff and members dancing to our band, was a proud moment.

We are building our solidarity with other unions in the region and within the TUC. We have met with MU and BECTU colleagues to plan some joint training, and have attended TUC regional meetings with the aim of having a presence back on the regional executive in the coming year, and to move a motion at TUC NW Conference.

Considering that I was only just in post this time last year, and that Kirsten did not join Equity until August, we are proud of the work we have undertaken and the foundations we have laid for the coming year. We could not have done this without the support of our colleagues across the union, and incredible support of the membership and the branch committees. There are exciting times ahead for the North West region and 2024 has allowed us to appreciate our industrial potential which we will be exploring along with our fantastic three branches in the coming year.

Midlands Official – Ian Manborde

During the year Ian worked with the officers and committee members of the Birmingham & West Midlands (BWM) and East Midlands Branches (EM). Considerable work was undertaken

here to support branch activity in opposition to arts cuts arising from the bankruptcy of Birmingham City Council, and the revised budget of Nottingham City Council. Additional activity supported included support for the attendance of the branch at Birmingham Pride. Both branches were also supported to have an active presence at Equity conference and particularly showcasing their anti-cuts campaigning activity. Allied to this was the significant work undertaken by the BWM branch in response to the decision by the BBC to cancel the long-running scripted drama *Doctors*. Work was also undertaken to support the role of Midlands Councillor Tonia Daley-Campbell.

Ian undertook contractual settlement case work and ran legal claims to recover non-payment of fees to members totalling £51,859.47. This is a significant increase in the figure achieved for 2023 of £17,359.38 and helps support the region's organising priorities, particularly in respect of Variety members. Ian undertook a considerable body of work representing members in grievance, disciplinary and other form of meetings where representation was required by members.

Ian visited 87 casts in theatres, rehearsal rooms, venues, pubs, clubs, studios and locations across the Midlands. A particularly important approach adopted here was to ally visits to theatres and venues where Equity had no existing industrial relationship with a producer, and on the basis of securing the adoption of a house agreement.

From this perspective it is important to note strategic activity undertaken in collaboration with the Independent Theatre Council (ITC) to reach out to their members across the Midlands (with a particular focus on those with ACE NPO status). ITC members were invited to a jointly held event in Coventry on 15th November to encourage the adoption of the ITC's ethical manager status.

Significant activity was undertaken in the early part of 2024 in supporting the Street Performers' Network to campaign against Westminster City Council's potential licensing of Covent Garden Street Performers. More broadly, Ian also supported the activity of three equalities-related networks, the Class Network, the non-UK born artists network and the Gypsy, Roma, Traveller network. As Secretary to the Race Equality Committee (REC) Ian also assisted the committee in working towards the completion of its agreed goals, its active presence at TUC Black Workers Conference, Equity Conference, and in achieving significant success in challenging the Arts Council England (ACE) in challenging the activity of grant-funded bodies from a 'political' perspective.

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

Through Ian's representation of Equity on the Midlands TUC CLIC (Culture Leisure Industries Committee) the union is able to represent members' interests in important strategic activity across the region. On this basis activity continued to secure a

memorandum of understanding (MoU) with the West Midlands Combined Authority (WMCA) to ensure that grants awarded from the Commonwealth Games Legacy Fund promote the adoption of trade union rates and allied terms by recipient organisations. This work reflects the significant parallel achievements through an MoU for the Commonwealth Games in 2022.

Discussions continued throughout the year around the year with Birmingham City Council regarding its decision to introduce public space protection orders (PSPO) in New Street (and adjacent streets) thus removing pitch spaces for street performers.

Birmingham Royal Ballet enhanced its reputation by producing world class productions which included the premier in September of *Black Sabbath – The Ballet*. Density at BRB remains high, supported by a well-organised group of Equity Deps.

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

The 2023 Midlands Regional meeting was held in Birmingham, which was very well attended by 43 members. The meeting focused on the Stop the Cuts campaign work of both branches in the region, and the motion selected at the meeting was that proposed by the BWM branch on organising and mobilising supporting artists.

From September the Midlands region had a new operational base and office at the Custard Factory in Digbeth, Birmingham's cultural quarter. And from May the region had a new, dedicated organiser, Vijay Shah.

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

Non-Industrial

Head of Membership – Sam Fletcher

In 2024, the membership team experienced significant staff changes, with several longstanding members leaving and others on long-term leave for various reasons. New staff members joined throughout the year, all requiring training to integrate into the team.

Despite these changes, the team completed essential tasks, including processing new applications, payments, reminders, welcome packs, and maintaining membership records. They also transitioned to SharePoint for team folders and files, and Microsoft Teams for communication, enhancing interactions. In September, the team attended Direct Debit training conducted by Movimo, which was beneficial for building confidence in processing and handling Direct Debit queries.

On 1 February 2024, a new subscription fee was introduced, and the membership structure was streamlined into five groups: Full Member, Subsidised, Education and Training, Retired, and Non-Paying. This necessitated updates to the CRM system, online membership processes, and redesigned member mailings.

A comparative analysis of membership data between 2023 and 2024, shows a slight increase in the total number of members, with a rise from 47,832 to 49,611, partly due to the inclusion of members in education or training. Notable increases are seen in new joiners, particularly among actors, dancers, and various new professional categories. Gender distribution shifted slightly, with increases in male, female, and other gender identities. The age demographics display a minor decrease in the mean age from 44.16 to 43.88, and the mode age decreased from 27 to 26.

The regional distribution of membership indicates some shifts, with new data for regions like North West and North East appearing while London remains the largest region. Membership categories saw changes, with a decrease in full members and student members, but a significant increase in long service members due to changed eligibility criteria. Overall, the data suggests growth in membership numbers, diversification in professional categories, and a slight shift in demographics and regional distribution.

In 2024, we proposed improved data collection on members' professions using the Professional areas from the 2022 Members survey, which would allow members to select their primary, secondary, and third professional areas of work. Staff, committees and branch chairs assisted us to ensure that the list of professions was not exhaustive but represented the majority of members' professions for members to choose the ones that most closely matched their work. In December we started incorporating it into the application process for new members

The Funeral benefit administration process was simplified

by eliminating unnecessary steps such as obtaining death certification, wills, and probate details. The payout was changed to a single sum instead of being calculated based on membership duration, reducing processing time from 40 minutes to 10 minutes per application.

Last year, membership cards were changed to show a card expiry date similar to credit cards rather than a membership expiry date. The process for issuing cards to members paying in instalments was also reviewed to ensure they receive only one card per year, instead of one after each payment. This change reduces costs and benefits the environment.

In 2024, the membership team took over the industrial information service renewal process, implemented a monthly cycle, and improved record keeping. We also transitioned the credit card processing merchant to AIB from Global Payments, expecting significant cost savings by the end of 2025. Additionally, they halved the cost of the credit card payment platform through renegotiations.

In the spring of 2024, Verlingue, our new insurance broker, pitched to many underwriters and selected Aviva as Equity Insurance underwriters. During summer negotiations, we secured an affordable insurance package for members, including doubling weekly temporary disability payments for standard members, covering members up to age 85, and providing cover for commuting, auditioning, training, and rehearsing. Additionally, Fire performing, circus parade performance, and stunt performers received coverage at no extra cost and the costs for MRI and X-ray following an accident were included. This new package was more expensive than the previous five year deal the union had negotiated pre covid, and we therefore had an expected an increase in costs. Information about the new offer was disseminated via emails, the website, social media, and leaflets. Internal teams were briefed on the new offer.

Head of Distributions – Angela Lyttle

The volume of royalties and secondary payments collected and paid out off the back of Equity's collective agreements with employers increased by over 18% in 2024 compared to the previous year.

This significant uplift in secondary payment revenues saw the union's in-house distributions team, Equity Distribution Services, pay out just over £16.7 million to more than 15,000 performers for the exploitation of their film, television, radio and cast album recording work.

The distributions team continued to issue regular payments to artists engaged on Equity contracts in programmes made available across BBC iPlayer, ITVX, Channel 4 and Sky catch-up services, with first-time payments for Channel 5's on-demand service going out in early 2024.

Core payments during the year also included collective licence monies negotiated by Equity for audio artists in drama,

comedy and entertainment programmes broadcast on BBC Radio 4Extra, payments for UK film and television programmes recorded by households in Finland, and royalties for cast album recordings.

There was strong growth in the volume of royalties paid out to artists in productions made under Equity's Cinema Film agreement, while sums issued to performers engaged under PACT Television agreements also increased.

The distributions team worked with the unions communications team in 2024 to reinforce the direct link between the payment of royalties and being engaged on an Equity contract, and the visible financial power of Equity's collective agreements. Most performers receive royalties via their agents and may be unaware that without Equity's agreements with film studios, broadcasters, production companies, and more recently, streamers, it is unlikely any royalties would be paid at all.

Between its launch at the end of 2017 and the end of 2024, Equity's in house distributions team had paid out over £98.6 million to tens of thousands of performers.

Find further information, including FAQs and tips on how to ensure you receive all secondary payments due to you, on the website.

Follow the distributions team on X/Twitter - @EquityDS – for the latest updates on monies going out to performers and industry news.

Ensure the distributions team has the correct payment and contact details for royalties and royalty statements. This applies to anyone who works or has worked in film, television, radio and cast album recordings.

Email: equitydistributions@equity.org.uk

Call: 020 7670 0206

Head of Policy & Public Affairs – Tom Peters

The General Election and change of government were a central focus of Equity's policy and public affairs work in 2024. During the election campaign, we commissioned research with Autonomy Institute which mapped changes to the funding of arts councils by parliamentary constituency, in every nation of the UK. This Arts Funding Tracker allowed members to see changes to art council funding in their area and write to their local MP to raise this as an issue. Over 2,300 letters of support for arts funding were sent to prospective parliamentary candidates by their Equity member constituents over the course of the election.

We have also sought to build our parliamentary influence with the new MP intake and frontbench teams, attending 24 parliamentary meetings and roundtables over 2024. Highlights included meeting with the Deputy Prime Minister, the Arts Minister and taking part in ministerial roundtables on industrial strategy and artificial intelligence.

Following a meeting between Equity's General Secretary and the Minister for Industrial Strategy, we were pleased to see the creative industries included as one of the government's 8 priority industries for the strategy. We have since submitted evidence to their Industrial Strategy consultation arguing that the government must include all of our sectors within its strategy (not just recorded media) and consider the role that the arts can play in driving regional economic growth.

I have also been supporting industrial colleagues to achieve a better industrial position in relation to videogames. Over 2024 we sent a joint letter alongside the then Chair of the Video Games and Esports All Party Parliamentary Group lobbying the DCMS Select Committee to launch an inquiry into games. We have also approach other MPs on the APPG group seeking meetings for 2025, with a view to lobbying the government to restrict tax reliefs to video games companies that can demonstrate good labour practices.

We produced a report with the RMT, TSSA, CWU and Community on The Health and Safety Impacts if Night Working, which mapped Equity members' experiences of working at night, and made a series of important recommendations for ensuring our members' safety and wellbeing.

We led two successful delegations to the European and worldwide conferences of the International Federation of Actors (FIA), in Ljubljana and Auckland respectively, as well as an online meeting. Equity delegates spoke on many issues including AI and Voice Work, self-tapes, commercials, intimacy coordination, self-employment and bargaining, online casting directories, and several international issues including the conflicts in Palestine and Ukraine.

As Secretary of the International Solidarity Committee, I was pleased to support the committee to transition from the International Committee for Artists' Freedom and continue their important work supporting artists abroad facing oppression or persecution. The committee has been able to support artists and creatives in Colombia, Valencia, Gaza, Jenin and Angola so far.

Policy Officer (Employment Rights) – Dugald Johnson

Policy

Following Council's decision to oppose upfront fees charged by Spotlight to members – a "tax on hope" – we issued a claim in the High Court against Spotlight in July 2024. Members have seen their subscription fee rise to almost £200 per year, after the company was acquired by US-based private equity investors in 2021. While we are campaigning to put an end entirely to upfront fees for casting directories, we also believe that the fees currently charged by Spotlight exceed the level permitted by law. Our claim asks the court to order Spotlight to show how its fees reflect an estimate of the costs of producing and distributing its casting directory – the legal limit on its fees. Our claim goes to trial in July 2025.

Meanwhile, we have raised the issue of upfront fees in the performing arts in meetings with the Minister for Employment Rights, MPs and officials at the Department for Business and Trade. We have also highlighted it in briefings to MPs on the Employment Rights Bill and will continue to work with government and parliamentarians to push for an end to upfront fees, which have for decades been illegal in every other industry.

October saw the publication of the government's promised Employment Rights Bill based on its New Deal for Working People. The Bill proposes important reforms to restrict the use of zero-hours contracts, clamp down on fire-and-rehire and begin to repeal decades of anti-union legislation. We met with the Minister for Employment Rights to set out Equity's priorities in this area, including ending the carve-out for casting directories, reforming holiday rights for those working a six-day week, and protecting the tax status of performers in any move to a single worker status. We responded to government consultations on reforms to Statutory Sick Pay and to the industrial relations framework, where we urged the government to swiftly introduce e-balloting.

In September we took a delegation of members to TUC Congress in Brighton. Through our motion calling for an end to the carve-out which allows casting directories to charge a fee, we gained the support of the trade union movement's 6 million workers for our campaign. We also got their backing for our call for the government to guarantee the Arts Council's independence from political interference, such as on artists' freedom of expression and attempts at censorship. The General Secretary, the President and Councillors spoke on these motions and in support of many other unions' motions, including on opposing austerity, tackling climate change and sexual harassment.

We have played an active role in the TUC's creative unions working group, which has produced a "AI for Creative Workers: A TUC Manifesto", setting out principles and proposals for the regulation of generative AI in the creative industries, and met with significant media coverage. In line with the union's other work on AI, the manifesto calls for human-centred development of AI to prioritise consent, transparency and fair remuneration via licensing schemes agreed with relevant unions.

As Secretary to the LGBT+ Committee this year, the committee brought a motion to Equity Conference calling for member education and collaboration via the TUC on an urgent response to the threat the far-right poses particularly to queer union members and performers, starkly underlined by attacks on Drag Queen Story Time. The Committee also attended and brought a motion to TUC LGBT+ Conference on transphobic remarks made by the UN Special Rapporteur during her visit to the UK.

Agents

I took over the provision of advice and information to members on issues with agents in October 2024. Since then, we have responded to almost 400 queries, averaging around 70 each month. By far the most common issue raised is money owed by

Mad Dog Casting, the large supporting artists agency which entered liquidation in March 2025. We took a claim on behalf of 39 members, worth over £13,000, which we won a few weeks before liquidation was announced. Unfortunately, the liquidation has made it unlikely that members will get what is owed to them. Equity has written to the Employment Agencies Standards Inspectorate (EASI) to ask how they intend to use their powers in this case, which include levying unlimited fines, conducting prosecutions and banning individuals from setting up another agency. We know that too often reckless agents go on to establish new agencies and continue their mistreatment of performers.

The remainder of queries from members range across checking a new contract with a prospective agent; queries and disputes about the correct commission; advice on leaving their agent; and issues with secondary payments, among others.

We have met with the EASI to discuss how they use their powers and to raise issues of importance to members, not least the situation with Mad Dog. We maintain a good working relationship, meeting regularly with their director, and have agreed to work together to improve agents' understanding of their obligations, since we know so many in our industry are unaware of their legal responsibilities.

I have also worked with the Personal Managers Association, the main professional body for talent agents, and the Casting Directors Guild to encourage understanding of agents' legal obligations, our members' rights and best practice. I presented at the PMA's commercials working group on how to navigate a performer's pregnancy and their rights in this situation.

Students Officer – Fraser Amos

2024 saw the introduction of Equity's new Education and Training membership in February, complemented by a new Student Team in August to develop the union's student outreach, recruitment and organising. The new membership category gives those training to work in the performing arts access to the full rights and benefits of union membership in line with the Student Deputies Committee's maiden Conference motion in 2023.

2024 has seen Equity's Student Deputies take full part in shaping the priorities the union to reflect the concerns of students and campaign to change performing arts education for the better. At Equity Conference 2024 in Birmingham the Committee's motion calling for free education and the removal of barriers to access such as audition fees passed with unanimous support and positive press coverage. The Committee organised a successful and well-attended conference fringe event on 'Building Union & Student Power', with a number of students attending from local institutions to find out more about getting involved in the union.

Over the summer the Committee surveyed student members about their experience balancing their studies with the cost of living. Over 250 students responded, most reported having to

pay audition fees during course application processes, with 96% of respondents told to spend their own money on supplies, resources and other expenses as a requirement of their course. Two-thirds of self-identified working-class respondents said audition fees put them off applying for courses whilst 71% of all respondents said that removing audition fees would be the most effective way of addressing the financial barriers they pose.

By August Equity's Student Team made up of Fraser (Students Officer) and Eseosa (Students Assistant) was in place. Together with the Communications and Campaigns team they supported Student Deputies to plan a campaign to 'Break Down Barriers' to performing arts education focussed on audition fees and additional course costs. While settling in the Team was also mapping course eligibility for our new Education and Training membership and working to ensure an Equity presence at as many freshers fairs as possible nationwide.

Equity's Break Down Barriers campaign launched at the start of the 2024/25 academic year with a petition making three demands of performing arts education providers:

1. Scrap audition fees
2. End hidden course costs
3. Cover expenses for accessing auditions and open days

The petition has reached over 4,500 signatures and received widespread support from members and students on student visits. The campaign has also garnered strong press coverage supported by the Student Deputies Committee active presence on Instagram where it has got some of the highest levels of engagement of any union posts. The campaign has also gained support from the National Union of Students and TUC with the trade union campaign platform Megaphone featuring the campaign. Chair of Student Deputies Committee followed by writing to institutions jointly with the General Secretary to encourage them to respond to the campaign asks and confirm the rates of audition fees and additional course costs mapped by the Student Team.

In 2024 the Student Deputies Committee took up an initiative from the student society Hidden Rhythms at the London School of Contemporary Dance to tackle barriers to access to disabled performers. In July the Committee passed a motion to develop guidance on access riders produce a template and ensure that the provision of access riders is included within Equity's collective agreements. Council passed this motion in September. Inspired by Equity's history of international solidarity, in October the Committee passed a motion for Equity to affiliate with the Palestine Solidarity Campaign and attend national solidarity demonstrations. In November this historic motion passed at Council and the union affiliated to the Campaign.

In November the Students Team became responsible for coordinating Equity's Student Visit programme on a national basis, with the Students Officer travelling to deliver them where possible, relying on the support of Nations and Regions colleagues. The Student Team has been developing the approach and content of student talks based on the input

of Equity staff and activists, inviting activists to join them and visiting Committees to update them and discuss the union's student work. In their first term the Students Team spoke to students on over 100 courses across the country, with over 50 volunteering to be student deputies. Student Deputies training sessions were held in October, November and in December the Student Deputies an end of year campaign social brought Deps together to catch-up and feed into the development of a Campaign Pack for student activists.

The Student Deputies Committee has continued to play an important role in activist development, with several graduating Deps standing for election or being co-opted onto the Young Members and Deaf and Disabled Members Committees. Other graduated Deps have stayed actively involved in the 'Break Down Barriers' campaign.

Campaigns Officer – Gareth Forest

In 2024 we have focused on building the union's core member education programme, through increased Deps trainings, health & safety briefings, and a new approach to political & industrial education. We have aligned this training to industrial priorities, in particular supporting PACT negotiations, and building out the knowledge and expertise of Deps in standing companies to negotiate with management on issues such as health & safety.

The first six months of 2024 saw us focus campaign resources on our 'Stop the Cuts' campaign for the local elections, followed by the snap General Election. We have dedicated significant resource to reactive campaigns throughout the year including Save Bethnal Green Working Mens Club, Save Bottle Yard Studios, Save Apple Cart Arts, as well as responding to funding cuts in Scotland and Northern Ireland.

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

National campaigns

LOCAL AND GENERAL ELECTIONS

We mobilised members and branches across the country to contact their local candidates, lodge questions at council meetings, and ensure Equity issues kept a profile in the public debate despite the competitive policy environment of an election where we could have been drowned out. Our local election campaign took a comprehensive approach to the current political moment, with the theme "Stop the Cuts," which cut through with members and political candidates across the country. This established theme allowed us to respond quickly to the snap General Election. This was the first General Election under the Conservative government's revised campaign laws, and it was also the first election where Equity spent significant resources as a third-party campaigner to promote our issues. Despite this we remained under the £10,000 limit for registering and reporting our campaign spending within the regulated period. We have successfully navigated the complicated legal environment for non-party campaigners for the first time, and

have received no compliance complaints for our campaign.

Reactive campaigns

SMALL VENUES

Small venues, both for Live Performance and Recorded Media have continued to be threatened in 2024. The attempted sale of Bethnal Green Working Men's Club was halted by a high profile, widespread and deeply supported campaign led by Equity's variety team. A rally, petition, crowdfunder and lobbying of local government and the Mayor of London stopped the sale by club owners in its tracks whilst Equity organised a local effort to take the club into community ownership, safeguarding the venue as a performing space offering regular work to our members.

Local government indifference to arts venues is apparent in the closure of Applecourt Arts, which Newham Council condemned to closure despite Equity's a last minute campaign to save it. Meanwhile in Bristol, the change in administration has not halted the attacks on arts venues, with Bottle Yard Studios, the only local government owned and operated recording studios in the country up for sale. The Bristol branch organised an effective campaign to delay the sale until Equity was fully consulted on the need for such a damaging move. The sale is paused and the campaign is ongoing.

Oldham Coliseum, after a long running community campaign kickstarted by Equity in Winter 2022, has reopened as a venue. Equity member Julie Hesmondhalgh led a campaign which defied the Arts Council and local government to show that the theatre was fit for purpose and should be reopened.

SAVE OUR SOAPS

The attack on continuing drama production in the UK has spread from Doctors, to Hollyoaks, to all primetime soaps. The BBC and ITV have failed to invest in our members and these shows and are now left with the consequences of this failure. Their answer has been to chase the streaming service audience, rather than supporting good quality, stable jobs. Equity has responded to this by mobilising members to challenge these investment cuts throughout 2024, and in 2025 we will build union strength on sets to allow us to effectively challenge TV executives' attacks on soaps.

Funding Cuts And Industrial Disputes

The long-running dispute at WNO, premised on funding cuts to Arts Council Wales, has seen our members fight back against swingeing cuts to the standing chorus. These high quality, permanent jobs are few and far between, and our members at WNO have taken rolling actions short of strike, as well as voting overwhelmingly for strike action, as part of a campaign to fight the job cuts. A series of press interventions, and lobbying of local politicians has kept this issue on the public agenda despite the general election and changes in Welsh Government.

Members in Scotland mobilise yet again to fight the Scottish Government's threatened cuts to Creative Scotland funding. Our public rally outside the Scottish Parliament in 2024 drew 300

supporters and attracted significant press coverage, prompting the responsible minister, Angus Robertson, to come out to view the protest and invite Equity representatives into parliament for a meeting about our demands. This was followed by long term funding commitments that show Equity's two year campaign for a multiyear funding settlement for the arts has been a success.

The Resist the Cuts campaign in Northern Ireland built support from local councils across the six counties, with a large rally outside Belfast City Hall maintaining pressure on politicians and civil servants whilst government formation in Stormont was stalled. A Christmas panto campaign to demonstrate public support for our demands saw 1000 postcards collected from audience goers, addressing the minister over why funding for arts in local communities was so important.

The Student Deputies have led a groundbreaking campaign to abolish audition fees which has captured huge interest from members, drama school students, and the media. Building support with students on campuses across London and the rest of the UK. The campaign is consistently one of our best performing issues on social media and in traditional media.

Education

EQUITY DEPUTIES TRAINING

We have developed and restructured the Equity Deputies Training. The new Stage One Equity Deputies Training is the entry level half day course that is open to any member, and now takes place four times a year minimum (twice online and twice in London) with further sessions in the Nations and Regions available on request. We have now trained 300+ members in the Deputies Training programme.

A Stage Two Deputies training is now in development, which will aim to support Deputies to understand contracts and negotiations better, whilst equipping them with knowledge about health & safety in the workplace.

We have delivered bespoke health and safety training to Deps at Northern Ballet, and are rolling out a similar programme for the London Opera and Dance Houses in 2025.

A 'working in heat' health & safety initiative was launched in summer 2024 to educate members in Live Performance about their rights at work during the heatwaves.

POLITICAL & INDUSTRIAL EDUCATION

The union's developing political and industrial education programme aims to prepare members for the collective disputes they face on sets and stage, and across the union's sectoral agreements.

In Autumn 2024 we launched a political education training program for members as part of the PACT negotiations. These one-day sessions are aimed at equipping performers regularly working as featured artists in film and TV to understand the power dynamics at play in the industry, and how they can harness them for change. 60+ members have been trained through this programme with sessions continuing every month

as the union builds towards a campaign footing in PACT negotiations.

We have also delivered anti-far right training as part of a longer term objective of the union and responding directly to the far right rights across the UK in Summer 2024. The training was offered to committee chairs and explored the origins of and contemporary activity of the far right, and how unions should respond. This training, designed by the TUC, is now being rolled out to branches across the regions and nations.

COUNCIL & COMMITTEE TRAININGS

The newly elected 2024-2026 Council received a two day comprehensive induction training on their roles and responsibilities. They continue to receive trainings and briefings before each monthly council meeting on a variety of topics related to the union's industrial priorities

The joint meetings for committee chairs required under the new Rulebook began in 2024, offering a variety of formats for Chairs to discuss, learn, and coordinate their committees' activities. The training that committee chairs received on the far right in Autumn 2024 was particularly successful.

Contract Enforcement Officer – Laura Messenger

In 2024, we distributed just over £17.5 million in secondary payments, setting us up for the £100 million milestone in early 2025. Examples of new Option A Net Profit Share titles paid out for the first time in 2024 are Operation Mincemeat, Cursr, In the Earth and Monkey Man. Examples of first time Option B/C Royalty payments are Detective Pikachu, The Gentleman and The Foreigner. Examples of new TV productions for which we have paid out Royalties are The Royals, Hope Street and Bones. Royalty payments for older films continue thanks to our "Making Available" agreement for the new media uses of historic feature film titles. These all add to the extensive library of Equity titles for which we actively monitor and review reporting – we are now approaching some 1,000 titles.

Work continued on the US studios audits throughout 2024. Audit fieldwork, undertaken by LA based Gingold & Company and comprising a comprehensive review of sales and licenses of sample titles, is now complete with HBO, Paramount, Warner Bros. and Sony - audit reports having been submitted by Equity. We reached a pivotal point in negotiations with Paramount with an offer and counter-offer having been submitted and closure anticipated soon. Meanwhile, we are engaging with HBO executives and their lawyers on significant and complex issues including the determination of a fair imputed license fee for use on HBO's own platforms beyond the buyout period; the correct methodology for reporting Sky uses beyond the original buyout; the allocation of receipts which partly include a pre-purchased period; and addressing the application of deductions in the home video and electronic sell-thru markets.

The audit process as well as general enforcement activity can highlight problematic areas within our collectively bargained

agreements and opportunities for the future. As a result there has been collaboration with colleagues in the Recorded Media department to provide insight for present and future industrial negotiations.

There has been progress with Disney (incorporating Fox / Marvel / LucasFilm / Pixar etc.) We are constantly adding titles to the Equity reports based on our approaches through contract enforcement (for example, the Kingsman franchise). We have also pursued various television titles which were not being reported. We have successfully obtained payment for the Fox series Bones and 24: Live Another Day should follow soon. The next step is for Disney to design a bespoke system for Equity payments – a process which Equity will help shape and which will make reporting more reliable. This represents a huge improvement with a studio with whom we have historically faced difficulties.

As well as ongoing engagement with the major US studios, we have been dealing with companies such as STX, Lionsgate, Miramax, Shout! Factory and Millenium Media to ensure that they are fully cognisant of their reporting obligations under the terms of Equity's collective agreements. For example, Millennium Media has made several feature films under the terms of Equity's Cinema Films Agreement (The Hitman's Bodyguard; London's Falling etc.) but to date no secondary payments have been reported. With other companies we have been successful in achieving reporting and payments.

We have worked extensively with Lionsgate to secure reporting for the title The Royals – made under our Television Agreement – for the first time. We distributed in excess of \$600,000 to Equity Artists.

Complex negotiations continue on the television title Outlander, specifically in relation to rights held by Lionsgate/Starz and exploitation on the Starz platforms. We are working on a settlement for linear and over-the-top usage occurring outside of the initial pre-purchased periods. We believe that we are likely to be able to negotiate at least £1.5 million for Equity Artists.

Following many months of tough negotiation with Warner Brothers Discovery (WBD), we reached an extremely favourable outcome for Equity Artists on the feature film The Witches. Several performers had been omitted / not allocated their true Royalty entitlement based on the time and salary calculations from the cast report originally submitted by production. This resulted in a complicated recalculation whereby the majority of Equity Artists had been substantially overpaid. With no further sales are planned for this title, we were able to agree that those overpaid are unlikely to have their overpayments recouped. Meanwhile, we have managed to negotiate that those underpaid should be topped up not only to their correct entitlement but to an equivalent position (based on their time and salary units) with any overpaid performer. In the end, all Equity Artists were paid over and above their contractual entitlement.

We have also been in dialogue with WBD about streamlining their Royalties payment process which will mean that payments reach performers more quickly in future. Equity will also be taking over the payment process for the Harry Potter feature film library.

Social Security & Tax Officers – Victoria Naughton & Lidia Lewis

Emma Cotton is on maternity leave and her role is being covered by Lidia Lewis, who is working alongside Victoria Naughton.

We advise members on social security, tax and national insurance, and work to influence policy in these areas.

Policy work

In 2024, a weak social security safety net continued to undermine workers, and social security remains a trade union issue. Our main policy aim in 2024 remained the abolition of the minimum income floor in Universal Credit, which causes poverty and drives creative workers away from the arts. Our further policy aim was the ongoing fight against the government's forthcoming disability welfare reform.

- o Evidence to the United Nations Convention on the Rights of Disabled People from Natalie Amber, Co-Chair of Equity's Deaf and Disabled Member's Committee, and Emma Cotton. In the UN's subsequent report, they found that 'grave and systematic violations' of disabled persons' rights had taken place because of welfare reform in the UK.
- o Evidence to the Work and Pensions Committee Disability Employment Inquiry.
- o Response to the Conservative government's Health and Disability Green Paper consultation.
- o Response to the Fit Note Reform consultation.
- o Response to the Equality and Human Rights Commission investigation into whether the Secretary of State for Work and Pensions has broken equality law.
- o Key evidence from Emma Cotton in the judicial review, *Clifford v SSWP*, challenging the Department for Work and Pension's attempt to cut nearly £5,000 a year from almost half a million disabled people.
- o Launch of Scrap the Self-employment Penalty, our campaign to abolish the minimum income floor in Universal Credit. David John, Honorary Treasurer, spoke at TUC Congress on the Universal Credit motion and the impact of the MIF on members. This complements our long-standing MIF lobbying work, with briefings to the new Secretary of State for Work and Pensions and her ministers on the MIF and its impact on the creative workforce.
- o Increased stakeholder engagement with DWP about the Move to UC, including the start of one-to-one stakeholder meetings giving a new opportunity to represent self-employed creative industry UC claimants. We gave insight during Maternity Allowance stakeholder engagement, identifying the difficulties presented by the administration of the class 2 national insurance system for self-employed

workers claiming MA.

Casework & helpline

Our casework is the most important factor in informing our policy work.

We took 329 calls and emails on the Social Security & Tax helpline during 2024, a 30% increase from 2023. We estimate that our total financial gain in social security for members during 2024 was £470,000.

New enquiries about social security were predominantly about Universal Credit. New enquiries about tax were predominantly about expenses, registration and foreign tax.

In 2024, the DWP ramped up the compulsory move to Universal Credit which meant that more members were told to move from existing benefits to Universal Credit, and this continues into 2025. This formed a significant part of our work, and will do during 2025 and beyond. We developed specific information sources to explain the new system to members and the protections given to claimants on transfer. Our aim is that, from the outset of a UC claim, members know their rights under the UC system and how to enforce them. For example, we saw that work-related requirements were wrongly applied, housing costs and childcare costs were missed, expenses and capital were wrongly assessed, and disabled workers were wrongly treated. We helped members address many such issues.

Members frequently experienced obstructions and maladministration in their dealings with HMRC and DWP, and we helped many members with the complaints process, including to the Ombudsmen if necessary.

Disability benefits remained a large part of our casework. We advised on Personal Independence Payment and Employment and Support Allowance, in particular how work fits in with these payments.

Disabled members experienced more problems with Access to Work during 2024, including delays, cuts to support and administration problems. These reflect the enormous Access to Work backlog and uncertainty about the operation of the scheme. The lack of Access to Work support has caused members to turn down work.

Objective

Our team was given a union-wide objective in 2024: Redefining our tax and social security service as a key part of our industrial work, as well as raising member awareness and use of the service, its campaigns, and information.

As part of our work towards the union objective during 2024, we raised our profile among staff and produced a member leaflet about our work. We spoke to members about our work at branch, deps and committee meetings. We improved our online content including redesigned tax and national insurance webpages and improved member-focused content.

Members can call the Social Security and Tax Advice helpline on 0207 670 0223 (Monday and Thursday 10am-1pm and 2-5pm) or email helpline@equity.org.uk. Members can see our tailored information sources on the Equity website.

Press & PR Officer – Stephanie Soh

Press coverage has been increasing by about 100 articles per year since media tracking began in 2021. The jump from 2023 to 2024 was even bigger, rising by approximately 200 articles to about 800 in total.

This trend shows the strengthening of the union's reputation and our relationship with the press.

We work closely with a variety of arts and entertainment journalists, who last year covered our industrial action at both the English and Welsh national operas; our campaigns to stop arts cuts and venue closures; and worked with us to break exclusives, such as the union's move to a default pension fund with extensive fossil fuel exclusions and our statistics on how audition fees affect prospective student performers.

We are setting the agenda on the above issues, as well as tackling the topical matters of the day.

When we launched our Stop AI Stealing the Show campaign in 2022, we established ourselves as one of the first organisations to raise awareness of performers' rights when it came to artificial intelligence. As the relevance of AI grows, we continue to receive numerous requests from leading outlets on this subject.

Freedom of expression was another topic of discussion in 2024, and our public statements defending this right went hand in hand with our industrial work to support artists in their workplaces. Our Freedom of Information request showing that Arts Council England had formulated risk guidelines in relation to the Israel-Gaza war was published exclusively in The Guardian, raising awareness of the issue of artistic censorship.

And among the crowded coverage of the General Election, our research showing a trend for decreasing funding from arts councils across the UK offered valuable data and formed the basis of members' lobbying demands of prospective MPs. Statements articulating these demands from high profile members helped us cut through the noise in the run up to the election, and the speedy publication of comment after exit polls had closed meant that the union's view was a prominent part of the election result reaction.

An area for growth would be forging closer ties with industrial, political and news journalists to grow our voice in the trade union movement, political spheres and the news agenda. We will keep building our network of press contacts in order to raise the profile and influence of the union further.

Governance Officer – Sam Winter

2021 and 2022 were years of comprehensive reform to the union's governance and democratic structures and processes, seeing a new Rulebook, extensive branch reform, a completely new set of Standing Orders and Procedures governing all parts of the union, and significant reforms to the make-up of our Council, committees and conference. 2023 was then the year in which all of the above was implemented for the first time. This means that, compared to the previous three years, 2024 was a year of relative stability.

Turning to committees, there were a couple of changes made this year. The International Committee for Artists' Freedom (ICAF) was reformed as the International Solidarity Committee (ISC). ICAF had always played a role in giving money to artists and arts organisations abroad facing censorship and oppression. The new ISC will continue to do this, with the added element of advising the union on issues relating to international solidarity. The ISC was formally constituted as a committee, meaning it can now send motions to Council, and motions/ reps to conference. They were also given an annual budget of £10,000, and will now consist of nine members appointed by Council.

Following a motion from Councillor Sam Swann, the Deputies Working Party was established to look at ways to increase the direct workplace voice within union democracy. They devised a set of tests for industrial areas where new deputies committees might be explored, and decided to establish two new committees from 2025 onwards – the Continuing Drama Deputies Committee, and the Standing Dance Companies Deputies Committees. In addition, the West End, Opera and Student Deputies Committees would continue, and more areas may be considered moving forward.

The second reformed Equity Conference was held at Birmingham Town Hall, 18-20 May. We introduced a new half day fringe programme, which was a great success, and held an international reception celebrating the union's international solidarity work over many decades, with many of our key partners from sister trade unions joining us as guests from all over the world. Please see the conference section for a detailed report.

The union held elections for its President, Council, Appeals Committee and Conference Business Committee (for the first time under the new Rulebook). 71 candidates stood for 45 positions, with members successfully elected to all 45 positions. 19 positions were elected uncontested. Turnout was 7.53%, with the new Council taking office on 9 July. Lynda Rooke was re-elected as President for her second term, and the new Council seats for LGBT+ members, women, directors and designers were elected for the first time (the latter two splitting what were previously two seats for the creative team). Following the election, the Council was now composed of 35 members (including the President), in line with the new Rulebook passed at the end of 2022. The elections were overseen by UK Engage for the second year.

Finally, the arrival of a new Labour government meant the possibility of changes to the union's internal and industrial balloting processes. The union hoped to see new legislation allowing for a move away from postal balloting to digital, and lower thresholds industrially as well. At the close of the year, the position was unclear, but we remain hopeful that changes will be brought in during this parliament that could, potentially, make a huge difference to union democracy.

Communications

Press

Equity featured in 800 media pieces in 2024 – the highest figure since media tracking began in 2021. A combination of pro-active story generation, reactive comments and reference to Equity rates and agreements secured us a spread of national, local, trade and international media coverage.

Industrial disputes at English National Opera and Welsh National Opera generated significant media coverage across broadcast, print and online media outlets. Equity's reaction to arts cuts and our campaigns for culture and arts funding in Scotland, Northern Ireland, Wales, Suffolk and Bristol, among others, placed us as the go-to union for media reaction. Our legal case against Spotlight generated media interest in trade outlets and our comments on the discontinuation of long-running drama Doctors were widely covered.

Equity's industrial and policy campaigns were drivers of media coverage, with our video games campaign securing significant coverage in August and our work on AI being a feature of coverage throughout the year. The successful campaign to save Oldham Coliseum and the ongoing campaign to save Bethnal Green Working Men's Club also generated coverage of Equity's important involvement in both campaigns. There was also an unexpected – but welcome – bump in coverage accompanying the confirmation of series 4 of Ted Lasso which included mention of Equity terms as part of the reporting.

Equity performs well in relevant trade media, with The Stage, Deadline, and Arts Professional regularly carrying Equity stories. We have strong media relations with a wide range of outlets, including arts correspondents at the BBC and national newspaper titles. In 2024 we fielded a range of spokespeople to broadcast interviews, including the General Secretary, President, Equity officials, Councillors and members. Increasingly, we seek to clip broadcast media and publish on our own social media channels to reach wider audiences.

Design

Equity's designer created a range of new print and digital materials through 2024, including posters, booklets, merchandise, social media graphics and videos.

Conference 2024 had its own branding, visuals and identity with a bespoke logo, posters and merchandise distributed to delegates. This coincided with the opening of the new Equity Birmingham office.

Bespoke ENO and WNO dispute campaign materials were

designed, produced and delivered to relevant locations, including for use at TUC Congress in Brighton (WNO).

Bespoke Stop the Cuts campaign materials were produced and delivered to all offices.

Email comms

Email remains an important and effective way of reaching members.

Newsletter

During 2024, we became more consistent in the scheduled sending of our all-member e-newsletter, News from Equity. A settled pattern of fortnightly editions sent on a Thursday afternoon provides a predictable mailing for members and allows workload planning within the comms team.

By the end of the year:

- o Average open rate: 61%
- o This amounts to over 28,000 opens per email.
- o Average clicks to other content: 650 - 680 per email.

In addition to the newsletter, we had some high-performing all-member emails.

- o The email with the highest open rate of 71% was 'Your new Equity insurance' sent on 4 September, which promoted the new comprehensive insurance package for members.
- o An email about the Equity Pension Scheme moving to a greener fund - 'Your equity pension is taking action on climate change' sent on 14 November – also performed strongly, with an above-average open rate of 65%.
- o 'Need help with your tax or financial support?' on 13 December promoted Equity's tax service ahead of the tax return deadline in January, had an open rate of 61%, which is average for an all-members email, but higher than average total clicks at 858, demonstrating greater engagement with the additional resources.
- o 'Solidarity needed – Strike at Welsh National Opera' sent on 9 September. This email had the highest number of clicks for any email in 2024 at 1,175 total clicks and an open rate of 63%.

Targeted emails

The best-performing emails by open rate are the ones sent to distribution lists where members have signed up with a particular interest.

TV and Film mailing list successes:

- o Equity's self-tapes survey on 14 October had an open rate of 90%
- o Self-tapes open meeting reminder on 10 October had an open rate of 88%

The Audio mailing list successes:

- o 'Bauer Rates - Equity's Statement' on 28 June had a 78% open rate
- o 'Local Radio Negotiations and more...!' on 7 June had a 78% open rate

Other strong performing emails:

- o Equity students: 2 October – 66% open rate.
- o Video games network: Equity's Inaugural Videogames Network Meeting 7th November – 67% open rate.
- o LGBT+ network: 24 July - trans pride in London this Saturday – 61% open rate.

Branch email open rates vary, but are usually around or under the average open rate for all members emails.

- o Birmingham and west Midlands branch: 45%–54% average open rates
- o Brighton and Sussex branch: 57%–59%
- o Edinburgh and east of Scotland: 64%–69%

Website

In 2024, the Equity website had almost one and a quarter million page views (1,241,217). The site continued to build on the successful launch of the new build from February 2023. Multiple new content pages and strong imagery kept the user experience fresh, while a range of political e-actions launched for the general election and other specific campaigns provided practical engagement for members via our website.

Monthly site views ranged between 80,000 and 120,000 with around 30,000 unique sessions per month. Site traffic spiked in January, coinciding with membership renewals and related activity. Our 'Stop AI Stealing the Show' campaign was the most-visited campaign page over 2024, with 1,937 sessions, followed by the Green Rider (1,687 sessions) and Professionally Made Professionally Paid (1,629 sessions). Our Arts Funding Tracker had over 1,200 hits, despite only being live and promoted during the general election.

Our analytical data shows us that – after the home page and join journey – practical advice and support pages are the most popular and have the biggest number of page hits. The rates and agreements section, areas for insurance, holiday pay and the Equity Pension, were among the most visited parts of the website, showing the value and relevance of the core pay and conditions advice and support provided by the union.

(The way that Google Analytics measures site traffic changed in 2024 with the launch of GA4, making direct comparisons with 2023 data difficult.)

Social media

Equity uses accounts on Instagram, Facebook and Twitter/X, and in November 2024 we launched an account on a new social media platform, BlueSky. Towards the end of 2024 we resurrected a dormant LinkedIn account and began using it actively.

Instagram remains our strongest platform with high and overwhelmingly positive engagement. Significant changes in both algorithms and user behaviour over 2024 led to a drop in followers and engagement on X, with this platform being the most negative place for trolling and related behaviour. Facebook remained relatively static through 2024.

End of 2024:

BlueSky: 1,300 followers (new, no comparison data)

LinkedIn: 1,600 followers

X year on year:

- o Followers have fallen from 80,077 in Jan 2024 to 76,594 in Jan 2025
- o Impressions fell by 75% from 341,521 to 84,956
- o Engagement rate fell from 3.42% to 2.76%

Instagram:

- o Followers increased by 784: up from 23,411 to 24,195
- o Mad Dog casting agency warning received more than 81,000 views
- o Scrap audition fees (collaboration with Student Deps) had over 28,700 views
- o Holyrood demo content got 15,000 views
- o WNO dispute ASOS stage photos content got 11,000 views

Facebook year on year:

- o Fans down 95 from 30,330 to 30,235
- o Impressions up 18% from 1,852 to 5,214
- o Engagement up 43.4% (again, we posted more)

Membership & Distributions

	2023	2024
Total members		
In benefit	47,832	49,611
Leavers	5,029	6,096
Total joiners	4,786	6,184
New joiners	3,191	3,645
Rejoins	1,595	2,539
New joiners by profession		
Actors	1,790	2,386
Dancers	136	302
Singers	41	76
Stage management	92	127
Variety	523	541
Other contracts	204	119
Directors and designers	n/a	62
Audio artist	n/a	32
Breakdown by gender		
Male	21,970	22,526
Female	25,044	26,418
Other gender identities	294	617
Not known	524	50
Breakdown by type		
Full Members	37,982	37,201
Long Service Members	3,909	5,093
Retired Members	501	441
Child Members	171	238
Graduate Members	4,272	3,991
Life and Honorary Life	958	947
Student Members	2,244	1,700
Breakdown by region		
International	466	422
Northern Area	6,702	n/a
North West	n/a	3,519
North East	n/a	3,316
Europe	442	400
Northern Ireland	539	589

	2023	2024
East and South East	10,493	10,679
South West	3,522	3,850
GoneAway	906	1,085
Scotland	2,630	2,725
London	17,508	17,341
Wales	1,691	1,795
Midlands	3,749	3,890
Breakdown by age		
Mean	44.16	43.88
Median	41	40
Mode	27	26

Summary of Membership Statistics

The table compares membership data from 2023 to 2024, showing a range of trends in membership numbers, demographics, and professions.

Total members

There was an increase in members "in benefit," rising from 47,832 in 2023 to 49,611 in 2024. As of 1 Feb 2024, we started including members who were in education or training. In turn this change saw the number of leavers grow from 5,029 in 2023 to 6,096 in 2024, while the number of joiners increased from 4,786 to 6,184.

New joiners vs rejoins

New joiners rose slightly from 3,191 to 3,645, while the number of rejoins surged from 1,595 to 2,539, mostly likely due to inclusion of student members.

New joiners by profession

Actors experienced a notable increase, with 1,790 joining in 2023 compared to 2,386 in 2024. Other professions also saw growth, especially dancers (136 to 302), stage management (92 to 127), and variety artists (523 to 541). New categories like directors, designers, and audio artists emerged in 2024 with 62 and 32 joiners, respectively.

Gender

The overall gender distribution shifted slightly, with male members increasing from 21,970 to 22,526, and female members rising from 25,044 to 26,418. Other gender identities also saw a jump from 294 to 617, and the number of members with unknown gender decreased significantly from 524 to 50.

Membership type

Full members decreased slightly from 37,982 to 37,201. Long

service members saw a significant increase from 3,909 to 5,093, as from the 1st of Feb we removed the need for them to have 21 years of service, while retired members and child members decreased slightly. Graduate members also dropped from 4,272 to 3,991, mostly likely as those not on a cast list were not required to apply and provide evidence. Where previously they were automated upgraded from a student member to Graduate member if on an accredited course and paying by Direct Debit. While life and honorary life members remained stable. Student members decreased from 2,244 to 1,700. This is likely due to the raising the course eligibility level from NQF 2 to NQF 4 and increase in fee as they were given full union benefits.

Region

Membership by region showed changes, with the Northern Area category disappearing and new data for regions like North West and North East appearing. London remained the largest region, slightly declining from 17,508 to 17,341 members. Other regions like Wales and Scotland saw small increases in membership.

Age

The mean age of members slightly decreased from 44.16 to 43.88, while the median age remained consistent at 41 in 2023 and 40 in 2024. The mode, representing the most common age, also decreased from 27 to 26.

Overall, there are signs of growth in membership numbers, especially in new joiners, with small shifts in profession types, gender identities, and regional membership distribution.

Equity Distributions Services

Secondary payments to performers in 2024

- o 18.4% growth in total royalties paid out to performers
- o £17.6 million disbursed to performers engaged on Equity contracts
- o 15k+ performers paid
- o £98.7 million cumulative total royalties disbursed to performers on Equity contracts in last six years

Where secondary payments derived from Equity agreements came from in 2024

- o £10.7 million: Film, independent production & cast album recording royalties derived from Equity's industrial agreements
- o £7.3 million: TV & Radio royalties negotiated by Equity under collective annual licensing agreements with national broadcasters
- o £375,000: Equitable remuneration collected from Finland for performers in British audio-visual productions
- o 4,517: New film, TV, radio and musical cast album titles added to the production repertoire for first-time royalties

Committee Reports

Audio

Proactive Priority 1

Audio Rates. Publish an audio rate card with recommended rates in areas where the union does not currently have collectively bargained agreements: eg, Audiobooks, Videogames, A.I. Voicing, Animation

Action Plan

- o Establish Working Party
- o WP to establish priorities/order in which to make rates
- o WP to research different rates structures within industry
- o Decide on structure for overall rate card to achieve desired outcomes from survey
- o Conduct a survey on pay/rates for members, agents and other key engagers
- o Launch rate card and update audio hub with new info and guidance
- o Comms and open meetings to establish rate card

Progress

- o Survey has been sent out to 3,400 members on audio list.
- o Survey filled in by around 185 members.
- o 12 separate surveys on 12 different areas of audio have now closed and the data is being crunched by the committee.

Proactive Priority 2

Industry Best Practice for Engagers. Strengthen the Audio Info Hub with relevant guidance for members such as Audio Question checklist, and create a new section focused on best practice for engagers sign posting to legal obligations and importance of collective bargaining.

Action Plan

- o WP meeting to decide on priorities and action plan, including further discussion on sustainability agenda
- o WP to write new section for engagers (possible sections on transparency, remuneration, current and know future legislation, value of collective bargaining).
- o Decide on format of the best practice document
- o Equity staff to liaise with external partners about legal obligations
- o Share draft document with Audio UK and request for their approval for potential partnership
- o Roll out the new guidance through comms and open meetings for members
- o WP to arrange meetings with Pay to Play website

Progress

Alan, Leonor and Marcus to lead on this work with support from

Committee.

- o draft is in progress, to be released at a similar time to the rates after survey
- o Games best practice document has been released
- o Updates and changes have been made to the Audio Guide
- o Meeting with Audio UK has been planned

Dance

Proactive Priority 1

Develop and pursue a strategy to implement the Dance Committee's 2023 Conference Motion.

Action Plan

- o Engage with the professionally made professionally paid campaign
- o Ensure better education amongst dancers about what "Equity rates" are and where they apply
- o Map the different forms of dance work being done and how such work is currently paid
- o conduct research into pay across the dance sector
- o Make further plans when appropriate based on the information acquired above when complete.

Progress

- o Worked with the committee to produce social media/digital resources explaining and contextualising union rates and agreements.
- o Delivered talks at dance studios and workplaces which have included explainers on rates, agreements and how they should be used and understood.
- o Dance Committee hosted a conference fringe event to begin research on current working practices on non-union agreements.

Proactive Priority 2

Develop dance-specific communications to engage dance artists and choreographers in union membership and engage existing members in Equity activity.

Action Plan

- o Create a consistent and engaging social media presence.
- o Work with staff to create a dance-specific identity within the union's overall branding.
- o Develop a singers news letter
- o Encourage members to engage actively with their colleagues about Equity.

Progress

Social media presence enhanced – Instagram posts updated to reflect new Equity branding. New posts developed around workers' rights, and explaining more about trade unions.

Proactive Priority 3

Ensure that dance is featured and specifically named in any relevant union campaign.

Action Plan

- o Ensure there is a Dance Committee member present and active in the AI working group once formed.
- o Keep up to date with the PACT Recorded Media Agreement to ensure dance is considered.
- o Monitor campaigns as they unfold and ensure dance feels represented/dance committee engages with these.

Progress

- o Committee member attended the first AI working group meeting.
- o PACT negotiations discussed at committee meetings.

Proactive Priority 4

Build connections with Equity's Green New Deal Network, and embed sustainability in Equity's work in dance.

Action Plan

- o Have a Dance Committee member present and active in the GND network
- o Encourage dance companies to adhere to Theatre Green Book standards and where possible enshrine this in collective agreements.
- o Explore the idea of building a GND dance working group.
- o Track and celebrate good green practices in dance.

Progress

- o Link between committee and Green New Deal Network with members of the committee regularly attending.
- o ENB green team met with Equity for a Green New Deal to hear more about their work.

Proactive Priority 5

Create a resource to combat art worker to art worker exploitation.

Action Plan

- o Connect/collaborate with the directors and designers committee
- o Conduct research into what information about this already exists as a union resource, think about what further information is required.
- o Host online/in person meetings with the focus of "what you wish you knew/what should be in this resource".
- o Host a launch meeting
- o Develop a plan for continued engagement with the resource.

Progress

Conference fringe event held to discuss.

Directors & Designers

Proactive Priority 1

Representation & inclusion of Directors & Designers within Equity

Action Plan

- o Foster connections with other Equity committees for joint work and collaboration
- o Enact Conference 2023 motion on specific recruitment materials and campaigns focused on the creative team, UK wide
- o Continue with previous committee programme of regular newsletters and open meetings
- o Raise profile and wider industry awareness of the importance of Fight Directors Progress

Progress

- o Specific recruitment materials have been created for distribution in workplaces.
- o Directors and Designers area of Equity website has been overhauled with new resources and content created, and available to all.

Proactive Priority 2

Director & Designer Terms & Conditions

Action Plan

- o Progress work on assistant/associate/resident director and designer agreements with SOLT/UKT
- o Finalise and circulate fringe agreement
- o Continue designers fees/agreements negotiations with SOLT/UKT to include greater clarity on model and other expenses
- o Second iterations of job descriptions.
- o Creation of agreements and rates for immersive theatre

Progress

Fringe agreement completed and available on Equity website. Designers' negotiations ongoing.

Proactive Priority 3

Directors & Designers In Education

Action Plan

- o Participate in visits to relevant courses at training institutes to talk to emerging directors and designers about Equity membership
- o Create guidance documents for directors and designers working as professionals on student productions around rights and best practice

Progress

Ongoing.

Proactive Priority 4

Parents & Carers

Action Plan

Work with PiPA and other industry bodies to develop best practice around work/life balance and caring responsibilities

Progress

Joint work with PiPA has commenced.

Proactive Priority 5

Climate Emergency

Action Plan

Work with Equity for a Green New Deal, ALPD & SBTD Sustainability groups on the creation of a Green Rider

Progress

Open Meetings held on Green New Deal, joint meetings held with ALPD sustainability working group and Equity for a Green New Deal.

Screen and New Media

Proactive Priority 1

Self-tapes – Code of Best Practice for Screen Auditions

Action Plan

- o Raise awareness among the membership of the current self-tape guidelines for scripted drama, commercials, and Deaf and Disabled talent through a "Know Your Rights" campaign, involving supportive members of the CDG and CDA and others in the casting and agent community.
- o Now that castings are going more hybrid – some in person, some self-tape, some on Zoom, sometimes all three for the same job – address the fact that there sometimes seems to be little structure around which mode is used when and for whom. Post-pandemic, more consideration should now be taken as to which style of casting is appropriate for which types of jobs (self-tapes are not usually appropriate for theatre, musical theatre, dance auditions for instance), and equally as importantly, that when there is a choice, performers should be allowed a say in which they prefer. This could be accomplished through open dialogues with the CDG, CDA, and Spotlight, perhaps setting up a system where an actor could indicate, either through their agent or directly if unrepresented, which mode they would prefer each time if there is a choice, as part of being submitted for a role.
- o Discuss a greater role for Spotlight in promoting and enforcing the three codes of conduct, especially for

commercials where some of the bigger problems lie, and work with the organisers and the rest of the working parties to revisit and strengthen the guidelines.

Progress

The working party, working with the staff, reached out to the Casting Directors Guild and Casting Directors Association to ensure that the draft self-tape provisions secured the support of the casting community. Members of the DDMC were consulted and their input was included within the self-tape provisions.

The final provisions were agreed with the Screen Committee and tabled as part of the wider claim to revise the Equity PACT Television and Pact Cinema Films Agreements and negotiations have commenced with PACT.

This is one of the main priorities for the Pact negotiations and members of the working party have joined the negotiations which has been enormously helpful. Pact involved their film producer members in the negotiations and it was very valuable for these producers to hear firsthand from our members about the difficulties with self-tapes. It has been made clear to Pact that the provisions proposed will no longer just be guidelines, but the onus will be on the producers to ensure that the casting directors are abiding by the provisions.

The provisions have also formed part of the negotiations with the BBC and ITV.

Proactive Priority 2

Supporting Artists Network

Action Plan

- o Contact all members that define as Supporting Artists to notify them of an open meeting for members and non members to be held on zoom
- o Use the open meeting to formally launch the Equity Supporting Artist Network
- o Explain the reasoning behind the network - the imminent threat of AI and the long term aim of improved pay and conditions, achieved by member density.
- o Explain that it needs to be self organising, with Branches being local geographical assembly points and the SA network as a national framework.
- o Ask the members what resources they need in order to organise online - e.g. WhatsApp Group/Facebook Page/ Other online organising structure
- o Provide the SA Network with a dedicated page of contacts for the national/regional organisers that they can turn to for advice
- o Encourage SA members to consider nominating national/regional SA deputies that can report to/ communicate/ liaise with staff/ the SA S&NM committee members
- o Engage directly with working SA members on sets, locations and studios
- o Ensure that each branch across the Nation and Regions has this as an agenda item
- o Encourage SA members to connect with other members

- across the nations and regions
- Educate SA members about the Equity agreements, where to find them, why they should be familiar with them and where the agreements apply geographically
- Support the work of the Equity staff across the nations and regions to encourage non-members to join the union and the SA network

Progress

The Supporting Artists Network was launched and the Network has signed up 1300 members. An initial meeting was held to launch the Network and agree on the remit of the Network and decide on the priorities. Further meetings have been held which have primarily concentrated on organising and ensuring that the voice of the Network is heard across the Nations and regions.

A steering group has continued to meet on a number of occasions to agree a programme of work, campaigning ideas and given advice to staff negotiating the new SA Agreement.

Proactive Priority 3

Green Rider Action Plan

Action Plan

Network Building

Dec 2023 - Mailing List

- Merge the signups to Action Network, with those who signed the open letter plus industry contacts/June 15 Roundtable attendees, so we have a centralised mailing list.
- Do a mailout to all supporters before the end of the year, updating them on the pilot scheme and where the campaign has got to, to keep momentum going and leave the year on a hopeful note

Jan - March 2024 - Host 2-3 onboarding sessions / peer to peer trainings for Green Rider supporters

- To answer questions
- Support them to engage with their agent on the Rider
- Broaden out understanding of the Rider and its purpose

Jan - Dec 2024 - Film screenings and events

- With support from Climate Spring
- Invite a range of creatives in the climate space to Screenings of films like Can I Live? and potentially productions that have trialled the Rider Pilot Scheme & Equity Negotiations

March-April 2024 - Collate pilot scheme feedback from productions to inform negotiations

- Potentially partner with BAFTA albert to help aggregate this data
- When will negotiations be starting and what information

do industrial officials feel we need in order to get Green Rider measures into collective agreements? Agents Strategy Develop a strategy for approaching agents & convene an agent roundtable

- Enlisting supporters in our network to send the Rider to their agents and open the conversation
- Connecting with supportive agents (Kate Staddon & the PMA, Curtis Brown, Hamilton Hodell, CAA Foundation) who can help convene their peers
- To encourage supportive agencies to circulate the Green Rider to their clients and entertainment lawyers they work with.
- To host an agents roundtable in Jan/Feb to ascertain barriers to engaging talent with the rider and find agent-led solutions.

Progress

Screen Committee members have worked with BAFTA albert to agree a Memorandum of Understanding in order to enable BAFTA albert to support Equity's Green Rider rather than develop their own. This has ensured there is one Green Rider being championed across the industry and helped to overcome a key obstacle being faced previously. Equity4GND committee members have met with PACT and PACT members to outline our proposal for codifying the Rider in the PACT Agreements. These negotiations with PACT are ongoing.

The proposals have also been tabled to the BBC and ITV to be inserted in their collective agreements.

More broadly, the Green Rider campaign group, comprised of Equity's Screen Committee members, are organising training sessions, and attended Ignite Climate Content Summit as guest speakers to spread the word about the Green Rider.

Singers

Proactive Priority 1

Engage with singers to increase awareness of Equity's work with singers and encourage singers to join and/or become more active members of the union.

Action Plan

- Work with Equity staff to launch and maintain a quarterly Equity Singers Newsletter. Content for this should be a standing item on the agenda.
- Explore the possibility of committee social media.
- Establish a visual identity for singers in Equity and develop relevant print and digital materials.
- Advocate for the union in the workplace, encourage others to become actively involved.
- Mapping workplaces in areas of strategic importance.
- Create a "manifesto for singers" – clear explanation of what we do for singers already, what the ambition is what we can do with greater membership.
- Ensure new singer members are welcomed into the union

and receive communications about different areas of organising they can get involved in.

Progress

- o Singers Newsletter launched, with a commitment to send this quarterly. First 3 newsletters have now been sent. Currently list is 150-strong, which the committee is looking to build further.
- o Continued presence on X, discussions have happened regarding whether further social media could be created and/or how to utilise the @EquityUK channels where resource would be better directed this way.
- o Visual identity established, and print and digital materials created reflecting this.
- o Manifesto for singers has been drafted and launched on the website.
- o Singers Official now notified when new singers join the union, and subsequently sends a "welcome" email with information about how to get involved.

Proactive Priority 2

Establish Equity networks of Singers working in specific areas of the industry, for example work in churches.

Action Plan

- o Identify what areas it would be useful to establish networks within (e.g. liturgical, opera).
- o Identify leaders in those communities of singers and how to engage with them to gain better access to singers/singers in the workplace and encourage their advocacy of the union.
- o Develop different models of engagement which work well for different groups of singers.

Progress

- o Mapping begun with members of committee and other singer activists.
- o Liturgical singers network established.
- o Opera Festivals working group established.

Proactive Priority 3

Work to improve Equity's access to Singers' workplaces to build power in the workplace and facilitate improvements to fees, terms and conditions.

Action Plan

- o Undertake a workplace mapping exercise to see where singers are working, how they are engaged and what union density currently is.
- o Work with Equity staff to support contact with engagers and creating opportunities for visits.
- o Develop and pursue a strategy for improving terms and conditions where employers are reluctant to engage with the union.
- o Work with Equity staff to create template letters for non-members in workplaces which are difficult to reach/where visits have not been possible.

Progress

- o Mapping has begun on different areas of the industry and where singers are working.
- o Festivals Working Group and Liturgical Singers Network actively planning strategies for engagement with reluctant employers.
- o Extra choristers now receive "welcome" emails (if in membership) and letters (if non-members) on first day/early within their engagement, and visits to extra chorus now happen.
- o Open meetings now being hosted to give individuals the opportunity to hear from the union when workplace visits have not been possible.

Proactive Priority 4

Support efforts to expand the number of singers' workplaces which use Collective Agreements (or develop charters where more appropriate) across all regions and nations in the UK.

Action Plan

- o Identify key issues faced by Singers in their workplaces and organise members around these issues.
- o Work with Equity staff to support making contact with engagers to discuss terms and conditions and encourage their use of collective agreements.

Progress

- o Survey completed re: issues in Opera Festivals, working group formed. Currently gathering contracts and supporting Officials in reaching out to companies ahead of summer.
- o Survey completed re: liturgical singers, network steering group have now drafted a charter of engagement which can be used for discussions with employers.

Proactive Priority 5

Campaign for dignity at work for all singers, empowering members to speak out about bad practice and ensuring that workplaces have dignity at work policies in place.

Action Plan

- o Working with Equity staff to ensure that all workplaces using a collective agreement must have a dignity at work policy including a clear and appropriate contact to report issues.
- o Communicate to Equity's Singer Members about the "Know Your Rights" resources already available to them, and know how to seek support from their union when they require it.

Progress

- o Know your rights resources sign posted via "Equity Singers Hub" on website which is now in development.
- o Work re: collective agreements continues.

Stage Actors

Proactive Priority 1

Advance the work on achieving a five day working week, including better rights for performers who are parents or with other caring responsibilities in order to achieve a better work-life balance.

Action Plan

First steps:

- o Members of Committee to volunteer to attend meetings with SOLT/UK Theatre as appropriate.
- o Assist with communication of objectives to members including campaigns.
- o Assist by promulgating the five day rehearsal week where appropriate with Directors Support trials.

Progress

Trials in Subsidised Sector already taken place.

Commercial Theatre venues who have indicated a willingness to trial the five day working week have been written to requesting meetings to discuss how trials could be implemented in their venues/on their touring productions.

Committee maintaining involvement in the process.

Proactive Priority 2

Advance the work on improving digs via the Code of Conduct in the Commercial and Subsidised Sectors and provide support/ communications.

Action Plan

First steps:

- o Assist with the devising the Code and volunteer to attend meetings with UK Theatre as appropriate.
- o Assist with communication of objective to members including campaigns
- o Assist with monitoring the implementation of the Code.

Progress

Code devised and circulated outside of the joint Working Group.

UK Theatre are making reasonable progress in working with receiving houses to implement the Digs Code of Conduct. Equity Organisers in each Nation and Region have been allocated a number of receiving houses to go and discuss the code with in more detail, so we can continue to push venues on making improvements.

Committee maintaining involvement in the process.

Proactive Priority 3

Advance Worker status issues in Low Pay/No Pay sector and the education of members

Action Plan

If involved with or aware of any company not acknowledging worker status assist Equity staff by advising members to come forward.

Assist with the communication of worker status issues to members via activist networks and others.

Progress

Ongoing work – new Agreements being signed up.

Committee working with staff on expectations for Fringe producers and potential new area of Fringe agreement development in independent theatre sector.

Proactive Priority 4

Following Crossroads, work to ensure more commercial pantomimes are on Equity Agreements for pantomimes.

Action Plan

Identify and advise staff of contracts that are not using Equity contracts

Help develop and participate in any campaigns/ communications as appropriate.

Progress

Work being taken forward by staff currently.

Legal challenges to operating models used as an opportunity to reform small scale touring panto and establish Equity agreements.

Stage Management

Proactive Priority 1

Buy outs. Act as champions to bring a cultural shift to the work of SMs so that SMs working under buy-outs get exactly what they are entitled to.

Action Plan

- o Work with and encourage others to report to Equity Officials that lead on the collective agreements to ensure that they are being properly adhered to and met.
- o Use, advocate for and encourage the use of the Buy-out calculator so that SMs working under Buy-outs under collective agreements (and non-collective agreements) shift culture so that SMs can demand and receive what they are entitled to, and, long-term, producers budget better and have in place better staffing provisions.

Progress

Work ongoing.

Relevant materials placed on SM online hub alongside links to rates to improve access and awareness amongst membership.

Proactive Priority 2: Combat the misuse of: combined and acting roles; and missed break provisions

Action Plan

- o Work with and encourage others to report to Equity Officials that lead on the collective agreements to ensure that they are being properly adhered to and met and focus on there being more clarity in agreements around missed breaks.
- o Encourage SM members through advice and guidance to feel empowered to push back on work or tasks that seeks for them to do what would normally be multiple jobs in a manner which is untenable an/or exploitative and to actively seek support from their union on workplace issues.
- o Work with and encourage others to report to Equity Officials that lead on the collective agreements to ensure that collective agreements do not in any way allow for the agreements to go against the spirit of the existence of missed break provisions so that they are properly used as an exception to the rule, rather than an endemic issue, and actively seek support and encourage others to seek support from their union, ensuring on endemic breaches of break provisions for advice and guidance.

Progress

Work ongoing.

Screening of the dedicated SM mailbox to identify any relevant queries.

Establishment of stage management job description documents for easy reference and to set standard role expectations for members in an accessible format.

Proactive Priority 3

Pro-actively listen to SMs in the industry and ensure an evidence-based response, as a committee, to encapsulate their priorities and concerns into our work.

Action Plan

- o Survey and find publicly facing ways for SMs to give their concerns and priorities to the committee in an evidenced based way.
- o Demonstrate in our actions and communications that we have taken those priorities and concerns on board.

Progress

Survey format completed and distributed to membership in January 2025. Promoted through member newsletter and results to be analysed before end of current term.

Establishment of a stage management hub on the Equity

webpage aimed at better concentration of SM relevant materials and information.

Variety, Circus & Entertainers

Proactive Priority 1

Workplace Safety. Work on ensuring workplaces are safe from physical injury and sexual harassment.

Action Plan

- o Sexual harassment project for circus
- o Previously planned working party on workplace safety
- o Comedians' Charter

Progress

- o Guidance now on Equity website
- o Continued to get sign-ups to Charter during 2024.

Proactive Priority 2

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

Action Plan

Existing networks are: Comedians, Puppeteers, Storytellers, Circus, Burlesque (needs relaunching), Drag networks in various areas and National, Wrestlers, Street performers

Progress

- o Existing networks met regularly through 2024.
- o Relaunch of Burlesque planned for spring 2025.
- o Drag performers brought together into a national network as well as continuing locally.

Proactive Priority 3

Branches. Ensure that the new Equity branch structure works for variety members by working with Variety Officers.

Action Plan

- o Provide Variety Officers with regular bulletins on what is happening in variety.
- o Meet with Variety Officers and provide training in the role.

Progress

- o Bulletins are provided to Variety Officers after each VCEC meeting.
- o Two meetings of Variety Officers were held in 2024 and a new training session is due to be held in spring 2025.
- o Variety Officers also have a WhatsApp group for communications.

Proactive Priority 4

Venue Preservation. Use our best endeavours to ensure that

venues used for variety performance are not lost due to financial unviability or planning.

Action Plan

Look at setting up a reporting system and a way of putting venues in touch with help. See the Emergency Conference motion for this year's Equity Conference.

Progress

- o Variety Officers have been in discussion about potential campaigns in their areas and how to assist venues.
- o The ongoing campaign to save Bethnal Green WMC is a good model of how to work to save important venues.

Proactive Priority 5

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

Action Plan

- o Staff will continue to attend workplaces and events but always on the lookout for new events and initiatives from activist members.
- o Look at use of social media.

Progress

- o The VCEC have started discussions with the Communications Department about the use of social media to promote membership of Equity to performers. This work will continue into 2025.
- o Some new events had an Equity presence in 2024.

Deaf & Disabled Members

Proactive Priority 1

Provide meaningful and actionable contributions to the industrial agenda

Action Plan

Discuss with industrial committees terms to support safety, access and opportunity for deaf, disabled and neurodivergent members (eg use of Access Co-Ordinator's and riders and appropriate Covid 19 risk assessments to ensure equal access) to be included in newly negotiated agreements.

Consider access terms for self-tapes including; taking into account over complicated or vague taping instructions, the time scale the process demands for those of different abilities, the lack of IRL direction to explain what's needed for visual learners, and the practical and technical barriers which can be experienced by deaf, disabled & neurodivergent artists.

Progress

Non-negotiables list created for sharing with AGS live performance and recorded media. AGS also met with DDMC to discuss implementation within agreements and negotiation

process.

Chair discussed the above with All-Chair group.

Members of DDMC participate in self-tape policy review and Chair discussed with Equality Committees, with a view to improving self-tape and casting processes in the industry.

Proactive Priority 2

Representation in the Nations

Action Plan

- o Provide meaningful and actionable contributions to National Committees and ensure Nations are represented within the DDMC
- o Ensure observers attend National Committees
- o Request representatives from Nations attend DDMC
- o DDMC meetings to take place across UK

Progress

- o Action on Access has travelled to Glasgow and NI building relationships and contacts in these areas including with Fringe, NI Screen and Open Arts.
- o Observers have attended National meetings. Scotland and NI members have attended DDMC.

Proactive Priority 3

Access to Work

Action Plan

- o Lobby government and other agencies to include freelancer voices in their policies and programmes with regards to access to work and ESA
- o Work with broadcasters and other engagers
- o Work with disabled-led organisations

Progress

Much work on this reference government - including providing notes for consultations, letter-writing and Chair attending significant events such as at UN Disability committee. Working with Tax and Welfare team on WCA reforms and also linked with DPAC and Disability Arts Coalition. As above – also made links with eg NI Screen and Fringe

Proactive Priority 4

Raise Committee profile within Equity including committees and networks – and raise DDMC activism within committees and networks

Action Plan

- o Consider achievable toolkit and training options including video guides
- o Focus on empowerment including access to language and ability for all to contribute and fully participate in events and meetings, including with reference to Covid 19
- o Highlight successful legal claims § Ensure that the climate

crisis agenda is included in DDMC activism and DDMC is present within the green new deal network

Progress

- o Video guides are currently being edited and will be on-line with written guides.
- o Member of DDMC is on the E4GND group.
- o No legal claims however high profile response to casting issues at the Globe.

Proactive Priority 5

Recruitment of members from deaf, disabled and neurodivergent communities

Action Plan

- o Ensure understanding of intersectionality is embedded into recruitment campaigns
- o Focus on outreach

Progress

Met with recorded media organiser to discuss activism and recruitment. Requested easy read version of committee nominations process and assisting with access questions reference Equity website. Increased visibility of DDMC has led to several members requesting details on how to join DDMC

LGBT+

Proactive Priority 1

Drag Network

Action Plan

Support the network to recruit members to the union through promoting events and activities - lead member Mais Robinson & Sab Samuels

Progress

Working with Nick Keegan and Drag Network on a 'Guide to Pride' re contracts, pay/conditions and sponsor transparency.

Proactive Priority 2

Education/outreach events with branches

Action Plan

On key issues in the workplace that LGBT+ members face - lead member Giovanni Bienne & Joan Beveridge

Progress

Committee emailed all branches to offer guest speakers; several branch visits have taken place.

Proactive Priority 3

Far Right (safety principles & cancellation fees, commitments & contracts)

Action Plan

Making the anti drag story hour threat a health and safety issue for our members, work to create best practice on safety principles, cancellation fees and contracts with a venue or local authority - lead member Tigger Blaize

Progress

- o Political education for committee chairs held in 2024; resource on staying safe at demos circulated.
- o 2025 Conference motion on access to trans healthcare, common target of far-right narratives.

Proactive Priority 4

LGBT+ Network

Action Plan

Organise at least three events for the network during this mandate/term that creates a space for our LGBT+ members and move them towards activism in the union (through campaign actions or activities) - lead member Mais Robinson

Progress

Mailing list has been set up; committee to decide what sort of events they wish to organise for the network.

Race Equality

Proactive Priority 1

Action the REC Motion accepted at 2023 policy conference.

Action Plan

- o IM to organise meeting with CB and KJ.
- o To establish priorities to approach primary arts funding bodies across nations and regions.
- o Ensure that members are aware of this work and consulted on key focus.

Progress

- o Identified REC sub-group to meet with CB and KJ.
- o Agreed priorities for first meeting and shared motion.
- o Discussion raised at January REC meeting and matter allied to motions for TUC Black Workers Conference 2025 and Equity conference 2025

Proactive Priority 2

Support activity to increase black activism across the union, and including nations and regions.

Action Plan

- o Make appeal to branch members based on ethnic diversity to attend a dedicated meeting.
- o Hold regional fora where sufficient branch interest is generated.
- o REC to promote a dedicated version of the Deps training

programme.

Progress

- o Prioritised focus on ACE statement re political activities.
- o Secured successful response to FOI request which was covered in The Guardian.
- o Devised motion for 2025 policy conference, focusing on improved co-ordination of anti-racist activity, and to increase Black activism across Equity.

Proactive Priority 3

To devise a complaints template.

Action Plan

- o Identify main categories of template.
- o To relate this to the report form of the Equity website.

Progress

No work has been undertaken by the committee in respect of this priority.

Proactive Priority 4

Support diversity in casting decisions.

Action Plan

- o Continue to identify casting decisions where ethnic diversity is problematic.
- o Promote the use off the ethnicity and heritage category. - Liaise with the CDG in relation to the new category

Progress

- o IM raised NT decision with HP, and initial feedback.
- o IM raised AT decision with CB, and gained feedback.
- o FF and JA (REC) fed into category consultation. Action completed.

Women

Proactive Priority 1

Actioning the WC motion approved at Equity Conference 2022 - regarding notification of offenders on set.

Action Plan

1. Issue guidance document to committee members on relevant legislation re reporting
2. Discuss with Cathy Sweet policy for highlighting and publicising complaints procedures in PACT and other collective agreements and ways to increase reporting eg anonymised apps
3. Aim to produce an Access Rider to be used on first day of work with main rights at work for women, how to report bad behaviour, get Equity support

Progress

1. Met with DDMC colleagues joint working on rider
2. Roles allocated to WC members on formulating the Access Rider
3. Working Rider group met across year
4. Rider to go on Women's Toolkit pages of website

Proactive Priority 2

To roll out the Women's Committee Toolkit Roadshow - continuing to promote the Toolkit and also the Menopause resource for members to raise with their employers and reaching out to women members across the UK via roadshows to educate, inform, empower.

Action Plan

1. Set out a schedule of roadshows nationally
2. Committee members allocated to roadshows and holding events regionally and nationally to roll out and discuss issues under this umbrella.
3. Liaise with Regional Officers to ally with any industrial campaigns/visits etc
4. Contact relevant Officials to assess how best to contact engagers to incorporate menopause resources/policies into agreements
5. Invite national and regional employers to these events, theatre cos, TV etc.

Progress

1. Toolkit roadshows have taken place across the year by WC members attending branch meetings, giving talks on Toolkit, including locations in Scotland, Brighton, Humberside in liaison with local branches and Regional and National Officials.
2. Requesting Toolkit roadshow at 2025 Conference Fringe and Edinburgh Festival

Proactive Priority 3

To enact WC motion passed at 2024 Conference.

Action Plan

1. Equity Student team attended Dec 2024 WC meeting, discussed plans for visits and shared document which WC members are invited to sign up to visits on.
2. Members to feed into suggesting appropriate venues to Student Team, update Toolkit for young members

Progress

Members continuing to sign up to visit schedule regionally and nationally.

Proactive Priority 4

To promote awareness of age discrimination re women re being engaged for roles, insurance limits for over 70s.

Action Plan

1. TUC Women's Conference motion put by WC,

unanimously passed, useful discussions on this with other unions, esp NEU, AUE

2. Publicity posted on SM for international Women's Day featuring older women
3. Include advice on discrimination in Toolkit

Progress

Priority achieved. Is now incorporated ongoing into all work undertaken by WC.

Young Members

Proactive Priority 1

Make the union and committee more educational, empowering and engaging to young members.

Action Plan

- o To host four member facing events annually, including at least one outside of London, with an emphasis on them being FUN.
- o Assist with student and young company engagement visits.
- o Find a way to increase capacity of union and increase resources through solo visits to young companies and student visits, with overall staff oversight and only for those who have received appropriate proper training.

Progress

Member-facing event planning is still progressing – event originally planned for Birmingham to be rescheduled.

YMC Members have attended visits and are part of a process with the Students Team for notifying them of availability.

Plan for solo visits to young companies and student visits is still an ongoing intention of the YMC.

Proactive Priority 2

Spread the importance and awareness of workplace rights amongst members and argue convincingly for them as a way to build power.

Action Plan

- o Be a champion of the importance of employment law in driving improvements to our members rights in our own workplaces and networks and through asserting and encouraging others to assert rights when they are denied.
- o Make best use of social media and other media to best communicate with younger members.
- o Find effective ways to disseminate and spread 'positive propaganda' at events.

Progress

Spread news and communicated important educational information within their networks and social media

YMC have created video posts on social media and communicated key issues on social media.

'Positive propaganda' still an ongoing intention linked to other pro-active priorities.

Proactive Priority 3

To listen to young members and non-members and respond accordingly based on their priorities and experiences.

Action Plan

- o Gathering reliable data and information, for example through surveys and feedback at events.
- o Demonstrate in our work in 1 & 2 that we continually incorporate responding to, addressing or prioritising the views, concerns and priorities of young members.

Progress

Ongoing work to create survey on climate crisis education in relevant member related courses.

Northern Ireland

Proactive Priority 1

Equity for a Green New Deal

Action Plan

Promote and support the New Deal in NI and represent NI in New Deal Equity Group. Have E4GND address the NIC.

Progress

- o NIC Chair is member of E4GND group.
- o 6/11/23 E4GND addressed NIC.
- o Ferry to Derry initiative and fringe events proposed for Conference.

Proactive Priority 2

Safe Home

Action Plan

Build on and promote Safe Home in NI via agreements with local councils, utilising member contacts with arts officers.

Progress

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

Proactive Priority 3

Campaign to raise Government Arts spend making the case for increased investment in the arts.

Action Plan

Continue to create and support agile campaign plans to support reverse the cuts campaigns with politicians, councils

and the Department.

Progress

Significant progress from 12,500 petition, to local council support, to audience participation with almost 1,000 postcards and 218 letters to minister in total. Rallies and a high-profile event and meeting with MLAs, Finance and Communities Minister. Minister states intention to increase funding.

Proactive Priority 4

Low Pay No Pay

Action Plan

Create a suite of policies and clause additions to NI in-house agreements eg:

- o Green New Deal
- o Childcare
- o Casting
- o Working with child actors
- o Audio
- o Use of volunteers/ensembles

Progress

Discussions on all noted policy amendments have taken place throughout the term. Working group is reviewing no pay low pay and the volunteers issue is being raised through potential conference motion.

Proactive Priority 5

Equity across the Island

Action Plan

Build on relationships with Trade Unions on the island of Ireland including utilising ICTU structures and existing relationships with non-affiliated Unions.

Progress

- o 20/10/23 President Irish Equity attended branch AGM
- o 1/11/23 Unite and Unison supported campaign rally with delegation.
- o 29/2/24 Official elected as Chair to ICTU new Arts and Culture Committee.
- o ICTU responses to relevant government arts consultations have been provided.
- o 2025 MU new NI officer liaising with Official.
- o Stormont meeting with Unions, MLAs and Communities Minister on 5/11/24

Scotland

Proactive Priority 1

Fund the Arts, Feed the Economy campaign

Action Plan

- o Continue work of the FFFE campaign
- o Engage with local authorities and councils
- o Plan event for Scottish MPs in Westminster
- o Plan event for MSPs in Holyrood
- o Engage with Equity campaign team
- o Engage with Equity Scottish branches

Progress

Completed.

Proactive Priority 2

Supporting the Green Agenda across Scottish creative industries

Action Plan

- o Follow up with Creative Carbon Scotland
- o Engage with Equity Green New Deal group

Progress

Completed.

Proactive Priority 3

Holding a solidarity event for the Scottish creative industries

Action Plan

- o Establish working party
- o Engage with Equity campaign team
- o Source suitable venue
- o Engage with fellow creative unions and STUC
- o Organise event plan including speakers, films and promotional material
- o Engage with Equity Scottish branches

Progress

Venue booked for 14 June.

Proactive Priority 4

Championing best practice in equalities in the Scottish creative industries

Action Plan

- o Engage with STUC Equalities committees and conferences
- o Plan an event with PIPA
- o Engage with Equity Equalities committees and host events in Scotland

Progress

Action on Access event held in Glasgow office 7 February.

Proactive Priority 5

Holding a forum event for the Scottish role-playing sector

Action Plan

- o Establish working party
- o Develop event plan including speakers, industry guests and

- o promotional material
- o Engage with Equity role play working group to learn more about rates and contracts information for members
- o Engage with Equity campaigns team

Progress

Completed. Role-play session was held on Monday 10 March.

Wales

Proactive Priority 1

Member and Activist Engagement – working with branch structure.

Action Plan

Aim – Competitive Elections in 2025 for WNC and Branches in Wales

- o Hold Engagement Events · Survey Members
- o Launch WNC Newsletter to connect with members and provide visibility

Progress

The committee sent their first newsletter prior to Equity conference and have been working with the staff around the TAC survey on identifying new activists. This is also now a union wide objective for 2025.

Proactive Priority 2

Devolution, including Devolution of Broadcasting How would devolution impact the professional employment of members in Wales?

Action Plan

Aim – Continue engagement and conversation around Devolution, including but not limited to Broadcasting, from the previous WNC term.

Equity policy continues to support broadcasting being a UK Government power, however the WNC have previously gained authority from the Equity Council to make sure they are part of the devolution discussions so as to see how this might impact the professional employment of members in Wales.

Since the last term of the committee, the Expert Panel put together by Welsh Government recommended the formation of a Shadow Broadcasting Authority in Wales but the Welsh Government did not have the budget to support its implementation.

- o Survey and engage with members around devolution more widely, to better inform any future policy position recommendations.
- o Engage and Discuss with Stakeholders how the positive arguments, especially around S4C, can be moved forward

- o Produce Report and Recommendation for Equity Council and Screen & New Media Committee
- o Look at asks for Senedd Elections in 2026 for lobbying and member engagement

Progress

The political and financial instability, coupled with the breakdown of the agreement between Labour and Plaid Cymru has meant much that the Welsh Government were proposing on Devolution of Broadcasting, including the shelving of the forming of a Shadow Broadcast Authority.

The committee will be looking at how best to take this forward in the second part of their term and in the National Meeting in 2025.

Proactive Priority 3

Advocate for Extension of Universal Basic Income trial in Wales to Creative Sector

Action Plan

The Welsh Government are already running a UBI pilot for those leaving care, and the WNC have previously lobbied them regarding an extension of this pilot to the Creative Sector. A Senedd Committee have made a recommendation to Welsh Government to review the Irish Government's Basic Income for the Arts Pilot at the appropriate time.

- o Engage in conversations with UBI advocates in Wales, and further afield
- o Research other models of Minimum Income Guarantee in other countries
- o Monitor the progress of the Irish Government Pilot
- o Look at asks for Senedd Elections in 2026 for lobbying and member

Progress

This forms part of the Performing Arts for All manifesto, and was support by Plaid Cymru in their manifesto during the recent General Election.

The Welsh Government continue to monitor the progress of the Irish Government's Basic Income pilot.

In recent engagements with Welsh Government, through the Official, the committee have ensured that UBI continues to be part of the ask in response to the crisis in Arts Funding in Wales and the ongoing Cultural Strategy.

This will be part of the discussion for the Senedd Elections in 2026.

Proactive Priority 4

The Health of the Sector in Wales, and the impact on Equity members.

Action Plan

The creative sector and the freelancers who, for the most part, work within it often suffer from a perception that their career path is neither realistic, viable or sustainable for the long term. The industry does not struggle in finding new entrants into the various disciplines, but it does face a difficulty in retaining the talent in the long term due to a number of factors. A focus on skills and upskilling is incredibly important, but we cannot lose sight of the importance of continuing to strive for better terms and conditions of employment and a further professionalisation of the workforce. This must be done in conjunction with the employers, the Welsh government and the Creative Unions in social partnership.

Questions need to be explored as to why people are leaving the sector in Wales, especially production freelancers and creatives. Discussions need to take place, and dramatic improvements must be made by organisations in receipt of public funding in both Live Events and Recorded Media.

- o Seek meeting with Arts Council Wales and Creative Wales to scrutinise their priorities and decisions, reflecting on the impact on employment.
- o Use existing union resources to educate the sector over best practice, and reporting structures for problematic behaviour and discriminatory practices.
- o Lobby Welsh Government and work with them to make the case for plugging the gap left by EU funding since Brexit.
- o Encourage Full Transparency and Access to Casting and Freelance Jobs – lobby ACW and CW to make this a requirement of funding under the Social Partnership and Procurement Act.
- o Continue to advocate for Fair Work, including but not limited to fair pay rates of Union Rates or better. Not forgetting that Fair Work is not just rates of pay, but better terms and conditions.
- o Set up engagement events with members and other stakeholders, including Creative Freelancers Wales, to build our power and voice.
- o Look at asks for Senedd Elections in 2026 for lobbying and member engagement

Progress

The committee have met with the Chief Executive of the Arts Council, and have a commitment to regular meetings with him and other ACW officials. The head of Creative Wales has recently left, so we are waiting for the new incumbent to be announced before meeting them.

The issue of full transparency and access to castings was raised with ACW.

The Committee, through the official, have helped respond to consultations on the impact of arts funding cuts.

The Welsh Government are consulting on their priorities for Culture – the committee supported the motion from the union to the TUC Cymru Congress around the strategy and helped to put together the union response to the consultation, as well as

having the opportunity to respond as individuals.

Further discussions will take place around the National Meeting in 2025 ahead of drafting the union manifesto asks for the 2026 Senedd elections.

Proactive Priority 5

Discrimination, Bullying and Inappropriate Behaviour in the Creative Sector in Wales

Action Plan

Despite the best efforts of the union there continues to be claims of bullying and inappropriate behaviour in the sector in Wales, including continued discrimination around pregnancy, caring responsibilities and lack of opportunities.

Whilst there is an overlap with Priority 4, we believe that as well as pro-active work with funders and the sector there also needs to be greater education for our members around their rights and empower them to speak up and work with the union to find suitable resolutions.

Building on the excellent work done by the Women's Committee and the other equality strands, and using the excellent resources already built into the website, we would seek to engage with members and build knowledge and share best practice with employers.

- o Engagement Events
- o Find Organisations and Employers to celebrate, and amplify to members in Wales.
- o Look at asks for Senedd Elections in 2026 for lobbying and member engagement.

Progress

The TUC Cymru Congress motion in 2024 included these issues, and engagement has begun with members on this including a section at the National Meeting 2024 on casting discrimination.

Further discussions will continue ahead of the National Meeting in 2025 and the drafting of the asks for the Senedd Elections in 2026.

Conference Report

Equity members from across the UK came together in Birmingham's majestic Town Hall from Saturday 18 - Monday 20 May for our 2024 annual conference.

The event was the best attended Equity conference ever, with the largest number of women and non-binary speakers and the most diversity of speakers and attendees yet seen at an Equity conference.

As well as 109 reps, 22 Equity councillors and 30 other members, guests had travelled from 15 countries across six continents, including visitors from Colombia, Cuba, Mexico, and Palestine.

Members left conference feeling enthused and emboldened for the work ahead. Conference was a time to celebrate the many victories that our members have achieved over the past year, but also to reflect on the struggles to come as we continue to make the entertainment industry a better place to work for everyone.

Saturday

Conference began on Saturday afternoon with welcome addresses from our President, Lynda Rooke, and General Secretary, Paul W Fleming. The General Secretary gave his unbiased assessment that this was "the conference of the best union in the best city in the best region in the world".

Shadow Culture Secretary Thangam Debbonaire MP was the first guest speaker of the weekend, she delivered a rousing speech to conference telling delegates that "You tell the story of who we are as a country. You bring us face to face with our contradictions. You document our successes".

On Saturday afternoon the important work of conference business got underway. The first motion was submitted by the Race Equality Committee and related to Arts Council England's (ACE) warning that 'political statements' made by individuals linked to organisations can cause 'reputational risk', breaching funding agreements.

Conference carried the motion which asked Council to call upon national arts funding bodies, and the Charity Commission, to make it conditional that funded arts institutions, and individuals working within them, are allowed full range of political expression.

The motion was particularly timely considering recent revelations that ACE's risk guidelines were formulated in relation to the Israel-Gaza conflict.

We then saw a motion from the LGBT+ Committee which was carried following an excellent speech in favour. The motion detailed instances of harassment at work, such as the menacing actions aimed at Drag Queen Story Hour. The motion called on Council to develop political education resources for Equity members and consider how Equity can contribute to the wider anti-far-right movement.

On Saturday evening we honoured our overseas guests at an International Reception in the Town Hall. We welcomed guests from Belgium, Canada, Colombia, Croatia, Cuba, Estonia, France, Germany, Mexico, New Zealand, Palestine, Poland, South Africa, Turkey, and USA.

Al Vincent Jr., Executive Director of Actors Equity from the USA, told us how workers in Disneyland were balloting to join a union for the first time, delegates sent solidarity greetings to our sisters and brothers in the USA and were delighted to learn later that the ballot was overwhelmingly successful.

The most moving speech of the night was from Alrowwad Cultural and Arts Society's Abdelfattah Abusrour, who called on artists to stand in solidarity with Palestinians facing injustice. Abdelfattah asked "How many more lives should disappear, how many artists should disappear, before we realise...Not in our name. Not under our watch as artists".

Sunday

The second day kicked off with a speech from Coventry South MP Zarah Sultana. Zarah's inspirational words resonated with our members as she told the hall: "Let's build a better brighter world where arts and entertainment are accessible to all, and every single person has the opportunity to reach their potential".

We were then privileged to hear from Marie Kelly from ACTRA National, which represents 30,000 recorded media performers in Canada, on their successful battle for collective agreements in commercials.

An emergency motion to provide all support that is required for a campaign to stop cuts and redundancies to the Welsh National Opera (WNO) chorus passed unanimously. The motion also reiterated that the union 'will not accept compulsory redundancies, or the desire by WNO management to have the flexibility of a full-time contract with all the precarity of an unsustainable cut to their basic earnings'.

Conference then considered a motion to be taken to the 2024 TUC Congress. The motion noted that whilst it is illegal to charge upfront fees for work-seekers in most industries, the performing

arts and entertainment industries are exempted from this ban. Equity delegates will call on the TUC to support the repeal of this unfair exemption and call for casting directory fees to be borne by producers, not workers.

The fringe

On Saturday afternoon 14 fringe events took place, making this the largest ever fringe programme.

Highlights included hearing how trade unionists are fighting for Justice in Colombia, a discussion on building union and student power, and the General Secretary's guide to Equity's radical history.

Honorary Life Memberships

One of the highlights of conference is the awarding of Honorary Life Memberships, the union's highest honour. This year awards went to Abdelfattah Abusrour, director of Alrowwad; Viv Parry, Equity Stage Committee; Yukiko Masui, dance activist; and Tonia Daley-Campbell, Equity Midlands Councillor.

Monday

The final day of conference saw further motions and powerful speeches. It was particularly inspiring to hear from so many young members and first-time delegates.

A motion carried from the Student Deputies Committee asked Council to actively campaign for the abolition of student tuition fees, a return of maintenance grants and more funding opportunities for lifelong learning. This resonated with delegates given the devastating lack of working-class representation in the creative industries.

Conference also passed a motion from the West End Deputies Committee which called on Council to campaign for a change in the law so that those who work six days a week accrue extra leave for that sixth day, pro rata. This change will benefit workers across the UK, furthering the cause of a just work-life balance for all.

Delegates left Birmingham tired but inspired. We left with hope in our hearts that together we will build better performing arts and entertainment industries and, with our international comrades, we will create a world in which art and social justice can thrive for all.

Industrial Information: Claims

Live Performance

ITC Ethical Manager Agreement

The previous Ethical Manager Agreement claim/s from Equity to ITC was submitted in September 2022 and negotiated in December 2022, and the new agreement came into effect from April 2023.

The claim and negotiation came after a long period of frozen rates mainly relating to COVID and Equity’s cognisance of the industry requiring room to recover at the same time as being impacted by overall real terms cuts in funding from ACE. Consequently, Equity’s claim and negotiation with ITC in 2022 was rooted in cautiousness and respect for Ethical Manager producers.

Equity knew at the time that the salary rates provisionally agreed (subject to consultative ballot) commencing 1st April 2023 would still not technically be in line with any inflationary increases from the pre-pandemic period. However, neither negotiating party or its members could have reasonably predicted the inflationary increases and continued acute cost of living crisis that followed on from that negotiation.

Whilst the previous claim and negotiation was based on and considered inflationary increases that had already occurred, a significant factor in decision making was the projected RPI rates for 2023/2024. Unfortunately, these rates ended up being significantly higher than what were projected. This has resulted in performers and stage management suffering larger real terms cuts than either negotiating party or its members could have reasonably envisioned at the time. For example, the UK’s Office for National Statistics (ONS) Retail Price Index (RPI) published rates post-negotiation have been as per the table below:

January 2023	13.4%
February 2023	13.8%
March 2023	13.5%
April 2023	13.5%
May 2023	11.3%
June 2023	10.7%
July 2023	9.0%
August 2023	9.1%
September 2023	8.9%
October 2023	6.1%

We also note that the National Minimum Wage (NMW) will

be rising from April 2024 by 9.79% from 2023/2024 rate. As a generally lower paid workforce than average workers in the UK, we strongly believe that rates of pay for our members must generally keep in line with increases to NMW to mean they do not fall further behind other sectors.

For stability and to assist Ethical Manager Members with budgeting, we claim for the following three financial years.

Year 1 (2024/2025)

With all the above in mind, and whilst still recognising the continuing financial challenges to those producers holding Ethical Manager Status and a tough public funding landscape, we claim a 9% increase, commencing from 1st April 2024 to 31st March 2025, across all financial provisions/rates for the following agreements:

- o Performers and Stage Managers
- o Choreographers Agreement
- o Designers Agreement
- o Directors Agreement/s

Year 2 (2025/2026)

We claim a 4% increase based on 2024/2025 financial provisions/rates commencing from 1st April 2025 to 31st March 2026 for the following agreements:

- o Performers and Stage Managers
- o Choreographers Agreement

Year 3 (2026/2027)

We claim a 4% increase based on 2025/2026 financial provisions/rates commencing from 1st April 2026 to 31st March 2027 for the following agreements:

- o Performers and Stage Managers
- o Choreographers Agreement

If the rate of RPI published by the ONS in February 2026 exceeds 5%, the Year 3 deal will fall away, and Equity and ITC will meet again to negotiate for that year.

Banded Pension Contributions

We also claim for commencement 1st April 2024 for the pension clause on the Performers and Stage Managers Agreement to be amended so instead of pension contributions being based on banded earnings, those contributions will be made relative to actual earnings instead.

This would:

- i. make the provisions of the agreement consistent with all other major live performance collective agreements Equity hold, including the UK Theatre/Equity Sub-rep Agreement

- ii. not present any significant financial burden on ITC Ethical Manager members
- iii. would better fit within the spirit of holding Ethical Manager status, which is not simply to meet statutory minimums, but for Managers to go above and beyond wherever they reasonably can.

For the avoidance of doubt, we propose the clause M1a of the agreement is amended to remove the words 'banded' so it would read:

The Manager will make a contribution of at least 5%, based on current earnings. The Company Member will also make a contribution of at least 3%, based on current earnings. Companies who pay higher contributions to workers in their auto-enrolment scheme are strongly encouraged to make the same contributions for Equity scheme members.

In addition, we also ask that the wording of the agreement from 2024 onwards properly reflects the offer and agreement reached between the parties in 2022 in respect of the following (with wording in square brackets being our suggested addition to assist with clarity and helping all parties better understand what was agreed):

"Booking and paying for accommodation [**where required**] is the responsibility of the manager unless mutually agreed."

We also seek for amendments to the Dancer Appendix which does not constitute a claim or a change in terms and conditions but provides important clarity on what are otherwise contradictory clauses causing confusion to respective members. We also ask that the first clause of the Dancer Appendix is amended to say, with changes in bold:

A dancer's weekly salary covers a maximum of 38 "dancing" hours and includes five hours credited to the total in recognition of the requirement to attend class. Dancing hours are defined as performances, rehearsals, workshops, education and outreach work, notes, placing calls and emergency calls. **Non-dancing hours include allocated time for dressing, wigs and make-up.**

Classical Public Concerts

An uplift of 5.3% to all rates of pay from 1st January 2024.

SOLT/UK Theatre Ballet and Opera

A 7% uplift to all rates of pay from January 2025.

English National Ballet

A three year claim from 1st April 2024:

- o Year 1: 7%
- o Year 2: CPI + 2%, with a minimum uplift of 3%

- o Year 3: CPI + 1%, with a minimum uplift of 3%

Changes to stage management terms and conditions in the ENB-Equity House Agreement as follows:

- o A change to Schedule 1, such that references to the working week are "Monday to Sunday inclusive". This would more accurately reflect stage management working patterns.
- o An addition to the agreement so that stage management hours cover 8 shows per week, with overtime provision in place where shows exceed 8 in a week.
- o Review of stage management pay levels, with the intention of a further uplift.

Recorded Media

BBC Audio Agreement

4% increase across minimum rates plus a commitment to include provision for minors/children. Further development of the A.I. proposals and clauses as part of a wider discussion with other areas including BBC TV.

English Language Teaching

3% rise in rates across the board plus new wording and protections around AI.

ITV Agreement

Equity Claim: 5% increase on all minimum fees in the collective agreement

Agreed: 2% uplift on all financial items in the agreement effective 1st January 2025

BBC TV Agreement

2024 claim for Supporting Artists and Walk-Ons.

Equity Claim:

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

Agreed:

Separate fee structures and terms agreed for walk-ons and supporting artists on the continuing drama series, and supporting artists on all programmes/content except continuing drama. The BBC Agreement therefore now has two fee structures under Part Five:

Continuing Drama Series

- o 5% increase to all fees from 1st February 2024

- o A 2.5% increase will apply to all fees from 1st February 2025

The exceptions to the above are:

- o Supporting artists will be paid £91.60 per day of engagement from 1st February 2024
- o Rehearsal days will be paid at £91.60 from 1st February 2024
- o The costume fitting session will return to a 4 hours session – the rate will be £52.52 per session and will apply from 1st February 2024
- o The above three rates will increase by 2.5% on 1st February 2025
- o The contribution towards travel to Elstree will increase to £12.00 (Appendix 2, Para 3)

As a result of the increases described above, repeat use on UK Primary Channels is acquired in the engagement fee paid to walk-on artists.

All Other Content Produced By The BBC

The terms more widely recognised in the industry (i.e. PACT/ Equity Supporting Artist Agreement rates) will apply. This delivers various rates of increase to the different rates in the agreement but is a 16% increase on the Supporting Artist day rate.

The BBC's terms for travel and expenses will apply.

Terms apply from 1st February 2024 to all productions except those which are currently filming or have budgeted to use the old terms. These productions may continue to use the old terms up to and including 29th February 2024. From 1st March 2024 the new terms apply.

Additionally, rates will increase by 2% on 1st February 2025.

Industrial Information: Rates

Live Performance: Industry-Standard Agreements

Commercial Theatre Agreement (UK Theatre)

Performers and Stage Managers

Weekly Minimum Fees	Rehearsals (£)	8 Show Weeks (£)	12 Show Weeks (£)
Performer/ASM			
Tier A* (1,500+ Seats)	532.92	570.37	627.70
Tier A (500-1,499 seats)	527.13	549.90	604.87
Tier B (250-499 seats)	498.16	526.49	579.15
Tier C (up to 249 seats)	491.92	526.24	578.86
Deputy Stage Manager			
Tier A*	607.65	713.11	784.48
Tier A	601.27	687.36	756.39
Tier B	567.66	658.12	724.22
Tier C	560.79	657.80	723.58
Stage Manager			
Tier A*	676.57	798.50	878.66
Tier A	669.62	769.84	847.07
Tier B	632.55	737.09	810.80
Tier C	624.74	736.74	810.41
Company & Stage Manager			
Tier A*	729.87	855.83	941.25
Tier A	722.34	824.84	907.33
Tier B	682.36	789.75	868.72
Tier C	673.93	789.36	868.30

Actor-Musicians

Weekly Minimum Fees	Rehearsals (£)	≤ 2 instruments (£)	≥ 3 instruments (£)
Tier A*	620.14	707.36	778.10
Tier A	617.25	707.36	778.10
Tier B	602.76	707.36	778.10
Tier C	599.64	707.36	778.10

Touring Allowance: £340. Subsistence: £221. Daily Touring Allowance: £55.13

Understudy responsibility/performance payment: £21/£32

Swing Dancer: £47. Dance Captain: £58. Flying: £50

Stage Management Responsibility Payment: £15

Subsidised Theatre Agreement (UK Theatre)

Performers & Stage Management

Weekly Minimum Rates	MRSL Grade 1 (£)	MRSL Grade 2 (£)	MRSL Grade 3 (£)
Performers & ASMs	526.24	526.24	526.24
MRSL	612.68	540.27	526.24
Deputy Stage Manager	556.97	540.00	530.00
Stage Manager	624.93	551.41	535.00
Company Stage Manager	661.69	583.71	541.38

Actor-Musician

Weekly Minimum Rates	MRSL Grade 1 (£)	MRSL Grade 2 (£)	MRSL Grade 3 (£)
Rehearsal	622.31	547.47	526.24
≤ 2 Instruments	627.90	551.35	532.68
≥ 3 Instruments	690.69	606.49	563.84

Other Payments

Understudying:

- o Responsibility/Swing: £35
- o Additional Roles: £35
- o Performance, leading: £40
- o Performance, other: £25

Flying: £50

Head Boy/Head Girl/Dance Captain: £50

Relocation Allowance: £2225

Commuting Allowance: £176.52

Touring Allowance: £290

Daily Touring Allowance: £48.23

Sundays:

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

Creative Team Agreements (UK Theatre/SOLT)

Equity/SOLT (West End) Directors

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

Equity/SOLT (West End) Designers

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

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

Equity/UK Theatre Directors

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

UK Theatre Designers

Minimum fees for freelance designers (lighting designers italicised).

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

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

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

VLEC Floorshow

It was agreed that the rates would increase by 3.4% from October 2024 to maintain parity with other agreements in live performance. Subsistence and Touring Allowance are aligned with other theatre agreements with UK Theatre. The revised rates from 1 November 2024 which will be in place until the end of October 2025 are as follows:

Once Nightly (AMR-A)	£562.00
Twice Nightly (AMR-B)	£604.00
Subsistence (AMR-G)	£221.00
Touring Allowance (AMR-H)	£340.00
Understudy Payment	
(per week) (AMR-C)	£52.60
Understudy Payment lead role	
(per performance) (AMR-D)	£64.20

Understudy Payment – other role

(per performance) (AMR-E)	£38.00
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Understudy Payment

ceiling (AMR-F)	£121.00
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Other related financial items in Schedule 1:

Photocalls	£38.80
Public Holiday Performances	£94.60
Illness Payment Ceiling	£94.60

VLEC Choreographers

This agreement was entering its third year of a 3 year agreement and is in place until January 2026. The agreement provides for an annual RPI + 1% increase each January. The rates for 2025 were confirmed to increase by 4.5%

The minimum fees include the preparation (including up to 3 days for the purposes of casting, auditioning and pre-production meetings) and up to 3 weeks rehearsal including attendance at the technical dress rehearsal and the first night if mutually agreed. The rates applying from 2nd January 2025 until January 2026 are as follows:

Cruise Ship	£4,694
Holiday Centre / Theme Park	£3,516
Floorshow	£3,516

For any work in excess of the 3 weeks an additional fee of not less than £1,114 per week or part thereof will be paid. Where the work in excess of 3 weeks is on a cruise ship engagement and takes place on board ship this rate shall be increased to £1,576.

Daily Rate	£355
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ITC Ethical Manager Agreement

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

*To apply to all weeks where the artist has a home address more than 25 miles away from the place/s of work, whether rehearsal or performance venue/s and they choose to relocate.

Designers	2024/25 (£)
Design fee	3,133.00

Designers	2024/25 (£)
Making: Weekly fee for building set and other duties	614.00
Directors	2024/25 (£)
Preparatory Fee: Full-length play (70 mins+)	1,870.00
Preparatory Fee: Short play (70 mins or less)	1,294.00
Rehearsals: Weekly payment	572.00
Artistic/ Resident Directors: Weekly pay for all duties	695.00
Choreographers	2024/25 (£)
Preparation & up to 2 weeks' rehearsal: Minimum Fee	2,310.00
More than 2 weeks' rehearsal: Weekly Fee	572.00
More than 2 weeks' rehearsal: Daily Rate	186.00
Session Rate (max. 3 hours)	120.00
Fight directors	2024/25 (£)
Session rate	107.00

Overseas touring per diems (UK Theatre)

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

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

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

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

below can be used for budgeting purposes:

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

USA

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

Some example rates include:

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

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

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

Travel time payments

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

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

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

Per Diems for Republic of Ireland

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

Opera and ballet touring allowances (UK Theatre)

Opera and Dance Touring Allowance Caps

Opera and Dance touring allowances have increased and are now capped at the following figures. These are applicable from 7 October 2024 until 6 April 2025. The rates increase 6 monthly every April and October, in line with the corresponding six-monthly increases in the RPI index. We have agreed that if RPI should be equal to or greater than 4.5% at the time of renewal this will trigger a discussion around the increase that will be implemented. These increases are to be referred to in conjunction with the Opera and Ballet Touring Allowance Strategy Note that was published in April 2016.

Weekly Rate	£491.17
Single Performance Rate	£81.86

Please note that the Touring Allowances should be uplifted to the following amounts (25% enhancement) for the following towns:

Aberdeen, Birmingham, Manchester, Glasgow, Inverness, Bath, Milton, Keynes, Oxford

Weekly Rate	£613.96
Single Performance Rate	£102.33

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

London

Weekly Rate	£654.73
Single Performance Rate	£109.12

Commercial and Subsidised Theatre Choreographers (UK Theatre)

Rates for 2023-2027

MINIMUM FEES	2 Oct 2023 - 29 Sept 2024 (£)	30 Sept 2024 - 5 Oct 2025 (£)
Commercial Theatre		
Tours and Seasons	1,601.10	1,665.14
Exceptional / Minimum	860.22	894.63
Subsidised Repertory		
MRSL Grade 1	1,544.94	1,606.74
MRSL Grade 2	1,351.08	1,405.12
MRSL Grade 3	1,244.16	1,293.93
ADDITIONAL WEEKS		
Commercial Theatre		
Tours and Seasons	548.64	570.59
Exceptional / Minimum	360.18	374.59
Subsidised Repertory		
MRSL Grade 1	617.76	642.47
MRSL Grade 2	540.00	561.60
MRSL Grade 3	498.42	518.36
DAILY ENGAGEMENTS		
Commercial Theatre		
Tours and Seasons	246.78	256.65
Exceptional / Minimum	143.10	148.82
Subsidised Repertory		
MRSL Grade 1	242.46	252.16
MRSL Grade 2	242.46	252.16
MRSL Grade 3	184.14	191.51
ADDITIONAL DAYS		
Commercial Theatre		
Tours and Seasons	166.32	172.97
Exceptional / Minimum	105.84	110.07
Subsidised Repertory		
MRSL Grade 1	163.62	170.16
MRSL Grade 2	163.62	170.16
MRSL Grade 3	147.96	153.88

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

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

Opera and Ballet (UK Theatre/SOLT)

Ballet Agreement 1 Apr 2024 – 3 Jan 2025

Minimum Weekly Salary	£472.50
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Opera Directors & Staff Directors Agreement 1 Apr 2024 – 7 Oct 2024

Companies (other than ROH, ENO, GTO, SO, WNO Opera North)	£8,256.15
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Opera Singers Agreement 1 Apr 2024 – 7 Oct 2024

Opera Singers	£452.19
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Opera Guest Artists Agreement 1 Apr 2024 – 7 Oct 2024

Rehearsal	£383.90
Session Fee	£87.22
Performance Fee	£310.45
Cover Fee	£109.03
Subsistence*	£112.24
Cut Off	£1,292.31

*Increased by RPI published in March 2024.

Opera & Ballet Stage Management 1 Apr 2024 – 7 Oct 2024

ASM	£503.36
DSM	£514.43
SM	£561.19
CSM	£619.92
Subsistence*	£112.24
In Costume	£19.40
Dress Allowance*	£12.86

*Increased by RPI published in March 2024.

Opera and Dance Touring Allowance Caps

See preceding section.

Live Performance: Major House Agreements

West End/SOLT

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

Performer	(£)
Category A 8 Show Minima	880.10
Category B 8 Show Minima	800.58
Category C 8 Show Minima	720.36
Category A 12 Show Minima	1,030.46
Category B 12 Show Minima	936.76
Category C 12 Show Minima	843.10
Additional Payments - Understudy resp/perf - leading role	52.50
Additional Payments - Understudy resp/perf - supporting role	31.50
Additional payments - Swing fee	126.00
Additional payments - Relocation	231.00

Stage Management	(£)
Category A - ASM 8 Show Minima	880.10
Category B - ASM 8 Show Minima	800.58
Category C - ASM 8 Show Minima	720.36
Category A - DSM 8 Show Minima	954.49
Category B - DSM 8 Show Minima	874.97
Category C - DSM 8 Show Minima	794.75
Category A - SM 8 Show Minima	1,028.89
Category B - SM 8 Show Minima	949.37
Category C - SM 8 Show Minima	869.15
Category A - ASM 12 Show Minima	1,030.46
Category B - ASM 12 Show Minima	936.76
Category C - ASM 12 Show Minima	843.10
Category A - DSM 12 Show Minima	1,104.85
Category B - DSM 12 Show Minima	1,011.15
Category C - DSM 12 Show Minima	917.49
Category A - SM 12 Show Minima	1,179.25
Category B - SM 12 Show Minima	1,085.55
Category C - SM 12 Show Minima	991.89

Stage Management	(£)
Relocation	231.00

National Theatre

Performer	(£)
Minimum basic	600.00
Minimum performance fee	45.00
Top Salary	906.70
Top Performance Fee	90.67
Supernumerary Rate	52.60
Maximum Basic	994.50
Maximum Rehearsal Salary	956.75
Maximum Performance Fee	114.75

Performer	
Overtime	2.5% of basic salary per half hour 5% of basic salary per hour
Overtime – Long technical days	More than 10/12 hours: 5% of basic salary per half hour; 10% of basic salary per hour; 20% of basic salary per hour after 11.30pm
Sunday Performances	15% of basic salary plus £40
Public Holiday Rehearsals	12.5% of basic salary
Public Holiday Performances	12.5% of basic salary; Minimum - £75; Maximum - £78.75
Sunday or Public Holiday Travel	12.5% of basic salary; Minimum - £75; Maximum - £78.75

Travel/Subsistence	
Actors living between 15 and 24 miles from NT:	£22.28 per week for any rehearsal period* during the engagement.
Actors living between 25 and 39 miles from NT:	£50.13 per week for any rehearsal period* during the engagement.
Actors living 40+ miles from the NT and commuting:	£111.38 per week for any rehearsal period* during the engagement.
Actors living 40+ miles from the NT and relocating:	£278.46 per week for the entire engagement.

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

Classical Public Concerts

From January 2024

Chorus rates

Including three-hour rehearsal on day of concert.

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

English National Ballet

Dancer ranks

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

Stage management

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

English National Opera

2024/2025 season

Chorus Annual Salary – £27,772 plus a £1,030 vocal maintenance allowance per annum, covering the 7 month season

Concert Rates – £157.17

Parts and covers – £84.70

Extra Chorus Rate – £112.88 (+ £12.62 holiday pay) for a 3 hour session.

Overtime paid at £10.54 per quarter-hour for each fifteen-minute unit worked in excess of 3 hours on a music call or rehearsal, or in excess of 3.75 hours on a performance.

Glyndebourne

2024 season

Season Permanent Chorus – £589.91

Seasonal Chorus – £578.34

DSM – £641.51

ASM – £558.42

New Adventures

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

Rambert

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

Royal Ballet and Opera

Chorus

3.2% added.

	1 Sept 2024-31 Aug 2025	1 Sept 2023-31 Aug 2024
Basic salary (annual)	£51,150.89	£49,564.82
Basic salary (monthly)	£4,262.57	£4,130.40
Wellbeing allowance	£309.60	£300.00
Overtime		
Single time (per hour)	£24.59	£23.83
Single time (per half hour)	£12.30	£11.91
Time and a half (per hour)	£36.89	£35.74
Time and a half (per half hour)	£18.44	£17.87
Time and a half (per quarter hour)	£9.22	£8.94

Auditioned parts and cover fees*	1 Sept 2024 - 31 August 2025		1 Sept 2023 - 31 August 2024	
Category	Sing	Cover	Sing	Cover
Special Category CSPC	£333.35	£166.68	£323.01	£161.51
ARC				
1	£276.83	£138.42	£268.25	£134.13
2	£223.02	£111.51	£216.10	£108.06
3	£169.17	£84.59	£163.92	£81.96
4	£124.42	£62.21	£120.56	£60.28
CMA	Negotiable	Cover	Negotiable	Cover
A	£83.03	£41.52	£80.46	£40.23
B	£46.13	£23.07	£44.70	£22.35
C	£23.07	£11.54	£22.35	£11.18
Rehearse & Cover session fee	£90.50		£87.70	
Rehearse & Cover hourly fee	£26.18		£25.37	

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

Additional engagements	1 Sept 2024 - 31 August 2025	1 Sept 2023 - 31 August 2024
Hourly rate	£36.89	£35.74
Production (min)	£110.66	£107.23
Stage/Performance (min)	£129.11	£125.10

Extra Chorus

3.2% added.

	1 Sept 2024 - 31 August 2025			1 Sept 2023 - 31 August 2024		
	Basic	12.1% hol pay	Total	Basic	12.1% hol pay	Total
Per rehearsal session	£125.94	£15.24	£141.18	£122.04	£14.77	£136.81
1st night perf session	£176.32	£21.33	£197.65	£170.85	£20.67	£191.52
Per performance session	£151.13	£18.29	£169.42	£146.44	£17.72	£164.16
Costume Fitting Full session	£125.94			£122.04		
Costume Fitting attached to a different call (1/6)	£20.99			£20.34		
Costume Fitting within 2 hours of a call (1/3)	£41.98			£40.68		
Costume Fitting not within 2 hours of a call (1/2)	£62.97			£61.02		
1 hour overtime	£50.38			£48.81		
15 minutes (1/12 of a performance fee)	£12.59			£12.20		

Extra Chorus Concert Rates

	1 Sept 2024 - 31 August 2025			1 Sept 2023 - 31 August 2024		
	Basic	12.1% hol pay	Total	Basic	12.1% hol pay	Total
Concert day payment	£177.97	£21.53	£199.50	£172.46	£20.87	£193.33
Rehearsal rate	£88.97	£10.77	£99.74	£86.21	£10.43	£96.64
Overtime rate (per 15 minutes)	£21.17	NA	£21.17	£20.52	NA	£20.52

Opera Actors (includes media)

	1 Sept 2024 - 31 August 2025			1 Sept 2023 - 31 August 2024		
	Basic	12.1% hol pay	Total	Basic	12.1% hol pay	Total
Weekly basic	£491.05	£59.42	£550.47	£466.55	£56.45	£523.00
Hourly basic fee for 35 hours	£14.03			£13.33		

Opera Dancers (includes media)

	1 Sept 2024 - 31 August 2025			1 Sept 2023 - 31 August 2024		
	Basic	12.1% hol pay	Total	Basic	12.1% hol pay	Total
Weekly basic	£550.55	£66.62	£617.17	£526.05	£63.65	£589.70
Hourly basis fee for 35 hours	£15.73			£15.03		
Per performance dance fee	Lower	Higher		Lower	Higher	
Highly featured Dancers	£101.26	£165.45		£96.21	£157.20	

Additional fees

5.25% added.

	1 Sept 2024 - 31 August 2025		1 Sept 2023 - 31 August 2024	
Flying	£45.90	per performance	£43.61	per performance
Extensive speech	£30.60	per performance	£29.08	per performance
Nudity	£45.90	Per performance (2/3rd of fee for rehearsals)	£43.61	Per performance (2/3rd of fee for rehearsals)
Fighting	£45.45		£43.18	
Fight Captain	£49.27	per performance	£46.81	per performance
Dance Captain	£49.27	per performance	£46.81	per performance

Stage Management

	1 Sept 2024 - 31 August 2025			1 Sept 2023 - 31 August 2024		
Weekly salary 42.5 hours on average	Annual Salary	Weekly rate	Hourly rate	Annual Salary	Weekly rate	Hourly rate
Senior Stage Manager	£58,623.63	£1,127.38	£26.53	£56,805.84	£1,092.42	£25.70
CSM/SM	£53,738.32	£1,033.43	£24.32	£52,072.02	£1,001.39	£23.56
DSM	£49,887.56	£959.38	£22.57	n/a	see TPC	
ASM	£45,864.37	£882.01	£20.75	n/a	see TPC	

Royal Ballet

3.2% or £1,280 or LLW applied.

	1 Sept 2024 - 31 August 2025		1 Sept 2023 - 31 August 2024	
	Salary	Hourly rate (based on 33 hours)	Salary	Hourly rate (based on 33 hours)
Char Principal	£64,380.94	£37.52	£62,384.63	£36.35
1st Soloist	£64,380.94	£37.52	£62,384.63	£36.35
Soloist 7+ years	£60,421.79	£35.21	£58,548.25	£34.12
Soloist 3+ years	£56,760.00	£33.08	n/a	
Soloist	£54,596.76	£31.82	£52,903.84	£30.83
1st Artist Grade 3 (Grade 2+2 years)	£50,568	£29.47	n/a	
1st Artist Grade 2 (Grade 1+2 years)	£48,650.75	£28.35	£47,142.20	£27.47
1st Artist	£47,597.39	£27.74	£46,121.50	£26.88
Artist Grade 5	£44,435.94	£25.90	£43,058.08	£25.09
Artist Grade 4	£43,334.17	£25.25	£41,990.47	£24.47
Artist Grade 3	£41,962.68	£24.45	£40,661.51	£23.70
Artist Grade 2	£40,651.98	£23.69	£39,371.98	£22.94
Artist Grade 1	£39,360.57	£22.94	£38,080.57	£22.19
Aud Jebsen	£33,236.98	£19.37	£31,956.98	£18.62
Prix de Lausanne	£33,236.98	£19.37	£31,956.98	£18.62
	1 Sept 2024 - 31 August 2025		1 Sept 2023 - 31 August 2024	
Dancers and principals				
Rehearsal dress allowance - Men	£379.18		£367.42	

	1 Sept 2024 - 31 August 2025		1 Sept 2023 - 31 August 2024	
Rehearsal dress allowance - Women	£487.62		£472.50	
Brand Fee	£1,548.00		£1,500.00	Index-linked
Dancers Pension scheme UAL:	£40,044.00	£3,337.00	£40,044.00	£3,337.00

Actors in the Ballet

	1 Sept 2024 - 31 August 2025			1 Sept 2023 - 31 August 2024		
Weekly salary 42.5 hours on average	Rate inc all media	Hol pay +12.1%	Total	Rate inc all media	Hol pay +12.1%	Total
Rehearsal session (three hours)	£75.61	£9.15	£84.75	£73.26	£8.86	£82.13
Rehearsal overtime t1.5	£18.91	£2.29	£21.20	£18.32	£2.22	£20.54
Performance session	£75.61	£9.15	£84.75	£73.26	£8.86	£82.13
Performance overtime t1.5	£18.91	£2.29	£21.20	£18.32	£2.22	£20.54
Fitting session payment	£75.61	£9.15	£84.75	£73.26	£8.86	£82.13
Bank holiday payment	£75.61	£9.15	£84.75	£73.26	£8.86	£82.13
Body make-up payment	£16.79	N/a	£16.79	£16.26	n/a	£16.26
Media included	£0.00					

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

West End Choreographers (SOLT)

	2 Oct 2023 – 29 Sept 2024			30 Sept 2024 – 5 Oct 2025		
Minimum Fees	Category A	Category B	Category C	Category A	Category B	Category C
Choreography and Musical Staging for Musicals						
Preparation Fee	£5,591.33	£5,347.96	£4,863.50	£5,870.90	£5,615.36	£5,106.68
Rehearsal Period over 5 weeks	£1,120.45	£1,071.08	£972.93	£1,176.47	£1,124.64	£1,021.58
Weekly Royalty	£235.91	£211.23	£194.59	£247.71	£221.79	£204.32
Choreography and/or Musical Staging for Plays						
Preparation Fee	£3,269.50	£3,127.15	£2,844.17	£3,432.98	£3,283.51	£2,986.38
3½ hour session	£191.14	£181.38	£164.16	£200.70	£190.45	£172.37
Weekly Royalty	£114.23	£109.63	£100.45	£119.94	£115.12	£105.47
A small amount of Choreography / Musical Staging	£164.17 per 3½ hour session			£172.38 per 3½ hour session		
Assistant Choreographer – Daily Rate	£172.22			£180.83		

6 Oct 2025 – 4 Oct 2026, Categories A-C: CPI plus 1%, based on the CPI rate published in September 2025, with a maximum increase of 5%, and a minimum increase of 3%.

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

Welsh National Opera

From September 2023	Year (£)	Week (£)
Chorus		
Grade 1 - up to 2 years	30,766.39	591.66
Grade 2 - 2-4 years	31,477.28	605.33
Grade 3 - 4-8 years	31,832.35	612.16
Grade 4 - 8-10 years	32,188.34	619.01
Grade 5 - 10-15 years	32,542.69	625.82
Grade 6 - over 15 years	32,899.23	632.68
Stage Management		
Stage Manager Senior	39,900.00	767.31
Stage Manager Grade 1	37,275.00	716.83
DSM Senior	36,225.00	696.63
DSM Grade 4	33,547.05	645.14
DSM Grade 3	32,731.24	629.45
DSM Grade 2	32,209.54	619.41
DSM Grade 1	31,374.81	603.36
ASM Senior	30,454.10	585.66
ASM Grade 4	29,725.43	571.64
ASM Grade 3	28,997.91	557.65
ASM Grade 2	28,269.82	543.65
ASM Grade 1	27,542.88	529.67

Northern Ballet

	Year (£)
Premier dancer	43,941.23
Principal soloist	41,917.85
Leading soloist	40,389.65
First soloists	38,631.54
Junior soloist	34,882.73
Coryphee	33,748.30
5th year corps	31,672.71
4th year corps	29,745.23
3rd year corps	27,827.20
2nd year corps	26,271.55
1st year corps	24,815.70
Apprentice	24,815.70

Birmingham Royal Ballet

Role	April 2024 (£)	August 2024 (£)
Apprentice	23,840.00	25,000.00
BRB2*	23,840.00	960.00
1st Year Corps*	30,197.08	30,960.00
2nd Year Corps*	30,197.08	£0,960.00
3rd Year Corps*	30,197.08	30,960.00
4th Year Corps	32,116.81	32,116.81
5th Year Corps	34,349.95	34,349.95
First Artist	37,229.56	37,229.56
Soloist	43,276.55	43,276.55
First Soloist	52,131.53	52,131.53
Principal	56,269.29	56,269.29

* In line with minimum visa threshold.

Recorded Media

BBC TV Agreement

Artists and Stunts

Artists	(£)	In-house productions
Engagement Fee	640.00	Generally artists engaged for 1 week
Additional day	99.00	
Daily Rate	417.00	
Overtime	21.00	Pre-recordings per 30 minutes or part (up to 2 hours overtime)
	40.00	Pre-recordings per 30 minutes or part (over 2 hours overtime)
	42.70	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 15 minutes or part
	14.50	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 60 minutes or part
Dawn Calls	64.00	From 5am
Night Calls	64.00	Beyond midnight to 7am
Holiday Pay	14.70	
Supplementary attendances	33.00	Max 4 hours
	65.00	Max 8 hours
Travel days	65.00	
Post Sync	217.00	Re-voicing etc
ADR	196.00	Background noise
Stunts		
Co-ordinators Daily	410.00	
Co-ordinators Weekly	1,640.00	
Performers Daily	355.00	
Performers Weekly	1,420.00	
Waiting/Travel Days	173.00	
Read Throughs & Fittings		
up to 4 hours	86.00	
4-8 hours	173.00	
Overtime	21.00	Pre-recordings per 30 minutes or part (up to 2 hours overtime)

TERMS OF ENGAGEMENT

- o Working Day on Pre-Recorded Productions: 10 hours including 1 hour for lunch or 8 hours without cessation for lunch but includes a running buffet.
- o Working Day on Live Productions: 12 consecutive hours allowing up to 10 Hours of Work or 10 consecutive hours inclusive of a meal break of 1 hour.
- o Night Work: Restricted to a continuous period of 10 hours to include up to 8 hours work.
- o Daily rest period: Normally 12 consecutive hours between calls but can be reduced to 10 hours in special circumstances.

Walk-On and Supporting Artists

These rates apply to the continuing drama series (CDS) only.

For all other productions please refer to the PACT Supporting Artist Agreement. Such rates are applicable to BBC productions (excluding the continuing drama series) from 1st February 2024.

Rates effective until 31st January 2025. A new rate card will be issued with rates effective 1st February 2025.

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

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

Supporting Artist		(£)
Day		91.60
Night		99.30
Overtime (per hour or part thereof)	day rate 13.80 night rate 17.10	
Holiday Pay		11.05
Walk-On		
Day		112.10
Night		135.70
Overtime (per hour or part thereof)	day rate 17.10 night rate 22.90	
Holiday Pay		13.53
Supplementary Payments		
Rehearsal	day rate 91.60 night rate 99.30	
Special skills		43.10
Haircut very short		26.50
Costume fittings (4 hours)	52.52 (plus 5.64 holiday)	
Auditions		19.00
Evening dress/uniform per day		25.30
Second or more contemporary outfit (per outfit per day)		12.10
Nudity (per day)		61.50

TERMS OF ENGAGEMENT

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

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

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

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

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

Cinema Films Agreement

Minimum rates effective 6 April 2024-5 April 2025.

Artists

Including eligible performance capture; dancers; puppeteers.

Basic Performance Salary (excluding Use Fees):

Daily	£161.00
Weekly (5 days)	£644.00

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

Production budget	£3m and over (+280%)	£1-3m (LBF) (+75%)	Under £1m (VLBF) (+50%)
Daily	£611.80	£281.75	£241.50
Weekly (5 days)	£2,447.20	£1,127.00	£966.00

Overtime: 1/3 of negotiated daily Basic Performance Salary subject to a maximum of £97 per hour. No use fees to be applied.

Fittings: 1/2 of negotiated daily Basic Performance Salary up to five hours; full negotiated Daily Basic Performance Salary where more than five hours subject to a maximum of £161. No use fees to be applied to additional fee.

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

Post-Synchronisation: 1/2 of negotiated daily Basic Performance Salary and applicable use fees, up to five hours, with a minimum of £161; full negotiated daily Basic

Performance Salary and applicable use fees where more than five hours.

Stunts

Minimum rate (including Performance Salary and Use Fees):

	Stunt Performer	Stunt Co-ordinator
Daily	£667.00	£848.00
Weekly (5 days)	£2,668.00	£3,392.00

- o Overtime: 1/7 of negotiated Daily Rate (no maximum)
- o Fittings: v £161.00
- o Travel Days: 1/2 of negotiated Daily Rate up to five hours; full negotiated Daily Rate where in excess of five hours
- o Seventh Day: Negotiated Daily Rate plus 50%
- o Stunt Insurance Daily: £22.00
- o Stunt Insurance Weekly: £44.00

Session Singers

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

Scale 1 (1-36 total hrs)	£153.00 per hour (£306.00 per min. 2hr session)
Scale 2 (37-350 total hrs)	£112.00 per hour (£224.00 per min. 2hr session)
Scale 3 (351-800 total hrs)	£103.00 per hour (£309.00 per min. 3hr session)
Scale 4 (801+ total hrs)	£76.00 per hour (£228.00 per min. 3hr session)

Voiceovers

Including re-voicing and commentary.

Session rate (4 hours): £118.00 + applicable Use Fees

ADR

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

- o ADR session rate (4 hours): £348.00 inclusive of Use Fees
- o ADR session rate (LBF/VLBF): £113.00 + applicable Use Fees

Applicable to all engagements

Holiday pay: £19.33 per day

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

Working Day: 10 hours including 1 hour for lunch.

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

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

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

Night work: 10 hours including 1 hour break. Additional 50% of negotiated daily Basic Performance Salary. No use fees to be applied to additional fee.

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

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

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

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

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

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

Rest break: Uninterrupted rest break of 20 minutes no later than 6 hours from call time (including hair/make up etc.) or six hours from last rest break.

Minors

Aged 10 up to school-leaving age.

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

All other fees: No less than 50% of adult rate.

Use Fees: Applicable pre-purchase of Use Fees applies.

Back-end: Minors to be assigned Time and Salary Units and to participate in Net Profit (Option A) / Royalty Payments (Options B/C) as applicable.

Local Education Authority: Hours, breaks and other relevant terms to be governed by applicable Local Education Authority license / statutory requirements.

Breakdown of Pre-Purchased Use Fees

Market/Medium and Territory	Use Fee %
Theatric North America and Non-Theatric Worldwide	30.0

Market/ Medium and Territory	Use Fee %
Theatric World excluding North America and Non-Theatric Worldwide	30.0
World Videogram	70.0
UK Pay Per View and Subscription Television	15.0
UK Network Terrestrial Television	12.5
UK Secondary Television	2.5
USA Major Network Television	15.0
USA Non-Major Network Television	5.0
USA Pay Television	10.0
World Television Exc. UK and USA	5.0
World Download to Own/Electronic Sell-through	5.0
World Free Video on Demand and Pay Video-on-Demand	75.0
World Clip Exploitation	5.0
Total	280.0

Low Budget Films

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

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

Back-End

OPTION A

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

OPTIONS B AND C

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

Points System

TIME UNITS

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

SALARY UNITS

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

Equity's distribution fees

For the disbursement of Net Profit Share and Royalty Payments

Either (as the Producer shall elect)

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

Financial assurances/escrow

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

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

The escrow will be returned as soon as practicable following:

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

ITV Agreement

Artists and Stunts

Artists	(£)	
Coronation St, Emmerdale, Hollyoaks		
Engagement Fee	508.00	
Production day	67.50	
7th day payment	101.42	
One Day Engagement	702.57	
Overtime	10.83	Per ¼ hour
Night Calls	1.5x daily fee	Beyond midnight or 12- 7am
Supplementary attendances	42.48	
Travel days	49.44	
Holiday Pay	15.50	
Bank Holidays	2x daily rate	Christmas, Boxing and New Year's day
	1.5x daily rate	All other public holidays
Post Sync	322.85	
Sound only recordings 4hrs	225.21	Per session (1 - 6 programmes)
	338.57	Per session (1 - 13 programmes)
	43.22	Overtime, per hour
2 hour session	131.42	
Stunts		
Performers and Co-ordinators Daily	320.65	Minimum two days
Overtime	1/5th of daily fee	Per hour or part thereof
Costume fittings	80.19	Calls up to 3 hours
	160.36	Calls over 3 hours
Travel	50% of daily fee	Travel on a non-working day
Night work	150% of daily fee	Work beyond midnight or before 4am
Recce day	Daily fee	

TERMS OF ENGAGEMENT

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

Walk-On and Supporting Artists

Rates effective as of 1st April 2024.

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

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

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

Walk-on 1	(£)
Day of attendance/recording *	102.57
Two episodes recorded *	127.11
Three or more episodes recorded *	152.68
Overtime (per hour or part thereof)	16.99
Walk-on 2	
Day of attendance/recording *	131.54
Two or more episodes recorded *	197.40
Overtime (per hour or part thereof)	22.02
Walk-on 3	
Day of attendance/recording *	156.57
Two or more episodes recorded *	234.87
Overtime (per hour or part thereof)	26.21
Supplementary Payments	
Special skills	44.36
Clothing hire/evening dress	33.16
Normal clothing per outfit	9.08
Costume fittings (half day)	32.83
Costume fittings (full day)	65.63
Evening dress/uniform per day	26.31
Strenuous work	24.28
Physical appearance/short haircut	13.80
Auditions	17.06

* Inclusive of holiday pay at 12.07%.

TERMS OF ENGAGEMENT

- o Normal working day/night: 8 hrs' work spread over 9 hrs.
- o Night Work: Payment is 1.5x the correct day rate.
- o Signing off: If, when you are asked to sign off at the end of the day, you disagree with the grading because you believe your performance was in a higher grade, sign off and write "disputed" on the form and contact your agent.

PACT Supporting Artists Agreement

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

Basic daily fee	£105.04
Holiday pay	£12.67
Costume fitting	Up to 4 hours - £52.52
Costume fitting holiday pay	Up to 4 hours - £5.64
Overtime	Per 30 mins or part thereof - £8.76
Public Holiday & Night Shoots	
Enhancement	£52.52
Overtime	£13.11
Supplementary payments	
SP1 (Creative Contribution)	£31.82
SP2 (Performance Skill)	£26.52
SP3 (Personal property/ service)	£20

Terms of engagement

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

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

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

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

PACT Television Agreement

Artists and Stunts

Artists	(£)	
Including independent productions for BBC and ITV		
Engagement Fee	596.00	Per week and per episode
Production Day	66.00	For each day worked in a 7 day period beyond the first
7th Day Payment	98.50	
One Day Engagement Fee	377.00	
Overtime		
Standard	24.00	Per 30 minutes or part thereof up to 2 hours
Enhanced	46.50	Declared holiday, night work, 7th day or beyond 2 hours
Night Work		
Standard	32.50	Work beyond midnight or commencing before 4am
Enhanced	82.00	Work on a 7th day or a declared holiday
Rehearsal		
Weekly	495.00	
Daily	124.00	
Holiday Pay	16.50	
Post Sync	313.00	
ADR	214.00	Background noise
SVOD		
Engagement Fee	795.50	
One Day Engagement Fee	445.00	
Stunts		
Co-ordinators Daily	659.00	
Co-ordinators Weekly	2,638.00	
Performers Daily	496.50	
Performers Weekly	1,985.50	
Insurance		
Daily	16.50	
Weekly	32.50	
Overtime	1/6th of daily fee	Per hour or part thereof
Costume fittings	30% daily fee	
Travel	50% of daily fee	Travel on a non-working day
Night work	150% of daily fee	Work beyond midnight or before 4am
Recce day	496.50	

TERMS OF ENGAGEMENT

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

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

TAC Main Agreement

Teledwyr Annibynnol Cymru Cyf (TAC) and Equity Main Agreement: The Minimum Terms and Conditions for the Engagement of Artists in Programmes made for S4C.

Minimum Engagement Fees:

- o Minimum Daily Fee – £330.00 per day
- o Minimum Three-Day Engagement Fee – £550.00 per three days
- o Minimum Weekly Fee – £660.00 per week
- o Minimum One Day Engagement Fee – £740.00 per day

The Producer shall contribute 5% of the Artist's Daily / Three Day / Weekly Engagement Fees into the Pension Fund, subject to a maximum contribution of £66.80 each episode, segment or instalment in which the Artist's performance is incorporated.

The Artist shall contribute 2.5% of the payments stipulated above subject to a maximum payment of £33.40 for each episode, segment or instalment in which the Artist's performance is incorporated.

Rehearsal Rates:

- o Minimum Daily rate – £220.00
- o Minimum Weekly rate – £450.00

Multi-Episodic Rates:

- o Weekly Engagements – £275.00
- o Three Day Engagement – £220.00
- o Daily Engagement – £138.00
- o Children's programmes: minimum per episode payment £142.29 per episode, provided the relevant Weekly Fee is less than the per episode fee calculation. Such fee shall be aggregated over the entire Engagement period.

Maximum Overtime Rate:

- o Day – £56.15 Per Hour
- o Night – £81.45 Per Hour

Artists working on Christmas Day, Boxing Day, New Year's Day and other days designated as Public Holidays shall be paid an additional £54.00

Young Persons in Full-time Education: £247.70

Travel and Subsistence allowances:

- o Overnight Allowance – £56.76 Per night
- o Breakfast – £5.50
- o Lunch – £7.50
- o Supper – £10.00
- o Mileage – 40p per mile

Additional Fees:

- o Fee for any travel undertaken on non-working day – £76.00
- o Costume / wig fitting – £165.15 per day, £88.10 per half day
- o Sound Recording Sessions – Full Session £226.60, Half Session £138.90

Engagement of Stunt Performers and Co-ordinators

Stunt Performers:

- o £335.80 Per Day
- o £1,354.20 Per Week

Stunt Co-ordinators:

- o £508.55 Per Day
- o £2,033.50 Per Week

(Note: Minimum Engagement Period = two days)

TAC Walk-On Agreement

Teledwyr Annibynnol Cymru Cyf (TAC) and Equity WO/SA Agreement – as at 1st April 2024. The Minimum Terms and Conditions for the Engagement of WO/SAs in Programmes made for S4C.

Hours of Work are 8 out of 9 hours a day.

Schedule A	Walk-Ons	2023	Holiday Payment (£)
		Minimum Rates (£)	
Clause 5.1	Walk-on 1 Full Day rate	95.00	11.47
	Walk-on 1 Half Day rate	75.00	9.05
	Crowd	Negotiable	1/12th of negotiated fee
Clause 5.3	Walk-on 2 Daily rate	137.22	16.56
Clause 7.1	Special Skills payment	45.85	5.53
Clause 7.2	Costume Fitting payment Full Day (5 hrs)	61.48	7.42

Schedule A	Walk-Ons	2023 Minimum Rates (£)	Holiday Payment (£)
	Half Day (2 hrs)	31.29	3.78
Clause 7.3	Costume Change payment	7.55	
Clause 7.4	Appearance Change payment	11.33	
Clause 7.5	Demanding Work payment	22.65	
Clause 9.2	Mileage per mile	40p	

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

Radio Commercial Rates (Bauer Media and Global Radio)

As of January 2024.

Analogue Rates (agreed by Global and Bauer)		
Band	RAJAR listening figures	Rate (£)
8	5,000,001 +	890
7	3,500,001 to 5,000,000	349
6	2,500,001 to 3,500,000	234
5	1,000,001 to 2,500,000	109
4	750,001 to 1,000,000	78
3	500,001 to 750,000	56
2	250,001 - 500,000	44
1	0 - 250,000	31

- o Digital Rate (agreed by Bauer): App Pre-roll, Spotify, Instream – £52.30 per 300,000 impressions (17p per 1,000 impressions)
- o Client Participation in Session Rate (agreed by Global and Bauer) – £150

Key Points

- o These rates only apply for radio stations owned by Global Radio or Bauer Media, when contracted directly by them. Typically, the recording work takes place from the Artist's own studio.
- o These rates do not apply for Artists who work through an agent and are being contracted to work for an independent radio production company or advertising agency. This work will take place in a recording studio and

your agent will negotiate a different rate.

- o These are minimum fees, which are not fixed rates. The fees set out in the Rate Card remain upwardly negotiable between an artist) and the engager. Factors to be considered in negotiations include the artist's experience, skill set, professional reputation and level of public recognition
- o All Global and Bauer stations are banded according to their RAJAR listening figures (weekly reach), published quarterly. You can find this information by going to the RAJAR website. Select September 2022 on the top left of the page and then click the Run Report button. Search for the station name in the first column. The fourth column "Reach (000s)" gives you the listening figure. So, for example, a figure of 332 means 332,000 which would put that station in Band 2.
- o The principle of the Rate Card is one fee per voice performed, per script, per station. All remakes & tags are charged as individual scripts.
- o Where the client or other person not directly employed by the producing company participates in a Global/Bauer commissioned engagement, a premium of £150 minimum will be charged. Demo commercials are charged at the Band 1 fee.

BBC Audio Agreement

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

English Language Teaching

Spoken Voice Recordings for Educational Non-Broadcast Use

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

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

Usage And Fees

Payment for ELT spoken-voice recordings depends on the intended usage by the publisher, which Equity has banded below. There is no restriction on the platform for delivery. "Non-broadcast" here means usage in any format including streaming

on demand and downloads, but which is not part of a television or radio broadcast or a live stream.

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

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

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

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

Artificial Intelligence

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

Fees

For minimum fees, see the table at the bottom of this page. All minimum fees include holiday pay.

Working Hours

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

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

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

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

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

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

Overtime

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

Limitations

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

Commercials

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

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

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

Affiliations and Other Partners

Equity affiliates to or works closely with the following organisations:

Amnesty International – Equity affiliates to Amnesty and is a member of the Amnesty trade union group.

Association of British Theatre Technicians (ABTT) – This is a charity and membership organisation working to raise technical standards in live performance.

British Association for Performing Arts Medicine (BAPAM) – BAPAM is a unique health charity that is part-funded by Equity.

British Equity Collecting Society (BECS) – BECS is a collective management organisation set up by Equity, but run independently of Equity. It collects revenue from the compulsory collective administration of statutory rights in other countries.

Burma Campaign UK – This organisation campaigns for human rights and democracy in Burma.

Campaign Against Climate Change (CCC) – Founded in 2001 after organising a protest at the USA not signing the Kyoto Treaty, the CCC mobilises on climate issues throughout the year.

Council for Dance, Drama and Musical Theatre (CDMT) – CDMT is responsible for the accreditation of vocational dance and musical theatre training schools.

Child Poverty Action Group (CPAG) – CPAG is a charity working to alleviate poverty and social exclusion.

Creators' Rights Alliance (CRA) – The CRA is a collective advocating and campaigning on policy issues such as fairer contract terms and working conditions, copyright, and intellectual property.

Cuba Solidarity Campaign (CSC) – Founded in 1962, the Cuba Solidarity Campaign opposes the US embargo of Cuba and campaigns for an end to US occupation of Cuban land and against foreign intervention in Cuba.

Culture Counts – This is a Scotland-based network of arts, heritage and creative industries organisations.

Equity Charitable Trust (ECT) – A number of Equity Councillors serve as trustees on the board of this independent grant-making charity.

Federation of Entertainment Unions (FEU) – The FEU is a joint representative body of which Equity is a member alongside the NUJ, MU, BECTU, Unite, and the WGGB.

Fédération Internationale des Acteurs (FIA) – The International Federation of Actors was set up in 1952. Equity General Secretary Paul W Fleming serves on the FIA Presidium as Vice President and Equity continues to be active throughout its structures including the Executive, EuroFIA, the English Speaking Group and several Global Working Groups.

International Committee for Artists' Freedom (ICAF) – ICAF is Equity's voluntary committee leading on campaigning for freedom of expression and against the persecution of artists globally.

Irish Congress of Trade Unions (ICTU) – ICTU is an umbrella organisation to which unions in both the Republic of Ireland and Northern Ireland affiliate.

Institute of Employment Rights (IER) – The IER is an independent network of academics and experts in employment law and trade union rights. Equity General Secretary Paul W Fleming sits on the IER's Executive Committee.

Justice for Colombia (JfC) – JfC campaigns for human rights, trade union rights and peace with social justice in Colombia. Equity is an affiliate of JfC and active in its campaigns, particularly through the TUC.

Labour Research Department (LRD) – The LRD is an independent research organisation that produces publications and electronic services for trade unionists and workers.

Liberty – Liberty is an independent membership organisation that campaigns on civil liberties in the UK.

Maternity Action – This is a UK charity working to protect and improve the rights of pregnant women, new mothers and their families.

Mechanics Centre – The Mechanics Conference Centre is located at the Mechanics Institute in Manchester, the birthplace of the TUC.

National Council of Voluntary Organisations (NCVO) – The NCVO is an umbrella body for the voluntary and community sector in England.

National Network for Children in Employment and Entertainment (NNCEE) – The NNCEE is an association that works to improve working conditions and safeguarding for children in employment and entertainment.

National Pensioners Convention (NPC) – A campaigning organisation seeking to promote the welfare and interests of all pensioners.

One Dance UK – Equity works closely with One Dance UK to advance the interests of our members working in the sector.

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

Parents & Carers in Performing Arts (PiPA) – PiPA brings together employers, unions, and representative groups to address disadvantages faced by parents and carers working in the performing arts.

Performers' Alliance – Equity, the MU and the WBBG work together through the Performers' Alliance to provide the Secretariat for the Performers' Alliance All Party Parliamentary Group, a cross-party grouping in Westminster that advocates for creative workers.

Safety Curtain – Formerly known as the International Performers' Aid Trust, Safety Curtain is a charity that provides small grants to assist performers in peril outside the UK.

Stage Management Association (SMA) – The trade association for stage managers, advocating on their behalf in the industry and providing support in the form of training, career development, tax advice, and so on.

Scottish Trades Union Congress (STUC) – The STUC brings together the trade union movement in Scotland, with 39 trade unions affiliated including Equity.

Trades Union Congress (TUC) – The TUC is a federation of trade unions representing workers in England and Wales. Equity is represented on the TUC General Council by General Secretary Paul W Fleming and has members elected to serve on several of the TUC's national equalities committees.

Trade Union Coordinating Group (TUCG) – Equity is an active member of the TUCG. The aim of the group is to advance progressive campaigns in parliament and beyond.

Unions21 – Equity is a member of this organisation which coordinates training, information and events services across a number of smaller unions.

Voice of the Listener & Viewer (VLV) – A non-profit charity that promotes high-quality broadcasting and supports the independence and secure funding of the BBC and public service broadcasting.

War on Want – An anti-poverty charity that campaigns globally against inequality, injustice and climate disaster.

Wortley Hall – The "Workers' Stately Home", purchased by a co-operative of trades unionists in the 1950s for the good of the labour movement, and still run by a co-operative of workers and trades unions. Equity became a shareholder of Wortley Hall in 2023.

Wales TUC – The coordinating body of trade unions in Wales, the Wales TUC represents around 400,000 workers and is a part of the TUC.

Council, Officers and Trustees

Officers

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

Trustees

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

Councillors

General List Councillors

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

Specialist councillors

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

National and area councillors

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

Branches

East and South East England

Brighton & Sussex Branch

Owen Aaronovitch
Carole Bremson
Fiona Bruce
Clown Buz
Paddy O'Keefe
Chris Orr
Johnny Worthy

East Anglia Branch

Sarah Borges
Michael Chandler
Crazy Corin
Norman Fisher
Giovanni
Maureen Rogers
Philip Segon

Essex & Hertfordshire Branch

Caroline Alexander
Andrew Alton-Read
Brian Easty
Martyn Harrison
Dee Mardi
Stephen Moriarty
Liz Mullen
Nikki Simon
Danny Worthington

Kent Branch

Nicholas K Brand
Lucille Ferguson
Sian Jones
Marie Kelly
Laure Meloy
Catherine Orton
Jane Pulford
Carrie-Ann Simmonds
Tudor Smith

Oxford & Buckinghamshire Branch

Chrissy Caine
John Casey
Todd Kramer
Allan Webb

Surrey & Berkshire

Paul Abbey
Lucy Barton
Matthew Baylis
Drew Jones
Sara Masry
Heather Moulson
Paula Southern
Julia Titus

London

London North

Toni Brooks
Peggy-Ann Fraser
Nick Putz
Frances Rifkin
Ayvianna Snow
Rhubarb The Clown
Feyesa Wakjira

London South

Belle Fin
Amanda Grace
Jay Lafayette Valentine
James Somerset
Dickon Thompson
Maria Tyminski
Paul Valentine
Fiona Whitelaw

Midlands

Birmingham & West Midlands

Nicholas Barnes
Tracey Briggs
Alexander Davis
Kerry Frater
Peter King
Georgina Taylor

East Midlands

Elizabeth Clough
Gillian Geddes
Kim Gillespie
Kim Jackson
Caron Jane Lyon
Eleanor Mattley

North East England

East Yorkshire & Humber

Jason Addison
Sara Beasley
Christie Clifford
Liz Drury
Flo
Honey Jackson
Tony Morris
Samuel Pearson
John D Slater

North & West Yorkshire

Kate Hargrave
Joel Heyes
Jack Stockdale
Francesca Lia Treymaine
Alan Troake

North East England

Adele Evitt
Robert Fisher
Dolores Porretta-Brown
Melanie Armstrong Purdy
Sadie
Rachel Stockdale
Jennifer May West

South Yorkshire

Tara Band
Beatrice Comins
Steve Meradiith
Blue Merrick
Kate Rutter
Tia-Anna
Tom Tunstall
Eddie Winters
Anthony Blakesley

Northern Ireland

Foyle & West

JP Conaghan
Gerald Dorrity
Thomas Mahon
Muire McCallion
Sorcha Shanahan
Bryan Sutherland
Gemma Walker-Farren

Lagan & East

Cathy Brennan-Bradley
Charmaine Carr
Debra Hill
Roxanne James
Megan Keenan
Glenn McGivern
Chris Robinson

North West England

Greater Manchester

Victoria Brazier
Chris Clarkson
Sophia Horrocks
Imogen Khan
Leah Marks
Billy Scouse
Lucas Cheong Smith
Tilly Sutcliffe
Dan Willis

Merseyside & Cheshire

Amber Buttery
Roy Carruthers
Matthew Field
Yanira Gonzalez
Flloyd Kennedy
Hannah Kidman
Duncan Riches
Matthew Stables

Lancashire & Cumbria

June Ascot
Denis Askham
Peter Chivers
John Davis
Des Day
Michael Deliso
Mervyn Francis
Stevie Jones
Nikki Leonard

Scotland

Edinburgh & East of Scotland

Ash Alexander
Catherine Bebhinn
Christa Cameron
Anne-Louise Fortune
Torya Winters

Glasgow & West of Scotland

John Carnegie
Rachel Flynn
Natasha Gerson
Kirsty Miller
Kate McCall
Louise Montgomery
Chris Rhodes

Polly
Nana St Bartholomew-Brown
Mike Trevelyan

Highlands & North of Scotland

Deirdre Davis
Lynn Edmonstone
James Gillies
Myette Godwyn
Helen Logan
Sonja Taylor

South West England

Bristol & West of England

Janet Adams
Martin Clayton-Smith
Rachael Fagan
Catherine Guy
Ian Harris
Kim Hicks
Mary Lane
Naomi Richards

Devon, Cornwall & Wessex

Wanda Mary Blair
Vanessa Goodwright
Sarah McCourt
Enna Michaels
Tank Sherman
L A Taylor
Michael Terry
Dave Whitfield

Wales

North Wales

Monty's Double
Huw Garmon
Martin Gorst
Kenton Lloyd-Morgan
Paul Penlington

South Wales

Hugh Curtis
Elise Harris
Richard McAndler

Staff List

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

General Secretary, Paul W Fleming

Secretariat

Deputy General Secretary, Louise McMullan
Assistant General Secretary (Live Performance), Adam Adnyana
Assistant General Secretary (Recorded Media), John Barclay
Assistant General Secretary (Finance & Operations), Beccy Reese

Nations & Regions

Belfast

Northern Ireland Official, Alice Lemon

Birmingham

Midlands Official, Ian Bayes/Ian Manborde
Midlands Organiser/Assistant, Vijay Shah

Cardiff

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

Glasgow

Scotland Official, Marlene Curran
Organiser/Assistant, Gary McIntosh

Guild House

East & South East Official, Iain Croker
East & South East Organiser/Assistant, Matt Kite

Manchester

North East Official, Dominic Bascombe
North East Organiser/Assistant, Fiona Tobin
North West Official, Karen Lockney
North West Organiser/Assistant, Kirsten Muat
Campaigns & Education Officer, Gareth Forest

South West

South West Official, NEW POST (recruitment in progress)

Communications

Head of Communications, Sian Jones
Press & Public Relations Officer, Stephanie Soh
Design & Content Coordinator, Tom Greenwood
Digital Communications Coordinator, Zoe Ellsmore
Digital Communications Coordinator, Will Boisseau (maternity cover)
Digital Communications Coordinator, Gail McAnena (on maternity leave)

Recorded Media

Official, PACT TV, Cathy Sweet
Official, Streaming, Liam Budd
Official, BBC TV & ITV, Natalie Barker
Assistant Organiser, Holly Firmin
Assistant Organiser, VACANT (recruitment in progress)
Official, Film, Amy Dawson
Contract Enforcement Officer, Laura Messenger
Assistant Organiser, Joe Cush
Organiser, Toby James
Official, Audio & Games, Shannon Sailing
Official, Commercials, Yvonne Smith
Assistant Organiser, Caroline Tobiere
Organiser, Salome Wagaine

Distributions

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

Live Performance

Official, Variety, Michael Day
Assistant Organiser, Harry Sheppard
Official, Theatre, Charlotte Bence
Official, Low Pay/No Pay & ITC, Karrim Jalali
Assistant Organiser, Milly Arnott
Official, West End/Central London, Hannah Plant
Official, Singers & Dancers, Lottie Stables
Assistant Organiser, Marnie O'Ceallaigh
Theatre Organiser, Steffan Blayney
Variety Organiser, Nick Keegan
Students Officer, Fraser Amos
Students Assistant, Eseosa Akojie

Finance & Operations

Senior Finance Officer, Gareth Rawlings
IT Officer, Matthew Foster
Buildings Officer, Moreno Ferrari
Finance & Operations Assistant, Daniel Fryer

Membership

Head of Membership, Sam Fletcher
CRM and Data Protection Officer, David Smith
CRM and Data Protection Officer, Pete Bass
Senior Membership Assistant, Ruby Chopra
Membership Assistant, Lacy Featherstone
Membership Assistant, Nusrat Raahi
Membership Administration Assistant, Sophie Seddon
(Membership Assistant mat cover job share)

Reception & Membership Administration Assistant, Vanessa Woo (Membership Assistant mat cover job share)
Reception & Membership Administration Assistant, Ruby Gold (recruitment in progress)
Reception & Membership Administration Assistant, Amber Sesstein (fixed term mat cover)

Policy & Governance

Head of the General Secretary's Section, Nick Baker
Policy Officer, Westminster & International, Tom Peters
Policy Officer, Employment Rights, Dugald Johnson
Governance Officer, Sam Winter
Governance Assistant, Sam Foster
Social Security & Tax Officer, Victoria Naughton
Social Security & Tax Officer, Lidia Lewis (maternity cover)
Social Security & Tax Officer, Emma Cotton (on maternity leave)

*** Policy & Public Affairs from Jan 2025**

Head of Policy & Public Affairs, Tom Peters
Policy Officer, Employment Rights, Dugald Johnson
Policy Officer, Industry, VACANT (recruitment in progress)
Policy & Public Affairs Assistant, NEW POST (recruitment in progress)

Elections

Equity has elected its President, Council, Appeals Committee and Conference Business Committee for the 2024-2026 term, with Lynda Rooke elected to serve as Equity's President for a second term.

A total of 3,617 votes were cast, representing 7.53% of the Equity membership.

The results of the election are as follows. For the full results, please see the Independent Scrutineer's Report below.

The Equity President elected for 2024-2026 is:

- o Lynda Rooke

The Council 2024-2026 is:

- o Jassa Ahluwalia
- o Joseph Ballard
- o Giovanni Bienne
- o Sean Biggerstaff
- o Victoria Brazier
- o Jo Cameron Brown
- o Julia Carson Sims
- o Jackie Clune
- o Lizzie Cooper
- o Tonia Daley-Campbell
- o Dan de la Motte
- o Dan Edge
- o Rachael Fagan
- o Nick Fletcher
- o Shenagh Govan
- o Stephanie Greer
- o Marina Hampton
- o Zainab Hasan
- o Maureen Hibbert
- o David John
- o Marie Kelly
- o Marla King
- o Mary Lane
- o Kerry Kyriacos Michael
- o Hywel Morgan
- o Vivien Parry
- o Genevieve Say
- o Rachel Stockdale
- o Eleanor Sutton
- o Sam Swann
- o Feyesa Wakjira
- o Fiona Whitelaw
- o Louie Whitmore
- o Jack Wilkinson

The Appeals Committee 2024-2026 is:

- o Julie Cheung-Inhin
- o Poppy Gilbert
- o Su Gilroy
- o Isabella Jarrett
- o Nana St Bartholomew-Brown

The directly elected members of the Conference Business Committee 2024-2026 are:

- o Ian Barritt
- o Laurence Bouvard
- o Su Gilroy
- o Isabella Jarrett
- o Nana St Bartholomew-Brown

Declaration of Result: Equity Elections 2024

Overall Turnout

Total Electorate:	48,082
Total Number of Ballots Received:	3,617
Total Turnout:	7.53%

Council - General

As Returning Officer for the General council election held between Friday, 24 May 2024, and Friday 28 June 2024, I hereby give notice that the number of votes recorded for each candidate was as follows:

Jassa Ahluwalia	1,843	ELECTED
Sean Biggerstaff	1,581	ELECTED
Adam Burns	695	
Jackie Clune	2,457	ELECTED
Dave Eager	685	
Nick Fletcher	1,672	ELECTED
Matthew Forbes	1,458	
Shenagh Govan	1,588	ELECTED
Graham Hamilton	1,453	
Maureen Hibbert	1,899	ELECTED
Sarah Kinsella	1,358	
Peter Kosta	651	
Rhidian Marc	985	
Bob Oakley	558	
Anthony Orme	690	
Vivien Parry	1,830	ELECTED
Eleanor Sutton	1,523	ELECTED
Sam Swann	1,854	ELECTED
Paul Valentine	1,252	
Feyesa Wakjira	1,486	ELECTED
Annie Wallace	1,436	
Fiona Whitelaw	1,556	ELECTED
Jack Wilkinson	1,844	ELECTED

I declare that Jackie Clune, Maureen Hibbert, Sam Swann, Jack Wilkinson, Jassa Ahluwalia, Vivien Parry, Nick Fletcher, Shenagh Govan, Sean Biggerstaff, Fiona Whitelaw, Eleanor Sutton & Feyesa Wakjira are duly elected to the General Council.

Total Electorate:	48,082
Total Number of Ballots Received:	3,617
Total Turnout:	7.53%

Council – LGBT+

As Returning Officer for the General council election held between Friday, 24 May 2024, and Friday 28 June 2024, I hereby give notice that the number of votes recorded for each candidate was as follows:

Giovanni Bienne	1,620	ELECTED
Ray Young	1,215	

I declare that Giovanni Bienne has been duly elected to the LGBT+ Council.

Total Electorate:	48,082
Total Number of Ballots Received:	2,835
Total Turnout:	5.90%

Council – East and South East England (excluding London)

As Returning Officer for the General council election held between Friday, 24 May 2024, and Friday 28 June 2024, I hereby give notice that the number of votes recorded for each candidate was as follows:

Lee Donaldson	892	
Hywel Morgan	1,979	ELECTED

I declare that Hywel Morgan has been duly elected to the Council.

Total Electorate:	48,082
Total Number of Ballots Received:	2,871
Total Turnout:	5.97%

Council – Midlands

As Returning Officer for the General council election held between Friday, 24 May 2024, and Friday 28 June 2024, I hereby give notice that the number of votes recorded for each candidate was as follows:

Tonia Daley-Campbell	2,253	ELECTED
Andy Storm	443	

I declare that Tonia Daley-Campbell has been duly elected to the Council.

Total Electorate:	48,082
Total Number of Ballots Received:	2,696
Total Turnout:	5.61%

Council – North East Yorkshire and Humberside

As Returning Officer for the North East Yorkshire and Humberside election held between Friday, 24 May 2024, and Friday 28 June 2024, I hereby give notice that the number of votes recorded for each candidate was as follows:

Elisabeth Jennings	823
Luke O'Doherty	329
Rachel Stockdale	1,435 ELECTED

I declare that Rachel Stockdale has been duly elected to the Council.

Total Electorate:	48,082
Total Number of Ballots Received:	2,587
Total Turnout:	5.38%

Council – Northern Ireland

As Returning Officer for the Northern Ireland Council election held between Friday, 24 May 2024, and Friday 28 June 2024, I hereby give notice that the number of votes recorded for each candidate was as follows:

Marina Hampton	2,058 ELECTED
Louis Rolston	463

I declare that Marina Hampton has been duly elected to the Council.

Total Electorate:	48,082
Total Number of Ballots Received:	2,511
Total Turnout:	5.22%

Committee – Appeals

As Returning Officer for the Appeals Committee election held between Friday, 24 May 2024, and Friday 28 June 2024, I hereby give notice that the number of votes recorded for each candidate was as follows:

Julie Cheung-Inhin	2,215 ELECTED
Di Christian	1,389
David Cockayne	898
Poppy Gilbert	1,849 ELECTED

Su Gilroy	1,669 ELECTED
Isabella Jarrett	1,724 ELECTED
Doc O'Brien	566
Nana St Bartholomew-Brown	1,939 ELECTED
The Amazing Anthony	912

I declare that Julie Cheung-Inhin, Nana St Bartholomew-Brown, Poppy Gilbert, Isabella Jarrett & Su Gilroy are duly elected to the Committee.

Total Electorate:	48,082
Total Number of Ballots Received:	3,251
Total Turnout:	6.76%

Committee – Conference Business Committee

As Returning Officer for the Conference Business Committee election held between Friday, 24 May 2024, and Friday 28 June 2024, I hereby give notice that the number of votes recorded for each candidate was as follows:

Ian Barritt	1,976 ELECTED
Anthony Blakesley	564
Laurence Bouvard	2,103 ELECTED
Di Christian	1,528
Su Gilroy	1,803 ELECTED
Isabella Jarrett	1,909 ELECTED
Doc O'Brien	790
Nana St Bartholomew-Brown	1,687 ELECTED

I declare that Laurence Bouvard, Ian Barritt, Isabella Jarrett, Su Gilroy & Nana St Bartholomew-Brown are duly elected to the Committee.

Total Electorate:	48,082
Total Number of Ballots Received:	3,157
Total Turnout:	6.57%

Craig Poyser Returning Officer

UK Engage, Image House, 10 Acorn Business Park, Heaton Lane, Stockport SK4 1AS Tel: 0345 209 3770

28 June 2024

Exeunt

This is a list of those who we were informed in 2024 had died.

In some cases, it is possible that a member may use the same or a similar name subsequent to the passing of the below members.

Barbara Adair
Christine Aitken
Albert Alchemy
John Allison
Ernest Almond
Georgine Anderson
Richard Andrews
John Ashton
Mighty Atom
Nicholas Ball
Allan Bantick
Ivan Baptie
Nick Barclay
Michael G Barron
Chris Barton
Kenneth Barton
Barbara Bate
Jamie Baughan
Keith Baxter
Colin Bennett
Wally Binch
Pamela Binns
Michael Blakemore
Bette Bourne
Roy Boyd
Jack Brady
Michael Brayshaw
Jill Bridges
Steve Brolin
Diane Brookens
Glynis Brooks
Richard Burke
John Cairney
April Cantelo
David Capri
Jean Carlton-Clark
Curley Carter
Pearl Catlin
Rosalind Chappelle
Ysanne Churchman
David Clive
Paul Crook
Ray C Davis
Dame Fanny De Faux

Patricia Denys
Stephen Diamond
Colin Dobson
Leigh Douglas
Jacqueline Dutoit
Kenny Eden
Nigel Ellacott
Angela Ellis
Enigma
Colin Fay
Eleanor Fazan
Shirley Anne Field
Barry Fitzhugh
Maureen Fitzpatrick
Rodney Ford
Angela Forrest
Julian Forsyth
Richard Franklin
Norman Fraser
Andy Freeman
Jon French
Ian Gelder
Sara Giddens
Annabel Giles
Christine Glyn-May
Michael Godley
Alan Gold
Eric Gould
Denys Graham
Michael Gunn
Georgina Hale
Steve Halliwell
Mirek Hanak
Katie Hardwick
Aaron Harris
David Hatton
Philip Hedley
David Henry
Judy Hepburn
Barry Hester
Celia Hewitt
Denise Hirst
Nick Hobbs
Jon Holliday
Richard Howard
Barry Humphries
Gayle Hunnicutt
Eddie Idris
Glenda Jackson
Michael Jayston
David Jay-Taylor
Peggy Ann Jones
Jacquie Kaye
Danny Keith-Martin

Stephen Kennard
David Kernan
Christopher Keyte
Brian King
Nigel Lambert
James Laurenson
Mary Law
William Lawford
Martin Lee
David Leland
Linda Lewis
Andrew Lord
Michael Loughnan
James Marcus
Stewart Masters
Patricia McAuley
David McCann
Brian McCardie
Eleanor McCready
Abigail Mcmillan
Amie Miller
Charlotte Moore
Catherine Morgan
Ken Morgan
Ric Morgan
Dewi Grey Morris
Amelia Morse
Beryl Nesbitt
Valerie Newbold
Clifford Norgate
Stuart Organ
Honor Pallant
Irene Papas
Tina Paris
Kenneth Parrott
Maria Pastel
Sheila Payne
Mel Peake
Léon Pepall
Wyn Phillips
Jacqueline Pilton
Oscar Quitak
Jerry Richards
Monica Robbins
Garry Robson
Christian Rodska
Bob Romanoff
Jon-Paul Rowden
Michael Rudman
Denise Ryan
Pamela Salem
Adrian Schiller
Leroy Schulz
Tim Seely

Janet Seignior
Michael J Shannon
Sharry C
Merlith Sim
June Simmonds
Maggie Smith
Rosemary Squires
Christopher Stephens
Bob Sterling
Gill Stoker
Cleo Sylvestre
Johnny Tait
Robertta Taylor
Adele Thompson
Cy Town
Michael Turiansky
Gudrun Ure
Lila Valmere
Pauline Wadsworth
John Warnaby
Dennis Waterman
Maggie Whiting
Clive Wilson
Peter Wilson
Martin Wilton
Tim Woodward
Meg Wynn Owen
Arnold Yarrow
Y-Not

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EQUITY