




ANNUAL REPORT 2015







EQUITY ANNUAL REPORT 2015

THE EIGHTY FIFTH ANNUAL REPORT

**Adopted by the Council at its meeting held on 22 March, 2016
for submission to the Annual Representative Conference
21-23 May, 2016**

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CHAPTER 1:

GENERAL

A. ANNUAL REPRESENTATIVE CONFERENCE

The 2015 annual representative conference held at the Ibis Hotel, Earls Court, London 17 and 18 May 2015. Maximum Attendance: 172 with 23 Councillors, 113 Representatives from English Area AGMs, Branches and Committees (including 28 first-time attendees), 8 Standing Orders Committee members and 1 Trustee in attendance. There were 24 Observers and 7 Visitors. For full minutes see appendix 1.

B. BALLOTS

Voting took place in June and July for the network of Equity industrial, specialist, equality and national committees. The results and the independent scrutineer's report can be found in appendix 2.

In July Christine Payne was chosen as the Council's candidate for the 2015 election of the Equity General Secretary and in September was declared re-elected unopposed for a third five-year term. The independent scrutineer's report can be found in appendix 3.

In November a referendum of members was conducted on Rule 15: Election of the Council in which members voted by an 84% majority to reintroduce a reserved seat for an audio artist onto the Equity Council. The independent scrutineer's report can be found in appendix 4.

C. LOBBYING ACTIVITY

In 2015 Equity continued to be active in its efforts to campaign and lobby on various issues of concern and impact to Equity members. This activity took various forms and included working with the Performers' Alliance All-Party Parliamentary Group, meeting and briefing MPs and Peers, policy development, supporting TUC rallies and demonstrations and responding to Government consultations.

Performers' Alliance All-Party Parliamentary Group

Equity continued to work closely with the Performers Alliance All-Party Parliamentary Group (APPG), providing briefings to MPs and Peers who are members of the APPG so that the union's views could be raised during parliamentary debates and Departmental Questions. In December the APPG also hosted another very successful Christmas reception in the Strangers' Dining Room of the House of Commons. A number of high profile members of Equity attended this event, along with a number of Equity staff members and Officers. 64 MPs and Peers were also in attendance and the reception, hosted by Kerry McCarthy MP on behalf of the APPG. The event was addressed by Equity member and former Eastenders cast member Lindsey Coulson, Chi Onwura MP and Ed Vaizey MP, Minister for Culture and Communications. Secretary of State for Culture, Media and Sport John Whittingdale MP was also in attendance.

Consultations

Equity responded to the following consultations throughout 2015:

- Revitalising the UNESCO Recommendation concerning the Status of the Artist: A Survey of Non-Governmental Organizations and other civil society organizations.
- BBC Trust Service Review – BBC Radio 4, BBC Radio 4 Extra, BBC Radio 5Live, BBC 5 Live Sports Extra
- BBC Trust Public Value Assessment of the re-invention of BBC Three online and related proposals
- BBC Trust review of the BBC's arrangements for the supply of television and radio content and online services
- DCMS consultation on the balance of payments between television platforms and public service broadcasters – options for deregulation.
- House of Lords Select Committee on the Equality Act 2010 and Disability Call for Evidence
- House of Lords Select Committee on Communications Inquiry into aspects of BBC Charter Renewal: the public purposes of the BBC; and who should set the licence fee – call for evidence.
- Department for Culture, Media and Sport public consultation on BBC Charter Review
- Department for Business, Innovation & Skills consultation on ballot thresholds in important public services
- Culture, Media and Sport Select Committee Inquiry on the BBC Charter Renewal
- Department for Business, Innovation and Skills consultation on hiring agency staff during strike action:

reforming regulation

- Department for Business, Innovation and Skills consultation on tackling intimidation of non-striking workers
- Low Pay Commission General Consultation on the National Minimum Wage 2015/16
- BBC Trust Consultation: Tomorrow's BBC - Creating an open, more distinctive BBC
- Equity response to Public Service Television for the 21st Century – A Public Inquiry
- BBC Trust Public consultation on the future of the BBC's supply arrangements for the production of the BBC's television content, radio content and online content and services
- Department for Business, Innovation and Skills consultation on reforming the regulatory framework for the recruitment sector and proposal to prohibit EEA-only recruitment.
- Revision of the Audiovisual Media Services Directive

The following is a summary of the key areas of activity undertaken by Equity in 2015:

Arts Funding

Throughout 2014 Equity provided briefing material to MPs on the effects of arts cuts and outlined the importance of arts investment in various consultation responses over the year. The Stop Arts Cuts campaign was launched in the summer following a motion to the 2015 ARC from Equity's North and East London General Branch calling for a trade union-led campaign, against central and local government cuts, with a strong media profile. Campaign activities included an email lobby of the Treasury by members giving their input to the Government's Spending Review, the production of a factsheet on the benefits of the arts and lobbying of individual MPs in support of the campaign. Equity organised a strong turnout of members at the TUC march and rallies which took place on 4th October in Manchester, the first day of the Conservative Party Conference. A number of Equity members travelled up from London as well as a group who came from the Brighton and Sussex branch. Equity Councillor Nicola Hawkins and local member Julie Hesmondhalgh spoke at the two rally points on the march. Members who took part in the march wore T-shirts and stickers and held placards to publicise our BBC and Stop Arts Cuts campaigns. Following campaigning by Equity and other organisations the outcome of the Government's Spending Review was broadly positive for the arts sector, with a commitment to maintaining funding at current levels for Arts Council England until 2020.

Broadcasting & the BBC

The budget was preceded by the unexpected announcement by the Secretary of State on the evening of 6th July that a deal had been concluded between the Government and the BBC on the licence fee until 2020. While the licence fee will be expanded to include online services and the licence fee will rise with (CPI) inflation each year, the BBC will be taking on the estimated £750m cost of free licences for the over 75s in the latter part of the settlement - 2018-2020. Decriminalisation of non payment will be considered again in 2017.

Equity publicly expressed disappointment about the lack of transparency and public consultation surrounding this deal. From 2018 cuts to programming budgets and more service closures are likely. Equity's campaigning around Charter renewal under the FEU banner of BBC: Love it or Lose it sought to defend specific areas including drama and radio drama production. Equity also identified 6 areas which should be defended or improved during the Charter renewal process including Equality and Diversity, Investment in the Nations and Regions, Independence, high quality content production, Fair terms and conditions for those working at the BBC and Universality of output.

The Love it or Lose it campaign has undertaken a number of activities in 2015 including a Doctor Who themed lunchtime protest at New Broadcasting House on 23rd November. Equity members Peter Davidson, Bertie Carvel and Sophie Aldred spoke at the protest and a statement drafted by Lord Alli (who is leading a group of parliamentarians campaigning to protect the BBC) was signed by Peter Capaldi, Peter Davidson, Sylvester McCoy, Sophie Aldred, Camille Coduri, Chris Jury and Bertie Carvel. Equity members from the London branches and staff distributed postcards to members of the public at the event. The Equity Brighton and Sussex Branch co-ordinated a very successful demonstration outside the Theatre Royal, Brighton on 21st November alongside members of the MU and NUJ. Members distributed over 750 of Equity's Love it or Lose it postcards to members of the public and will be looking to host a follow up event in support of the campaign in 2016.

Copyright and performers rights

In March representatives from FIA, UNI-MEI (the global union representing media workers), Unite and BECTU attended a meeting organised by Equity to discuss the Reda report with Mary Honeyball MEP. The Reda report is an own initiative report which has been prepared by Pirate Party MEP Julia Reda looking at copyright (specifically

the state of implementation of the 2001 Information Society Directive). It does not have any legislative standing but it has the potential to influence decision makers in the European Parliament and the Commission in the coming years. As Mary Honeyball is shadow rapporteur for this report, the unions and federations met with her to express their concerns about those sections of the Reda report which were potentially damaging to the creative industries and with a view to supporting amendments that could improve it.

Equity's General Secretary Christine Payne spoke at an event organised by the Conservatives Creative Industries Network on 6th July alongside Conservative peer and Equity member Julian Fellowes and Damian Collins MP. In her speech Christine focussed on the importance of continuing efforts to tackle online piracy, the need for a commitment from the Government to continue to fund copyright education initiatives via Creative Content UK and raised the upcoming challenges posed by the EU Digital Single Market agenda.

Low Pay No Pay

In support of the Professionally Made, Professionally Paid Campaign which was launched in early 2015 Equity arranged for the following written question to be submitted following the publication of the Low Pay Commission's 2015 report on 17th March and the Government's acceptance of the report's recommendations:

To ask the Secretary of State for Business, Innovation & Skills, with reference to the National Minimum Wage Guidance section of the Low Pay Commission Report 2015 (in particular para 5.27): if he will take steps to bring together stakeholders in the entertainment industry to produce and publish NMW guidance for the sector?.

Towards the end of 2015 Equity officials met with BIS' policy team to discuss new advice on the National Living Wage being produced by the Department.

General Election

As part of our General Election campaign activity, Equity and organised arts and culture hustings for members of FEU unions in Manchester on 9th April and London on 21st April respectively. Around 40 members attended each event and issues including arts funding and broadcasting were discussed with panel members. In Manchester the event was chaired by Christine Payne and the panel was Chris Bryant MP for Labour, Damian Collins MP for the Conservatives and Kieran Turner-Dave for the Green Party. In London the event was organised and chaired by Shenagh Govan on behalf of the London branches and the panel featured representatives from TUSC, the Green Party, UKIP and Jeremy Corbyn for the Labour Party.

Variety

In June a drop-in session for newly elected MPs was organised with the aim of publicising the Performers Alliance APPG and to discuss and take action to help to protect live entertainment venues. Around 20 MPs came along to the event and signed up to a joint letter from the MU and Equity calling on the Secretary of State to introduce the Agent of Change principle into UK law. It is hoped that this change will help to preserve live entertainment venues threatened by property developments. Opposition MPs indicated that they were willing to receive more evidence about the effectiveness of changes to the law in Melbourne Australia. To this end Equity initiated contact with the Media, Arts and Entertainment Alliance in Australia and Music Victoria to provide this evidence.

Equality

In March Equity and the Act for Change Project met with Sajid Javid, Secretary of State for Culture, Media and Sport to discuss our ongoing campaigns to achieve better diversity on stage and screen. As a result of this meeting a further meeting with the Creative Diversity Network was arranged to discuss Project Diamond – a joint initiative by broadcasters which will monitor employment (including on screen employment). In early December Equity organised a Diversity Roundtable in the House of Commons which was Chaired by David Lammy MP. Representatives of the BFI, ACE and the Creative Diversity Network served as panellists and took questions from over 40 Equity members in attendance. Ed Vaizey, Minister for Culture and Communications also attended briefly and spoke at the event.

Other activities

Equity continued to lobby for positive changes to the Access to Work Scheme. The Scheme is intended to provide assistance to disabled workers through the provision of grants for items such as accommodation, travel and other items that are beyond 'reasonable' workplace adjustments. Throughout the year Equity met with DWP to discuss changes and ongoing problems with the Access to Work Scheme experienced by our members.

Welfare reform – early in 2015 a meeting with Lord Freud took place to discuss Equity's concerns relating to the

treatment of self employed workers under the new Universal Credit system and a series of follow up meetings were arranged throughout the year in order to address problems identified.

Transatlantic Trade and Investment Partnership – Equity was very active in campaigning against the negative aspects of this trade deal between the US and EU during 2015. A meeting with Caroline Lucas MP was arranged to discuss this and other issues early in the year followed by a meeting with the then Shadow Culture Minister Chris Bryant. In advance of a vote on the ISDS provisions of TTIP on 8th July Equity members also took part in an action organised by the TUC to lobby MEPs. Equity also raised this issue at FIA meetings and took part in conference calls with other FIA affiliates active on this issue including the US and French unions. Equity members also attended an event at Europe House with EU Commissioner Malmstrom who was leading negotiations for the EU.

Scottish Affairs Select Committee - Lorne Boswell and Louise McMullan appeared as witnesses before the Scottish Affairs Select Committee on 28th October alongside representatives from Creative Skillset and answered questions about employment practices in the creative industries, demographics and diversity of the performer workforce and investment in production in the Nations and regions, including Scotland.

Equity assisted the TUC in lobbying parliamentarians to oppose the Trade Union Bill. The Bill threatens the right to strike and will have an impact on the ability of all unions to effectively negotiate on behalf of their members. Equity took part in the mass lobby of parliament which took place on 2nd November in London. Andy Parsons spoke on Equity's behalf at the rally which preceded the lobby in Westminster Central Hall.

Equity raised issues of concern through the union's involvement in Unions21 and Equity supported the TUC's anti-austerity campaigns by organizing members to take part in the TUC's A Better Way demonstration in York in March and organizing members to support the TUC's national march and rally Britain Needs a Pay Rise in July. Over fifty Equity members and Equity staff also took part in the TUC's Stand up to Racism and Fascism demonstration in London which was called to coincide with UN Anti-Racism Day. Equity also attended an International Labour Organisation's (ILO) Global Dialogue Forum (GDF) on Employment Relationships in the Media and Culture Sector in Geneva in May. The ILO is an agency of the United Nations and an inter-governmental organisation that acts as a guardian of a number of international conventions safeguarding labour rights. This meeting had been convened to address issues arising in respect of employment status within the sector and provided an important opportunity to engage through FIA with employers and governments on matters relating to employment status. It was the first GDF on sectoral issues in the labour market for ten years.

D. MARKETING AND COMMUNICATION

Job Information Service

Acting Male: 383, Acting Female: 363, Dance Male: 156, Dance Female: 149, Singing: 129, Variety: 33, Non-Performing: 100. Total Jobs: 1313

JOB PROVIDERS

Casting Directors: Debbie O' Brien: Dirty Dancing, UK Tour. Cougar the Musical, Belgrade Theatre, Starlight Express, Thriller Live, Sinatra: The Man and his Music. Pippa Ailion: Dreamgirls, West End, Sweet Charity, New Wolsey Theatre, Motown the Musical, West End, The Book of Mormon, West End, Disneyland Paris. Producers: STOMP productions LTD, AIDA Entertainment, Ambassador Theatre Group.

Theatre Companies & Regional Theatres: Headlong, Little Angel Theatre, Theatre Royal Wakefield, Oxford Playhouse, Northern Stage, Royal & Derngate Theatre, Pitlochry Festival Theatre, Yvonne Arnaud Theatre, Theatre by the Lake, The Dukes Lancaster, York Theatre Royal, New Wolsey Theatre, Dundee Rep Theatre, Chichester Festival Theatre, The Watermill, Farnham Maltings, Salisbury Playhouse, Nottingham Playhouse, Birmingham Repertory Theatre, Almeida Theatre, New Vic Theatre, Bristol Old Vic, Clwyd Theatr Cymru, York Theatre Royal, Rose Theatre Kingston, Sheffield Theatres, National Theatre Wales, National Theatre.

Theatre in Education: Loudmouth Education & Training, Chain Reaction Theatre Company, Konflux Theatre in Education, Lyceum Youth Theatre, Sixth Sense Theatre, Oily Cart, Chol Theatre, Big Brum, Sense Theatre, The Comedy School, Theatre Hullabaloo, Blah Blah Blah, Freshwater Theatre Company, Altru.

Overseas Theatre Companies: White Horse Theatre, English Theatre of Hamburg.

Universities, Schools, Colleges, Higher/Further Education: Arts University Bournemouth, South Gloucestershire and Stroud College, Morley College, Bird College, City and Islington College.

Drama & Performing Arts Training: Royal Academy of Dramatic Art, Royal Conservatoire of Scotland, East 15

Acting School, Arts Educational Schools, Italia Conti, Mountview, Royal Central School of Speech and Drama. Weekend & Part-Time Performing Arts Schools & Youth Theatres: Pauline Quirke Academies, PERFORM, Scott Wiseman Performing Arts School, Identity Drama School, Stagecoach, Peer Productions.

Children's Parties: Sublime Science, Sense Parties, Froggle Parties, DNA Kids.

Schools: Glenthorne High School, Putney High School, Wellington School, St. Mary's School Ascot, Abingdon School, Lambeth School, Bloxham School, Stowe House.

Opera Companies: Scottish Opera, Welsh National Opera.

Entertainment/Attractions/Holiday Parks/Resorts: Alton Towers, Chessington World of Adventures Resort, SIBLU Entertainment, PEEL Entertainment, Parkdean Holidays, Bluestone National Park Resort, Dreamland Margate, Bourne Leisure and Park Resorts.

Cruise Entertainment: AIDA Cruises, P&O Cruises.

Arts, Community & Heritage, Cultural Organisations & Museums: Macrobert Arts Centre, Brewhouse Arts Centre, Story Museum Oxford, Portsmouth Cultural Trust, Alnwick Garden, Wellcome Trust, Glasgow Women's Library, Tudor World, Orleans House Gallery, Galleries of Justice, The Garnett Foundation, Epping Forest District Council, Benjamin Franklin House.

Dance Companies & Dance Training: DV8 Physical Theatre Company, Scottish Dance Theatre, English National Ballet, Siobhan Davies Dance, Russell Maliphant Company, Hong Kong Ballet, BalletBoyz, National Dance Company Wales, Trinity Laban, Northern School of Contemporary Dance, Birmingham Royal Ballet, Northern Ballet, Motionhouse.

Circus Arts: Circo Rum Ba Ba, Circus MASH, Acrojou, NoFit State Circus, National Centre for Circus Arts, Circus Oz.

Role-play & Events: Edinburgh International Science Festival, Hellenic Festival, Greece, the Lichfield Festival for the Dahl-in-a-Day project, Red Herring Games, Rusticus, Thursford Christmas Spectacular, The Dairy Council for CBeebies Big Day Out, Kingdom of the Elves at Bluestone National Park Resort.

Artistic/Creative Associates: Headlong, Royal & Derngate, National Dance Company Wales, The Lichfield Garrick, Artistic Director, Tricycle Theatre, Orange Tree Theatre, Royal Lyceum Theatre Edinburgh, Northern School of Contemporary Dance, Almeida Theatre, Chichester Festival Theatre, Theatre by the Lake, Circus Oz.

Circus Arts: Gandini Juggling, Swamp Circus Trust, CircusMASH.

Events

In 2015 the union participated in the following as exhibitors, panellists, workshop providers and speakers further raising the profile of Equity amongst members and potential members and within the wider industry: ActorsExpo; Blackpool Magic Convention; Bright Young Things; Brighton Fringe Festival; British Ring Magic Convention; Catholic Association of Performing Arts (CaAPA) Annual Drama Student Event; Chortle Comedy Conference; Covent Garden May Fayre and Puppet Festival; Edinburgh Festivals; FIA Live Performance symposium; ISAN conference; Keeping It Live Showcases; Kidology and Ventarama; Launch!; Leicester Comedy Festival; London Fashion Weeks; Move it ; Moving on Up; National Student Drama Festival; Perform; Performers' Alliance Parliamentary Reception; Showcse Productions; Showzam; Spark Children's Arts Festival; Storytellers Gathering; Surviving Actors; Take Off Festival; Various student showcases. We also ran a range of Equity events during the year. These included the prestigious Clarence Derwent Awards; the presentation of our annual Student and Young Member Bursaries; a series of joint brunches with the Stage Management Association and our third event with members based in and around Los Angeles plus events in Toronto and New York to bring together members based there.

Website and Social Media

(www.equity.org.uk) and Social Media (www.facebook.com, www.twitter.com etc). The website continued to develop in 2015 with updates concerning the search function, the campaign landing page and making the website design responsive (appearing more user-friendly on mobile phones, tablets etc). The joining and re-joining features continue to get a lot of traffic and more members have added themselves to the online directories. Social media activity under the banner EquityUK became even more active on Facebook and particular Twitter with more than 40k followers (which includes journalists, news organisations, arts organisations as well as members). The independent organisation Infobo rated Equity second in social media influence out of 49 TUC affiliates in 2015. Other Equity Twitter accounts include @equity_events @EquityLPNP and @LiveEntWorks

Training

Our joint Federation of Entertainment Unions (FEU) free workshops and resources continued to be very successful with Equity continuing as the lead union on working with the funders (UnionLearn) on delivering training both in

workshop format and online to members of Equity, The Musicians Union, the Writers Guild of Great Britain (WGGB) and NUJ (National Union of Journalists). The online resources also grew with new online e-courses and lots of materials all available as part of www.feutrain.org. Members should register with the site to access these and a range of resources, top tips and fact sheets and to find out about upcoming workshops. All these resources are free for members but government funding is getting scarcer. Throughout 2015 Equity's three Careers and Learning Advisors delivered one-to-one sessions to members who contacted them directly via www.equity.org.uk/jobs-career. The advisors also contributed to some of our outreach work by delivering workshops and one-to-one advice at events. All three are Equity members who continue to work as performers and who have been trained to the national gold standard for delivering Information, Advice and Guidance. In Wales our multi-union partnership CULT Cymru continued and the programme of short continuing professional development (CPD) workshops delivered accessible training to Equity members and those of sister unions (BECTU, WGGB, MU). For more information members in Wales should look at www.cultcymru.org. In Scotland we ran various workshops during the Equity@ Edinburgh along with a Drop-in Advice Zone for people to raise issues or problems they were experiencing or to find out more general information. Equity officials were panellists at sessions organised by the Fringe and participated the Fringe Fair sessions. We also set up for the first time the Sanctuary to provide a calm, quiet space within the Fringe. This is part of our ongoing work with BAPAM, the Stage, and Spotlight on mental well-being and a lot more will be coming from the Arts & Minds project in 2015. During 2015 some of our activist training included an induction day for members newly elected to committees, sessions on branch development around the country; a workshop day for Branch Secretaries and another for Branch Treasurers and a training day for activists interested in campaigning.

Publications

We continued the ongoing review of our recruitment materials and created a new suite of leaflets and other print for specific areas of the industry. We encourage members to get supplies of these from Head Office (020 7670 0273) to put into green rooms, notice boards etc wherever you are working. The Equity Diary continued to be well-received and was sent out with the August issue of the magazine. It is sent to members and student members whose subscriptions are up to date and to new members with their first card. The magazine was published four times a year. The magazine picked up three awards for its magazine at the TUC Communications Awards: Highly Commended for the Spring 2015 edition of the Equity magazine, which featured Anita Dobson on the cover, Highly Commended for the feature about the stage manager Rachel Presdee, in the same edition, who Equity supported with legal action and won a £3.7 million compensation settlement, and Commended for the picture of Keisha Ampona Banson on the cover of the Summer 2014 edition.

E. Recruitment and retention

The number of members in benefit at the end of 2015 reached a new record high of 40,451, up over 3% on 2014. Crucially, the number of members in benefit paying a subscription increased by over 3.5%, also to a new high of 38,701. The new members figure for the year of 3,347 is both an 11.7% increase on 2014 and our 2nd highest annual record (behind only 2004). Rejoins were down on 2014, albeit marginally, and student membership continued to be a mixed picture, with a slight increase in non-accredited students. Accredited students however have upgraded to full membership in record numbers in 2015, with 870 student members moving to full, an increase of almost 15%. Add this to a 54% growth in walk on recruitment and a significant growth of 13.6% amongst actors and you have the drivers behind the overall new member growth. Within the actor categories, results for PACT & ITV TV and Subsidised and Fringe Theatre have been noticeably ahead of the curve, alongside significant boosts in both live performance and recorded media guidelines enhanced by the simplification of joining criteria in early 2015. Variety numbers have recovered slightly on the disappointing results of 2014, but the dominance of circus skills over other variety forms has been cut back. 2015 saw monthly new member figures of over 300 on 5 occasions – another first, especially in the case of December which was until recently the quietest month of the year for new members.

F. Clarence Derwent Awards

The 2015 winners of the Clarence Derwent awards were Deborah Findlay for the role of Volumnia in *Coriolanus* at the Donmar Warehouse and Adam James for his portrayal of Prime Minister Evans in *King Charles III* at the Almeida and then Wyndhams.

CHAPTER 2:

INDUSTRIAL & ORGANISING

Equity's industrial and organising work in 2015 is outlined in the next section of the annual Report in relation to industrial and throughout the report in relation to organising. The task of implementing Conference and Council industrial policy continues to be undertaken in conjunction with the Heads of Department in Live Performance and Recorded Media, Hilary Hadley and John Barclay, Equity officials, Officers and activists.

The Union's Overarching Policy Objectives, outlined below formed the basis for prioritising work during the year.

Overarching Union Policy Objectives 2015

- Financial stability to be achieved through increased and stable membership, the protection and development of other income sources and the control of spending.
- Industrial organising to be achieved through campaigning and negotiating around industrial agreements and key industrial campaigns, by increasing member engagement with the Union and increasing membership density on production cast lists, by developing Deputies and other ambassadors in the various work places to build capacity for industrial engagement.
- Recruitment and retention to permeate all Union activities, through workplace visits, through events and through initiatives of members, either individually, through Committees and Branches.
- Equalities to be developed through the introduction of an overarching equality strategy for Union organising, through increasing awareness of and engagement with equality issues amongst the membership, by taking forward monitoring within the industry to address under representation in the workplace and other initiatives in accordance with the strategy.
- Campaigning to include the progression of the two main campaigns launched in 2014: My Theatre Matters and Live Entertainment works, as well as the introduction of new campaigns such as the Year of the Fringe and others which may arise as the result of other Union objectives in the industrial and equalities framework such as Low Pay/No Pay and Broadcasting in the Nations and Regions.
- Increasing participation, through initiatives to reach young members and those in training, through the equality strategy to engage with more members covered by the work of the four Equality Committees, to improve participation of members in the democratic processes and structures of the Union.
- Improving communications, continue to build on the Union's high profile and status in the media, continue to develop the magazine, website and the use of social media as appropriate. Ensure that all communications are of the highest quality.
- Maintaining services of high quality to the membership, be these industrial and specialist case work, legal protection and insurances. Consider where ever possible how these can be improved within the financial constraints.
- Increasing solidarity, internationally through the work with FIA, international campaigning and the UK/Ireland Action Group and nationally through TUC, STUC, Welsh TUC, ICTU and local Trades Union Councils.
- Staff development by working closely to objectives through the staff appraisal system and through the provision of appropriate training both internally and externally.

Within these overarching objectives, the departmental objectives and objectives developed for individual officials through the staff appraisal process, Equity's industrial and organising agenda continued advancing the Union's reach and influence by increasing membership numbers by over a thousand for yet another year, by increasing subscription income again and by using the increased Union power and resources to develop further in a number of ways.

Equity continued to hold and improve collectively bargained Union Agreements across the Live Performance and Recorded Media industries including as outlined below

An agreement for BBC3 production for its new on-line format was finalised.

West End and Commercial Theatre negotiations were completed and agreements endorsed.

The Cinema Films Agreement was renegotiated and updated.

The new Low Pay / No Pay Organiser advanced Equity's 'Professionally Made and Professionally Paid' campaign ensuring that many new Union Agreements were extended across the Fringe sector.

The 'BBC Love It or Lose It' campaign was taken forward in the lead up to the continuing BBC Charter renewal process.

'Live Entertainment Works' continued to highlight to pubs and clubs the importance engaging of live acts as part of the process of building successful venues.

'Stop Arts Cuts' was developed as a campaign in the lead up to the Chancellors Autumn Statement. It was launched in September at the TUC in Brighton, an Equity contingent took the message to the Conservative Party conference in Manchester and all political parties in the UK were written to. When the statement was finally made the economic arguments which the campaign focussed on seemed to have finally been accepted by the Chancellor and Treasury as the announcement was made that that arts funding at the Westminster level will be retained in cash terms until 2020. So arts cuts at the Westminster level have been stopped but budgets at the local, regional and nations level are still under threat and the campaign is being adapted to focus there.

The National Committees in Northern Ireland, Scotland and Wales, Branches and the English Area Networks in the South East, South West, the Midlands and the North, the Campaigners Co-ordinating Group Peter Barnes, John Gillett and Fran Rifkin and Equity officials all continued developing campaigning work as a part of 'Organising for Success' Equity's organising approach.

Members in Northern Ireland campaigned successfully to reverse some of the cuts made to the arts budget in the Province.

The Ireland / UK Action Group continued its work including the hosting by Equity Northern Ireland and Irish Equity of the International Federation of Actors Second World Live Performance conference in Dublin opened by the President of the Ireland Michael D. Higgins.

Equity attended the TUC in Brighton, the Scottish TUC in Ayr and the Irish Congress of Trade Unions in Ennis, Co. Clare, as part of the ongoing linkages with the broader trade union movement. Activists also continue to participate in local and regional TUC structures.

Stage Directors UK launched as a new professional association. Equity works with a number of professional associations such as the SMA for example, as working hand in hand with such bodies is all part of the work of a trade union as the only body that can conduct the collective bargaining that improves pay, terms and conditions. Equity looks forward to future productive co-operation with SDUK.

Equity as a progressive organising and campaigning Union continues to grow, continues to develop its financial stability and continues to reform its structures through, for example, the return of an Audio Councillor in the next elections due in 2016. All of this ensures that the Union is better structured to ensure working members receive the support and assistance they need to advance legitimate industrial demands. Members as a whole also have to have the opportunity to organise and campaign to ensure the vision that benefits performers, stage management and creative team becomes more clearly understood and supported in society as a whole.

Stephen Spence
Assistant General Secretary
Industrial and Organising
EQUITY

CHAPTER 3:

LIVE PERFORMANCE**A. GENERAL****i. Theatre Fight Directors**

There were no negotiations scheduled for this year; the agreement runs until March 2016. There was no election for the Fight Directors Working Party, and the continuing members, and details of the AGM are listed below. The Working Party submitted a financial claim for the next three years of 3% each year. Negotiations are ongoing at the time of writing (January 2016).

ii. Overseas Touring

Rates remained at the April 2015 level but queries have been raised with UK Theatre in relation to China and Singapore rates.

UK Theatre Equity Overseas Touring

Effective 24 April 2014 - 5 April 2015

EUROPE, RUSSIA, JAPAN, SINGAPORE, SOUTH KOREA, INDIA & AUSTRALASIA

	Per Diem	Accommodation only provided - 90% per diem due	Accommodation & breakfast provided - 75% per diem due
Europe (€)	60	54	45
Russia (€)	72	65	54
Tokyo (yen)	10,666.50	9600	8,000
Rest of Japan (yen)	9,333	8400	7,000
Singapore (Singapore\$)	140	126	105
South Korea (WON)	93,333	84,000	70,000
Hong Kong (HK\$)	520	468	390
Perth & Sydney (AUS\$)	80	72	60
Rest of Australia (AUS\$)	73	65.50	55
New Zealand (NZ\$)	66.50	60	50
India - New Delhi, Mumbai, Chennai, Kolkatta, Bangalore (INR)	2666	2400	2000
India - Ahmedabad, Baroda, Bhopal, Bhuvaneshwar, Chandigarh, Cochin, Gauhati, Goa, Hyderabad, Jaipur, Jamshedpur, Lucknow, Nagpur, Patna, Pune, Surat, Trivandrum (INR)	1774	1597	1330
Rest of India (INR)	1307	1176	980

Where accommodation plus one meal is provided, 42.5% of the per diem is due. Where accommodation plus two meals is provided 10% of the per diem is due.

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. For example, the GSA per diem rates for New York, Washington DC, Los Angeles and San Francisco are currently \$71.

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.

There may be some instances where the finances of a production necessitate agreeing a lower per diem rate.

TRAVEL TIME PAYMENTS

Number of hours Payment

For 8 to 12 hours £20.00

For 12 to 20 hours £48.00

For over 20 hours £64.00

Per Diems for Republic of Ireland

No accommodation and no meals: Full Irish Equity rate

Accommodation only: One-half of Full Irish Equity rate

Accommodation and breakfast: One-third of Full Irish Equity rate

The Full Irish Equity rate (July 2010) still current January 2015

63.03 Euros for companies who do not receive a subsidy

70.60 Euros for companies partially subsidised

86.15 Euros for companies fully subsidised

Companies touring overseas during 2015 included English National Ballet, Royal Ballet, Scottish Ballet, the RSC, Royal Opera House together with a number of commercial productions.

B. LONDON THEATRE

i. West End Theatre Agreement

Our negotiations with SOLT for a new West End Agreement, due in April 2015, continued until June when we received a final offer for a four-year agreement which we put out to ballot of our members. 92% of members working in the West End voted to accept the offer and of those who had worked in the West End in the last three years 86% voted to accept the offer. We therefore settled our claim which was backdated to April 2015.

We achieved a 3.1% increase backdated to April 2015, 2% increase in April 2016, 2% increase in April 2017 and a 2.25% increase in April 2018. The covering rates went up to £25 for a leading role and £16 for a supporting role and the swing rate went up by 15% to £60. Stage management differentials rose by 17.64% to £60. We obtained an extra week on half pay for sickness/injury for those on contracts over 40 weeks, improved terms for actor-musicians and improved entitlement to travel expenses for repeat auditions.

This gives the following rates from April 2015:

Category A

ASM/Performer £653

DSM £713

SM £773

Category B

ASM/Performer £594

DSM £654

SM £714

Category C

ASM/Performer £534.50

DSM £594.50

SM £654.50

Sunday performance payment £59.31

ii. West End Choreographers' Agreement

The minimum fees effective from 6 April 2015 increased by 2.5% as follows. This is year two of a four year Agreement with UK theatre with further 2.5% increases agreed for each of the subsequent 2 years until April 2018.

MINIMUM FEES**17.1 Choreography and Musical Staging for Musicals**

	Category A	Category B	Category C
17.1.1 Preparation Fee	£4,511	£4,315	£3,924
17.1.2 Rehearsal Period over 5 wks	£904	£864	£785
17.1.3 Weekly Royalty	£190	£171	£157

17.2 Choreography and/or Musical Staging for Plays

17.2.1 Preparation Fee	£2,633	£2,523	£2,295
17.2.2 3½ hour session	£154	£146	£133
17.2.3 Weekly Royalty	£93	£89	£81

17.3 A small amount of Choreography / Musical Staging

£133 per 3½ hour session

Assistant Choreographer – Daily Rate

£139

iii. West End Directors' Agreement

The minimum fees effective from 6 April 2015 until 3 April 2016 were increased by 2.5% are as follows. A further 2.5% increase has been agreed for the life of the new Agreement for each of the subsequent 2 years until April 2018. The SOLT Agreement also includes revisions and updating of the copyright provisions including modernising the promotional and publicity Clauses, including EPKS.

Category B is 10% above C.

Category A is 15% above B.

MINIMUM FEES	From 1 August 2014 until 5 April 2015
Category A	£4,519
Category B	£3,930
Category C	£3,572

(iv) West End Designers

The minimum fees effective from 6 April 2015 until 3 April 2016 were increased by 2.5% as follows. A further 2.5% increase has been agreed for the life of the new Agreement for each of the subsequent 2 years until April 2018.

The new SOLT Agreement also includes revisions and updating of the copyright provisions including modernising the promotional and publicity Clauses, including EPKS.

Category B is 10% above C.

Category A is 15% above C.

MINIMUM FEES	Category A	Category B	Category C
Sets			
Major Musicals	£6,617	£6,329	£5,754
Musicals	£5,150	£4,926	£4,478
Straight Plays/Small Musicals	£3,826	£3,660	£3,327
Weekly Fee	£199	£190	£173
Costumes			
Major Musicals	£4,416	£4,224	3,840
Musicals	£3,459	£3,309	£3,008
Straight Plays/Small Musicals	£2,575	£2,463	£2,239
Weekly Fee	£154	£147	£134

Lighting			
Major Musicals	£3,315	£3,171	£2,883
Musicals	£2,575	£2,463	£2,239
Straight Plays/Small Musicals	£1,914	£1,830	£1,664
Weekly Fee	£120	£114	£104
Expenses			
per day	£58.82	£56.27	£51.15
overnight	£132.38	£126.62	£115.11

v. Shakespeare's Globe

This house agreement is negotiated annually and we achieved a 4% increase in the minimum rates in 2015. This resulted in the following rates for 2015:

Main House	
Rehearsal salary	£563
Minimum performance salary	£634
Standard performance salary	£700
Assistant Stage Manager	£634
Deputy Stage Manager	£678
Stage Manager	£735
Subsistence	£154

Small Scale Touring Minimum Rates

Touring salary on tour (performers)	£496
Touring salary on tour (SMs)	£640
Touring salary at the Globe (performers)	as per Globe main house minima
Touring salary at the Globe (SMs)	£707

The increased negotiated rates for the Sam Wanamaker Playhouse at the Globe are as follows:

Rehearsal rate	£508
Performance rate	£563
Assistant stage manager	£563
Deputy stage manager	£608
Stage manager	£666

C. COMMERCIAL AND SUBSIDISED THEATRE

Commercial Theatre Agreement for Performers and Stage Managers

The Commercial Theatre Agreement was renegotiated and a new settlement reached in 2015. The settlement runs for four years from April 2015 until March 2019; however, the settlement itself was not reached until November 2015, and back-dating to the first Monday in April occurred for all shows which were open at that point.

A working party was formed from the Stage Committee for the purposes of re-negotiation and also incorporated a number of deputies from recent touring shows. Their names are listed below.

The changes in the content of the agreement are listed below, with the figures and rates tabulated underneath for the year 2015-6.

Commercial Theatre Working Party

Ian Barritt Stage Committee Chair, Hywel Morgan Stage Committee Vice-Chair, Jackie Clune Stage Committee, Peter Forbes Stage Committee, Jessica Sherman Stage Committee, Marilyn Cutts Stage Committee, David Horovitch Stage Committee, Leon Kay Deputy, Wayne Fitzsimmons Deputy, Robert Dalton Deputy, Lori Barker Deputy, Graeme Reid Stage Management Committee

TOURING ALLOWANCE & SUBSISTENCE

There have been some agreed clarifications and changes to when subsistence is payable to artists eligible for it:

- Subsistence is clarified as being payable for rehearsals.
- If a production is performing in one venue only, subsistence is payable for rehearsals and performances irrespective of the number of weeks.
- If a production is performing at more than one venue, subsistence is payable in rehearsals but touring allowance is payable in the performing weeks irrespective of the number of weeks performing at any particular venue. Please note that this a removal of the provision where an artist could drop from touring allowance to subsistence if performing at any venue for more than 4 weeks.

MINIMUM SALARIES

The tiers being brought in are:

Tier A*	venues with 1,500 seats or more
Tier A	venues with 500 to 1,499 seats
Tier B	venues with 250 to 499 seats
Tier C	venues with up to 249 seats

- Seating capacities refer to the number of seats on sale for the production, rather than the venue's seating capacity
- For a production which plays at more than one venue or on tour the applicable tier will be that which the majority of the performing weeks are at, with 60% being the threshold of number of weeks which a production has to play in Tier A* venues for that to the applicable minima.

ACTOR-MUSICIANS

A new, full appendix dealing with all aspects of actor-musician work, based on the terms newly negotiated on the West End. The key areas we have reached agreement on are:

- Rehearsal pay minimum: calculated by half of the relevant Equity minimum + half of the relevant MU minimum
- Performance pay minimum for up to 2 instruments: the relevant MU minima will apply
- Performance pay minimum for 3 or more instruments: MU trebling will apply with no cap on the number of instruments that can be played
- Understudying provisions for: where an Artist is being paid as an Actor but is covering an Actor-Musician; where an Artist is being paid as an Actor-Musician and is covering an Actor-Musician; walking understudies.
- Terms relating to the use of an artist's own instrument; instrument transportation; and 'best practice' conditions.

ADDITIONAL PAYMENTS FOR ACTOR/STAGE MANAGMENT

It is confirmed that the minimum salary specified in clause 6.4 covers the fulfilment of one role under the agreement – such as acting-ASM, performer, assistant stage manager, deputy stage manager, stage manager, company and stage manager. Any artists contracted to take on additional duties should be paid an additional rate, in line with those already specified on the Agreement.

DIFFERENTIALS

The 12-show minimum rates are 10% above the 8-show minimum rates

UNDERSTUDY, SWING & OTHER PAYMENTS

Each of these minima will increase by 1% for Year 1 and for each subsequent year of the settlement.

CONTRACTING BUY-OUTS

The template which you obtain from UK Theatre for your show's contracts will now ask you to tick which elements are included in the buy-out. It is important that the checklist is completed.

NOTICE OF CALLS

48-hours' should 'normally' be given during the performance period, subject to exceptions including emergencies and visits by the creative team.

CODE OF CONDUCT FOR AUDITIONS

The changes agreed for the SOLT/Equity Agreement will be adopted by the Commercial Theatre Agreement.

WEEKS OUT

Now managers have to give 4 weeks' notice when they nominate a Week Out (paid at the minimum rate) in an Artist's contract after it has been signed. The other provisions of clause 3.1 re Weeks Out remain unchanged.

CHRISTMAS BREAK

Any unpaid break over the Christmas period which a Manager seeks to introduce can only be done if the artist is notified at the pre-contractual stage. Note that this change applies from Christmas 2016 onwards only – arrangements for Christmas 2015 are unaffected.

CALCULATING MILEAGES

When a Manager uses the AA Routeplanner for calculation of any journey and how it relates to the payment of allowances or expenses, the determining route will be that which is the shortest by mileage on the Routeplanner.

EPKs

The EPK provisions of the SOLT/Equity Agreement will be adopted by the Commercial Theatre Agreement.

CAST ALBUMS

The cast album provisions of the SOLT/Equity Agreement will be adopted by the Commercial Theatre Agreement meaning that Managers should give at least 14 working days' notice of a recording being made.

DISCIPLINARY AND GRIEVANCE

The section in relation to the 'Right to be accompanied' will be brought into line with the SOLT/Equity Agreement.

Commercial Theatre Rates

The minimum weekly salaries currently being paid (from 2nd March 2015 – 3rd April 2016), are as follows:

Weekly Salary (8) Minima Rehearsal Fees	*Tier A (1500 Seats +)	Tier A(500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£420.00	£415.00	£413.50	£345.00
DSM	£479.00	£473.00	£471.50	£393.50
SM	£533.50	£527.00	£525.00	£438.00
C&SM	£575.50	£568.50	£566.50	£472.50
Performance Fee	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£450.00	£440.00	£413.50	£345.00
DSM	£562.50	£550.00	£544.00	£431.50
SM	£630.00	£616.00	£609.00	£483.00
C&SM	£675.00	£660.00	£652.50	£517.50
Weekly Salary Minima 12 Show Week Rehearsal Fees	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£420.00	£415.00	£413.50	£345.00
DSM	£479.00	£473.00	£471.50	£393.50
SM	£535.00	£527.00	£525.00	£438.00
C&SM	£575.50	£568.50	£566.50	£472.50
Performance Fee (12)	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£495.00	£484.00	£478.50	£379.50
DSM	£619.00	£605.00	£598.50	£474.50
SM	£693.00	£677.50	£670.00	£531.50
C&SM	£742.50	£726.00	£718.00	£569.50
Performance Fee	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£495.00	£484.00	£478.50	£379.50
DSM	£619.00	£605.00	£598.50	£474.50
SM	£693.00	£677.50	£670.00	£531.50
C&SM	£742.50	£726.00	£718.00	£569.50

Actor Musicians Understudying

Where an Artist is paid as an Actor but cover a Musician:
 Responsibility Payment Per Role, Per Week £22.00

Subsistence	£120.00
Touring Allowance	£225.00
Daily Touring Allowance	£46.06
U/S responsibility Payment Per role per week	£16.39
U/S Performance payment Per role per week	£24.54
U/S Performance payment Ceiling	£73.66
Swing Dancer	Weekly £20.48
Dance captain	Weekly £36.83
Flying	Weekly £45.83
Mileage Allowance	As needed £0.48

Actor-Musicians
 Tier A * £675.00
 Tier A £660.00
 Tier B £662.50
 Tier C £517.50

Subsidised Repertory Agreement for Performers and Stage Managers

No negotiations were scheduled for this Agreement in 2015.

A number of focus-groups were held in order to begin building awareness of key issues in the sector in advance of the 2016 negotiations. These were held in London, the North West and North East regions.

Following the Agreement of 2010, the following minima apply from (from 2nd March 2015 – 3rd April 2016)

Rates for 2015-16

From 6 April 2015 until 3 April 2016 **MINIMUM WEEKLY PAYMENTS**

Performers	£
Minimum Salary	£400.00
• MRSL Grade 1 & 2 Theatres	£393.00
• MRSL Grade 3 Theatres	£491.00
	£431.00
MRSL Grades	£399.00
• MRSL Grade 1 Theatres	
• MRSL Grade 2 Theatres	
• MRSL Grade 3 Theatres	
Stage Management	£388.00
ASM Grade 1, 2 and 3 Theatres	£438.00
DSM Grade 1 Theatres	£403.00
Grade 2 Theatres Grade 3 Theatres	£390.00
SM Grade 1 Theatres	£491.00
Grade 2 Theatres	£431.00
Grade 3 Theatres	£399.00
CSM Grade 1 Theatres	£531.00
Grade 2 Theatres	£466.00
Grade 3 Theatres	£434.00
Sunday Performance Payments	£55.00
• One show	£110.00
• Two shows	
Subsistence & Travel	£154.00*
• Relocation Allowance *	£133.00*
• Commuting Allowance *	£216.00*
• Touring Allowance *	£35.62*
• Daily Touring Allowance*	£11.47*
• Out of pocket expenses* / Meal allowance	£0.44
• Mileage Allowance	

Theatre Choreographers Agreement

In accordance with the four year Agreement made with UK Theatre the rates were increased by 2% in Subsidised Theatre and 2.5% in commercial theatre. In line with all the creative team agreements new clauses were included in the Agreements to include modern references with regards to promotion and publicity of a production.

Minimum fees: Commercial Theatre	
Tours and Seasons	£1,340
Lower Minimum/Commercial Repertory	£720
Subsidised Repertory	
MRSL 1	£1,305
MRSL 2	£1,142
MRSL 3	£1,052
Additional weeks: Commercial Theatre	
Tours and Seasons	£458
Exceptional minimum	£301
Subsidised Repertory	
MRSL 1	£522
MRSL 2	£457
MRSL 3	£421
Daily engagements:	
Tours and Seasons/MRSL 1 and 2	£207
MRSL 3	£156
Exceptional minimum	£120
Additional days: Tours and Seasons/MRSL 1 and MRSL 2	
MRSL 3	£139
Lower Minimum/Commercial Repertory	£89

UK Theatre/Equity/Bectu Designer's Agreement

In accordance with the Agreement for the second year financial uplifts of 2% for Subsidised and 2.5% for commercial commenced from 6th April 2015. The Agreement will continue for a further two years until April 2018. The new Agreement includes modernisation of the promotion and publicity clauses.

Resident Designers

Effective 6 April 2015 - 3 April 2016

Head of Design

MRSL 1 £479.29

MRSL 2 £465.78

MRSL 3 £423.06

Resident Designer

MRSL 1 £444.68

MRSL 2 £430.07

MRSL 3 £389.86

Assistant Designer £364.19

Lighting Designers

Effective 6 April 2015 – 3 April 2016

.

RSC / RNT

Full £2,892

Small £1,446

Subsidised Theatre

MRSL 1 £1,353

Tour £1,885

Studio / Workshop £648

MRSL 2 / 3 £738

Studio / Workshop £589

Commercial Theatre

Higher Minimum Tour / Season / Musical	£2,194
Straight Play	£1,224
Exceptional Minimum Tour / Season / Commercial Rep	£586

Opera A (ROH, ENO)

Full	£3,374
1 Act and Small-scale tours	£1,545

Opera B (SO, WNO, Opera North, GTO)

Full	£1,927
One Act	£876
Small-scale tours	£960

Opera C

Full	£965
One Act	£531

Ballet A (RB, BRB, ENB)

Full	£1,927
One Act	£876
Small-scale tours	£960

Ballet B (Rambert, NB, SB)

Full	£1,684
One Act	£658
Small-scale tours	£889

Ballet C

Full	£846
One Act	£531

SET AND COSTUME DESIGNERS

Effective 6 April 2015 to 3 April 2016

RSC / RNT

Full	£6,309
Small	£3,785

Subsidised Theatre

MRSL 1	£3624
Tour	
Studio / Workshop	£1,541
MRSL 2 / 3	£2,655
Studio / Workshop	£1,279

Commercial Theatre

Higher Minimum Tour / Season / Musical	£3,472
Straight Play	£2,791
Exceptional Minimum Tour / Season / Commercial Rep	£1,502

Opera A (ROH, ENO)

Full	£6,935
1 Act and Small-scale tours	£3,225

Opera B (SO, WNO, Opera North, GTO)

Full	£5,045
------	--------

One Act £2,147
 Small-scale tours £2,363

Opera C
 Full £2,374
 One Act £1,079

Ballet A (RB, BRB, ENB)
 Full £6,309
 One Act £2,018
 Small-scale tours £2,363

Ballet B (Rambert, NB, SB)
 Full £3,239
 One Act£ 1,182
 Small-scale tours £2,363

Ballet C
 Full £2,374
 One Act £473

UK Theatre/Equity Directors Agreement

In accordance with the Agreement the minimum rates were increased by 2% for Subsidised and 2.5% for commercial commencing 6 April 2014. The Agreement will continue for another 2 years until April 2018. The new Agreement includes modernisation of the promotion and publicity clauses.

COMMERCIAL TOURS & SEASONS	Director's Fee	Weekly Fee	Daily Fee
Exceptional Minimum			
Short run	£1,768.66		
Long run	£2,652.98		
Normal Minimum			
Short run	£2,357.82		
Long run	£3,929.69		
Minimum Weekly Fees			
Exceptional Minimum (short run)		£353.74	£58.95

SUBSIDISED REPERTORY	Director's Fee	Weekly Fee	Daily Fee
Freelance Directors			
MRSL Grade 1	£3,050.24	Any week/s over 4 wks are payable at 20% of Directors Fee	Daily Fee is 1/6 th of Weekly Fee
MRSL Grade 2	£2,664.10		
MRSL Grade 3	£2,512.62		
Artistic Directors			
MRSL Grade 1		£697.54	
MRSL Grade 2 /3		£619.59	
Resident Directors			
MRSL Grade 1		£578.36	
MRSL Grade 2		£531.68	
MRSL Grade 3		£493.03	
Assistant Directors (all grades)		£425.52	
COMMERCIAL REPERTORY			
	Director's Fee	Weekly Fee	Daily Fee
Freelance	£2,338.38		
Exceptional minimum		£434.28	
Normal minimum		£521.14	

D. ROYAL NATIONAL THEATRE

Each production elected a Deputy throughout 2015 following visits in the rehearsal periods. A National Theatre Performers Network was established, and held three meetings through the year as an informal forum for discussion for members working at the National. There was an appreciation among our membership that the climate for subsidised theatres, whatever their size and wherever their location, is still not a favourable one. However, we also noted a number of events which we believe give the National a positive economic footing and secure financial outlook. Included in this is the addition of a new theatre space in the Dorfman (alongside the retention of The Shed/ 'Temporary Theatre' as a fourth performance space), the announcement of National Portfolio funding for the next three years, continuing prolific further exploitation, both in the West End of London and on tour as well as the continuing success of in-house productions. Consequently, our pay claim was one which members believed to be modest, but represent the noticeable rise in the cost of living, particularly in London, over the past few years, the recent history of modest pay rises, and the National's continuing, deserved

commercial success, which is based on the labour of all our members. Thus, our straightforward financial claim was the rate of RPI, as published in March 2015, plus an additional 2% on all financial elements.

The negotiations concluded with a 2% rise, which was only marginally below the claim, with RPI remaining low. We also requested and received figures as a breakdown of male/female and white/BAME members and the relative average rates of pay. These were very useful, and indeed encouraging for the National Theatre Performers Network who approved the claim.

Actors

The rates from 4th April 2015 were agreed as follows:

Minimum basic	£448.80
Minimum performance fee	£26.52
Minimum rehearsal salary	£465.12
Maximum basic	£925.96
Maximum rehearsal salary	£891.48
Maximum performance fee	£106.86
Top Salary	£714
Top performance fee	£71.40
Supernumerary rate	£36.60
Annual increase to basic salary and performance fee – apply 2% to each	
Overtime	2 ½% 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 11.30 pm
Sunday Performances	15% of basic salary plus £40
Public Holiday Rehearsals	12 ½% of basic salary
Public Holiday Performances	12 ½% of basic salary Minimum - £52.39 Maximum - £65.87
Sunday or Public Holiday Travel	12 ½% of basic salary Minimum - £52.39 Maximum - £65.87

Travel/Subsistence ▪ Actors living between 25 and 49 miles from NT: £30.91 per week for any rehearsal period* during the engagement

▪ Actors living 50+ miles from NT and commuting: £83.40 per week for any rehearsal period* during the engagement

▪ Actors living 50+ miles from the NT and relocating:

£154 per week for the entire engagement

*or six weeks, whichever is the longer

Stage Management

Shane Thom and Ben Donoghue remained as Deputies for the group. The group accepted a 2% pay increase in line with the performers. It was agreed to explore re-wording the stage management agreement in order to produce more stream-lined language with other agreements, and greater clarity around the differences in tax status between permanent and fixed-term staff.

The new salary rates from 4th April 2015 are as follows:

Sunday Performance

The performance payment will be £159.73

Other Sunday Working

Up to five hours £159.73

Over five hours £191.70

Public and Bank Holiday Working
 Up to five hours £117.14
 Over five hours £175.71

Infringed Breaks (Overnight)
 The payment will be £12.14

Breaks (meal allowances)
 The payments will be lunch £8.05
 and supper £8.05

Rates of Pay	Weekly	Monthly	Annual
44 hpw contract			
Senior Stage Manager	£851.40	£3,689.40	£44,272.75
Stage Manager	£830.19	£3,597.49	£43,169.88
Senior Deputy Stage Manager	£774.47	£3,356.04	£40,272.53
Deputy Stage Manager	£754.59	£3,269.89	£39,238.65
Senior Assistant Stage Manager	£702.88	£3,045.80	£36,549.65
Assistant Stage Manager	£673.70	£2,919.35	£35,032.25
40 hpw contract			
Senior Stage Manager	£774.00	£3,354.00	£40,247.95
Stage Manager	£754.72	£3,270.45	£39,245.34
Senior Deputy Stage Manager	£704.07	£3,050.95	£36,611.39
Deputy Stage Manager	£685.99	£2,972.62	£35,671.50
Senior Assistant Stage Manager	£638.98	£2,768.91	£33,226.95
Assistant Stage Manager	£612.45	£2,653.96	£31,847.50

Third Party Payments

For Sunday work, the payments will be no less than 3.4.2

NT Live £216.40

Touring Rates of Pay

Senior Stage Manager £1,186.45

Stage Manager £1,159.78

Senior Deputy Stage Manager £1,088.42

Deputy Stage Manager £1,062.92

Senior Assistant Stage Manager £996.37

Assistant Stage Manager £959.93

The relevant extra Company Manager payments are:

Per week £151.36

For prep, one venue £227.04

House Agreements

Disney Touring Agreement

The Disney Touring Agreement was not further renegotiated due to the closure of the Lion King Tour.

E. ROYAL SHAKESPEARE COMPANY

Our annual negotiations were concluded in September with backdating to April 2015. We achieved a 2% increase in the salaries and other rates but the RSC would not increase the Stratford subsistence rate as they will only pay the CPI rate for this and this rate was at 0%.The following rates apply from April 2015.

Minimum rates of weekly pay from Monday 1st April 2015 are as follows	2015/16
Performer's Minimum Salary	£428.13
Stage Management Minimum Salaries	
<u>Basic Rates</u>	
Assistant Stage Manager	£478.45
Deputy Stage Manager	£558.22
Stage Manager	£637.95
Company Stage Manager	£701.75
<u>Higher Rates</u>	
Assistant Stage Manager	£505.03
Deputy Stage Manager	£589.23
Stage Manager	£673.40
Company Stage Manager	£740.75
Assistant Director Minimum Salaries	
New starter	£500.55
Standard	£548.65
Additional experience	£576.49
London Commuting Allowances	
<u>25-40 miles from London</u>	£45.10
<u>Between 40 and 55 miles from London (in place of Subsistence Allowance)</u>	£123.42
Subsistence Allowances	
Stratford (over 25 miles)	£216.21
London (first four weeks)	£353.72
London (per week thereafter)	£283.28
Touring Allowance	
Weekly Rate	£449.75
Daily Rate	£64.25
Other Payments	
US per diem rate – refer to TMA website (as Equity/TMA agreement April 1 st 2013)	
Recording Rate (from cast album agreement which is amended each year in Nov/Dec)	£120
Dance Captain (for every week in which production is performed and when required, rehearsed)	£47.23
Understudy performance payment Protagonist's role	1/5 minimum
Other role	1/10 minimum
Additional minimum responsibilities	1/40 minimum
Movement of Scenery & Props	£3.33
Online Digital Payment (Paid Pro-Rata)	£320.28

F. INDEPENDENT THEATRE ARTS (FORMERLY SMALL SCALE THEATRE)

i. General

In 2015 the agreement moved into the third and final year of its lifespan. The rates of pay from 1st April 2015 are listed below, as well as details of the steps taken towards negotiating a new agreement for April 2016 onwards.

Equity/ITC Ethical Managers Performers and Stage Management Rates (all from 1st April 2015)

Minimum Salary	£440
Relocation costs	
London companies	£115
Out of London companies	£ 93.40

Accommodation

Own paying	£36.50
Accommodation Allowance (not own home)	£11.50
Weekly Touring Allowance	£278

Meal Allowances

Overnight – breakfast provided	£16.25
Overnight – breakfast not provided	£23
Commuting costs threshold	£22.20

ITC/Equity: Directors

Director's Fee (full length play)	£1,439
Director's Fee (short play)	£995
Weekly exclusive services payment	£440
Artistic/Resident Directors	£535

ITC/Equity: Designers

Design fee	£2,410
Weekly fee for building set and other duties	£472

ITC/Equity: Choreographers

Minimum Fee (Incl. up to 2 weeks rehearsal)	£1,778
Weekly fee	£440
Daily rate	£143
Session rate (max. 3 hours)	£92

ITC/Equity Fight Directors

Session rate	£81
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ii. 2016 Pay Claim

As the current Equity/ITC Agreement for the Engagement of Performers and Stage Managers by ITC Ethical Managers expires on 31 March 2016, preparations began for negotiations with the ITC.

A working party was formed to prepare the pay claim and conduct negotiations. The working party met twice in 2015 and agreed the contents of the claim, which was submitted to the ITC in December 2015. Negotiations will continue in 2016.

Independent Theatre Working Party

Geoffrey Bretton	Stage Committee
Frances Rifkin	Stage Committee
Jessica Sherman	Stage Committee
Nicholas Keegan	Dance representative
Claire Kennard	Stage Management Committee
Michael Cusick	Deputy

G. OPERA

Agreement for Opera Singers

The minimum rate for Opera Singers increased to £375 from 6th April to 3rd April 2016 . There is a commitment from the TMA to actively review all the rates under the Opera Agreements.

(i) Guest Artists

Minimum rates under this Agreement were increased by 1% as follows

Rehearsal Salary	£318	per week
Session Fee	£72	three hour session
Performance Fee	£257.50	
Cover Fee	£ 90	
Cut off	£1071.61	
Subsistence	£87.46	

(ii) Opera and Ballet Stage Management

In line with the above, rates were increased by 1% from 6 April 2015 to 3 April 2016

ASM	£333
DSM	£356
SM	£388
CSM	£427
Subsistence	£ 87.46
In costume	£16.08
Dress allowance	£10.72

Agreement for Opera Directors 2016

An Agreement was made to update the rates by 1% from 6 April 2015 to 3 April 2016

Royal Opera House/English National Opera

Main House	£9,685.96
Studio	£5,488.93
Glyndebourne, Scottish, Welsh National Opera,	
Opera North - Main House	£6,845.54
Studio	£3, 924.77
All other companies	£6,845.54

(iii) Opera Singers Pension Scheme

In 2010 the money purchase scheme funds have transferred to Norwich Union with First Act administering the new Opera Singers Pension Scheme. The Royal Opera House and Opera North agreed to fund additionally the life cover element which will make the money purchase scheme more beneficial than the old scheme, and although the other Houses will not do this, the other members agreed to fund the contribution from their own contribution. Equity continues to pay this in advance and recoup the money from the various Houses, so that the new Opera Singers Pension Scheme is now fully operative.

Legal and General are now administering the Final Salary section of the scheme, but the Scheme has not yet wound up. Although the missing data transfer exercise has taken place the remaining recalculation issues have not been wholly resolved between Mercers and L&G. Equity through its own Actuaries are attempting to help to move this along so that the all the outstanding issues are resolved and the Trustees may proceed to the final meeting to sign all of the papers.

Opera and Ballet Touring Allowances

The rates have been frozen from March 2015 due to a dispute between Equity and UK Theatre over which RPI figure should apply and which cities should receive an uplift. The current rates are as follows:

Weekly rate	£325.80
Single performance rate	£54.48
Enhanced rates (plus 25%) for Aberdeen, Birmingham, Manchester, Glasgow, Leeds, Liverpool and Sunderland:	
Weekly rate	£407.23
Single performance rate	£ 68.17

And by 33% for London	
Weekly rate:	£434.35
Single performance rate	£ 72.68

Many of the companies are requiring a sampling exercise of 10% of all staff throughout the tour in order to satisfy the Inland Revenue that no profits are being made from these allowances.

(iv) English National Opera

Chorus

A claim was submitted for a 2% increase from August 2015 with increased cover payments but this was met with a request for a pay freeze due to the fact that the Arts Council grant had been reduced by a third, and that the ENO were no longer an NPO company.

Despite a new business plan to increase revenue the Chorus have been advised that proposals will be put forward which will have a detrimental impact on their terms and conditions. In December the Chorus agreed to a pay freeze and to enter into negotiations concerning variations to their contract, but only with a clear guarantee that the Chorus will remain full time and at its current strength of 44. This guarantee has not been made and negotiations have not yet commenced. Equity has also contacted key figures in Government, the Mayor's office and the Arts Council to seek their support for the maintenance of two full time opera companies on the basis that London deserves no less. The Chorus Deputies for 2015 were David Campbell, Debbie Davison and Andrew Tinkler. Thanks are recorded to them for all their work on behalf of the Chorus. The rates of pay are as follows:

CHORUS PAY FROM 1 AUGUST 2015

Salary	£32,955.43
Vocal Maintenance	£ 2,468.04
Pension	£ 5,490.64
Total Remuneration	£40, 914.11
Overtime	
Single time rate per hour	£22.95
T ½ per hour	£34.42
Rehearsal Part Fees	
Principal	£61.74 (2/3 £41.16)
Chorus	£38.59
Sunday Performance Fee	£220.00
Covers	£110.00

Extra Chorus

The rate remained frozen at £97.66 plus holiday pay.

Stage Management

Alex Hayesmore continued as the Deputy for the Stage Management team. Rates remained frozen as follows:

Stage Manager:	£44,278.72
Deputy Stage Manager	£40,612.66
Assistant Stage Manager	£32,344.30

Actors/Dancers

Minimum rates of pay, in line with all other groups of Equity members have remained frozen at August 2015.

Actors and Dancers £350.00

Dancers also receive a performance supplement of not less than £30 if engaged in substantial choreography.

Holiday pay is paid additionally as a separate item.

If a recording takes place for broadcast in line with the media deal for the Chorus and Stage management a further payment is made equal to 1.25 times the basic salary.

Recordings for cinema release did occur in 2015 in accordance with the media agreement but proved financially unsuccessful.

(i) Glyndebourne

a) Chorus

The Deputies met with Management twice during the Glyndebourne season. A claim for a 3% increase to £475 and

after discussions about travel payments, a claim was submitted that every member of the Chorus should receive the London to Lewes travel payment irrespective of where they lived. After negotiations, and due to an improved financial position due to a extremely successful season, Glyndebourne offered a 2.4% increase to £470 together with the London to Lewes current travel payment plus 2.4% to every Chorister irrespective of address. This offer was accepted with thanks.

The media agreement was also reviewed and renewed for a further period with no increase in the Chorus advance given only four titles had recouped.

Special thanks are recorded to the Deputies Jonas Craddock, Andrew Davies and Michael Wallace who were elected Deputies and took part in all the negotiations

Extra Chorus

The session rate was increased to £90.37.

Stage Management

Stage Management accepted a 2.0% offer for 2015 and then discussions took place on further changes with a view to increasing the hourly rate to reach those of appropriate BECTU grades. However due to the disparity in other working conditions, Glyndebourne believed it more appropriate to offer the Stage Manager a further 2% and then to pay all the same London to Lewes rail fare offered to the Chorus. The Stage Managers did not want to accept this and it was agreed that Glyndebourne would look again to see whether there were any alternative proposals that could be put to them. These proposals would be made in early 2016 with a view to a new settlement in place for April 2016.

Deputy Stage Manager	£436.36
Assistant Stage Manager	£370.13
Stage Management Dress	£ 15.37

Appearance in costume rate was agreed for £25.38 per performance and £38.83 for Directed Appearances.

Stage Managers entering a fifth year of employment are now Seasonal Permanent employees.

Thanks are recorded to Benjamin Lynch for acting as Deputy on behalf of the Group.

Actors and Dancers

Rates were increased by 2.0%

Actor rate - £350 The Dancers rate - £443

Opera North

Chorus and stage management pay had been frozen in three of the last six years as a result of arts funding cuts. The implementation date of an agreed pay increase had also been deferred twice owing to in-year cuts to funding. Members of the Chorus were mindful of the significant restraint on pay they had demonstrated over recent years and were conscious of Arts Council England's 7% increase to Opera North's NPO funding for 2015-2018.

The outcome of pay negotiations was a two-year deal free of contractual conditions. Both the Chorus and stage management secured a pay increase of 2% for 2015 and of 2% for 2016. The Chorus agreed to enter into discussions on a new media agreement and Opera North confirmed its commitment to restoring the Chorus to a full-time permanent ensemble of 36 choristers from August 2016. Significant increases to peripheral payments were also secured.

The pay settlement achieved was in no small part due to the work of the Equity Deputies, Jeremy Peaker and Sarah Estill who also managed to maintain membership levels at very close to 100% among the permanent Chorus. Towards the end of the year Sarah Estill resigned as Equity Deputy.

Basic annual Chorus Salary including vocal maintenance for 2015/16:

Level 1	£24,358
Level 2	£26,586
Level 3	£29,095

Stage Management Salaries for 2015/16:

Stage Manager	£30,372
Senior Deputy Stage Manager	£27,878
Deputy Stage Manager	£26,462
Assistant Stage Manager	£25,045
Temporary Stage Manager	£28,804
Temporary Deputy Stage Manager	£26,107
Temporary Assistant Stage Manager	£22,649

Royal Opera House

a) General

The ROH is engaged in a major rebuilding project intended to open up the space to be more accessible to the public and audiences.

Chorus

The Chorus size remains at 48 and is working well. The Chorus and some members of the Extra Chorus toured to Japan. The Chorus had accepted 2% for this year in addition to the 2% for the previous year, but following BECTU it was agreed that this should be reversed so that the increase from September 2014 was 2.75% and from September 2015 1.25%. The Chorus agreed to a renewal of the media agreement, including the recording of more productions for TV increasing to 10 and the restriction on BBC as sole Broadcaster removed, together with other minor changes to the existing Agreement. A new media fee was agreed of £4,266 from 1st of September to be increased by a further £150 per year including 1st September 2017 and subject to any average annual percentage basic pay increase awarded to the chorus. Thanks are recorded to John Mulroy for continuing as Equity Deputy and to the Chorus Committee. The annual salary for the Chorus from September 2015 is £40,875.96 plus £4,266 media supplement.

Extra Chorus

Rates were increased in September 2014 by the percentage uplift agreed for the Chorus of 2% inclusive of holiday and media uplift. This was then reversed in line with the Chorus to 2.75% from September 2014 and 1.25% from September 2015. Negotiations took place concerning the arrangements that would apply for the Extra Choristers who were accompanying the Chorus to Japan and a satisfactory agreement reached and a lump sum paid. Negotiations are taking place to slightly increase the percentage uplift that applies to all of the session rates in exchange for the expansion of the terms in the new Media Agreement which has been accepted by the Chorus.

Rehearsal Session	£122.46
Opera Performance Session	£146.94
1st Night Performance	£171.43

Concert rates are as follows:

Concert day payment	£163.92
Rehearsal rate	£81.96

Thanks are recorded to Bryn Evans as Chair of the Extra Chorus Deputies and Simon Preece.

b) Stage Management

In line with the Chorus and Ballet the Stage Managers agreed to a 2% pay increase from September 2014. This was then altered to 2.75% from September 2014 and a further 1.25% from September 2015.

Rates are as follows:

Senior Stage Manager	£53,339.40
Stage Manager	£48,845.52
Deputy Stage Manager	£42,156.84
Assistant Stage Manager	£35,591.88
Junior ASM	£29,026.90

Adam Lawley remained as Deputy to the Stage Managers and thanks are recorded.

c) Actors and Dancers

A large financial increase had been submitted for the Actors and Dancers, with particular emphasis on the Dancers given warm-ups and class have not been traditionally included in working hours when this would trigger overtime. A 3% increase was finally agreed from September 2014 and a further 3% increase was submitted from September 2015 to ensure that gains continued for this group over and above the financial rate that applied to all other Equity groups given the low minimum pay. £369.49

Minimum dance fee	£26.49
TV fee per recording	£494.42

As the Actors in the Ballet are on a separate contract to the Actors in the Opera and are engaged on a session basis a further 2% increase was agreed from September 2015

Rehearsal	£64.46 per three hour session
Performance	£64.46

Separate Agreements apply for the recording for television or DVD purposes and a payment of £604.72 applies.

Welsh National Opera

a) Chorus

Whilst the Chorus size remains officially at 40 there has been some disquiet because the full time quota has been under 36 for much of the last year. A number of full time vacancies were advertised in late 2015 and filled but there is a desire by WNO, because of repertoire requirements, to keep the full time chorus at 36. Equity has sought reassurances from WNO Management about returning to 40 but financially there is no argument for doing so whilst the repertoire doesn't require it. This will be monitored going forward.

Negotiations for the 2015/16 contract year were, unlike previous years, incredibly brief. The chorus claim was based not only on a percentage rise from September 2015 but also on a financial claim for previous years where contractual changes have seen them fall behind other departments. The latter was unsuccessful, however with no claim for changes of existing terms and conditions WNO agreed to pay a rise of 1% from September 2015 being the absolute minimum that would be available across the company. There was no real appetite for any further meaningful discussion and with seemingly no extra money available for any further changes the negotiations were concluded.

Equity managed to settle the long running saga over the correct calculation of Holiday Pay in line with recent tribunal decision about the inclusion of overtime. WNO had been resistant from the start but eventually agreed to include all overtime, including that generated from Role and Cover fees and payments. WNO used the new calculation from the holiday period over Christmas and New Year 2015 and also agreed to adjust the holiday pay already paid during the Summer Holidays in 2015.

The payment of Subsistence in line with the Equity/TMA Opera and Ballet rates continues to be an issue and in the coming months will come under greater focus with the HMRC removing dispensations currently in place.

The rates from September 2011 to August 2016 are:-

Grade 1 – up to 2 years with WNO:	£26,294.50
Grade 2 – 2 – 4 years with WNO:	£26,928.60
Grade 3 – 4 – 8 years with WNO:	£27,245.35
Grade 4 – 8 – 10 years with WNO:	£27,561.53
Grade 5 – 10-15 years with WNO:	£27,878.88
Grade 6 – over 15 years with WNO:	£28,195.62

b) Extra Chorus

As in previous years there continues to be no progress made on an Extra Chorus deal and the rates remained unchanged. As previously many were employed on short-term contracts in line with the Full Time Chorus for some of 2015 due to the show and rehearsal pattern. There continues to be issues with WNO not recognising Extra Choristers as self-employed and putting them all on PAYE. Despite Equity's efforts they continue to resist changing. Equity have reported them to the HMRC for a review of their contracts but 2 years later we are still awaiting the report to start.

c) Stage Management

With the arrival of a new Managing Director in December 2015 the Stage Management department decided to leave any discussions on contractual issues and took the WNO offer of 1% increase from September 2015.

The team continues to be running at only 3 full time members of staff (1 Stage Manager and 2 DSM's), with the remaining positions being filled by short term contracts on a season by season basis. There has, however, been an improvement in the length of contracts offered and the number of ASM's employed which is encouraging.

Stage Management rates from September 2015 were:-

DSM 6	£28,342.26
DSM 5	£27,785.55
DSM 4	£27,090.57
DSM 3	£26,395.58
DSM 2	£25,956.14
DSM 1	£25,254.27
ASM 5	£24,482.43
ASM 4	£23,870.21
ASM 3	£23,257.99
ASM 2	£22,645.76
ASM 1	£22,034.62

H SINGERS

Classical Public Concert Rates from June 2015.

The following rates are inclusive of a three-hour rehearsal on the same day.

For choruses of:

(a) 37 +	£129.50
(b) 25 to 36	£135.00
(c) 17 to 24	£140.00
(d) 11 to 16	£150.00
(e) small groups	£186.00

Overtime (per 15 minutes or part thereof) £19

Extra rehearsals (per 3 hour session or part thereof) £73

I BALLET AND DANCE

A) General – UK Theatre/SOLT/Equity Ballet and Dance Agreement

The minimum weekly rate remained at £363.50 from April 2015.

(i) Dancer's Pension Scheme

The Equity Trustees for 2015 were Bennet Gartside from the Royal Ballet, Daniel Jones from English National Ballet and Jonathan Goddard. Hilary Hadley Head of the Live Performance Department continued to attend as an Observer. Christopher Nourse stood down as Chairman of the Trustees after completing his term and Steve Carrodus was appointed as the new Chair. The Scheme Administrators are Xafinity. A new Scheme booklet has been prepared for the dancers and this was agreed and distributed. Discussions had taken place during 2014 concerning changes that would be needed to the Scheme to ensure that it was legally compliant with all the changes to Statute and which would require unitising of the individual member's pension accounts rather than the declaration of a Scheme Bonus. These changes to unitisation were made to the Scheme during 2015.

There are 1,019 members of the Scheme with 258 contributing members. The Scheme increased its assets by 10.2% during 2015 and net assets at 5th April 2015 were £4,766,103 whilst the employers paid in £1,107,146 during the year.

(ii) Dancers Career Development

Dancer's Career Development consists of the Dance Companies Resettlement Fund and the Dancer's Trust. The Dance Companies provide the Fund with its resources through their Arts Council Grant by each contributing an annual sum equivalent to 2.5% per cent of their annual dancer's salary bill. The Dancers Trust is intended to help dancers who do not qualify for money under the Dance Companies Resettlement Fund and support many dancers who have been employed in the commercial and independent sectors. On an international level the DCD is a founder member of the International Organisation for the Transition of Professional Dancers.

The Head of the Live Performance Department remained on the newly structured Board with Paul Mead from the Equity Council remaining on the Grants Committee. The new Chair Zoe Van Zwanenberg, appointed at the end of 2014, took up her role during 2015. The organisation is staffed by an Executive Director, Grants and Career Officer, a part time Administrator and later in the year a part time Communications Officer was appointed. DCD organised a profile raising event with English National Ballet in the Summer. Following the reduction in Company contribution from 5% to 2.5% DCD is currently using its reserves to maintain the grants to the dancers which is unsustainable long term. A new partnership with the Royal Opera House Benevolent Fund helped to provide the Coaching and EVOLVE Workshops for independent dancers. Visits were made to the dancers in all of the contributing companies and by September there had been 159 individual consultations with dancers and there is now an established Coaching Programme.

(iii) English National Ballet

a) Dancers

amara Rojo continued both as a dancer of the Company and as Artistic Director.

The Dancers elected James Forbat and Anton Lutovkin as Deputies with Amber Hunt stepping down as Deputy but remaining as the Committee co-ordinator.

In response to our claim for a 3% increase ENB offered a 2% pay rise from April 2015.

There was a further offer for a variation of the Agreement as follows in return for Soloists and above giving management three months notice if they wished to leave.

For Junior Soloists and above an additional £500 consolidated in exchange for giving 3 months instead of 1 month's notice, for example:

For Artists there would be an additional £300 consolidated with no changes to the notice period.

On average this offer was worth in the region of 3% to 3.5% depending on pay scale. Despite a recommendation from the Deputies and Committee the dancers rejected this and settled for 2% with no changes to the notice. Thanks are recorded to all the Deputies and Committee members who worked hard for all the Dancers throughout the year.

Salaries were increased as follows by 2% from April 2015:

Principal	£46,750.72 (variable by negotiation)
First Soloist	£41,184.92
Soloist	£36,238.10
Junior Soloist	£32,825.11
First Artist	£32,267.25
Artist Yr 8	£30,436.31
Artist Yr 7	£30,134.39
Artist Yr 6	£29,855.74
Artist Yr 5	£29,622.00
Artist Yr 4	£28,320.74
Artist Yr 3	£27,065.49
Artist Yr 2	£26,127.83
Artist Yr 1	£24,514.50

b) Stage Management

Salaries increased by 2% from April:

Stage Manager £37,520.49

The Stage Manager Kerry Lewis is also the Equity Deputy

Birmingham Royal Ballet 2015

The company has 6 deputies with representation across the various grades of dancers.

A wide range of productions where productions were performed at the BRB's base this being the Birmingham Hippodrome and at venues around the UK.

Due to the constraints of the companies Arts Council funding a modest increase in pay of 1.5% was made to the dancers.

With the revised rates being,

1st & 2nd year corps - £22,478.75

3rd year corps - £24,332.97

4th year corps - £25,925.85

5th year corps -£27,778.92

First Artist -£30,449.40

Soloist -£36,260.51

First Soloist -£43,679.93

Principal - £47,653.99

Northern Ballet Theatre

Northern Ballet received a 23% increase to its Arts Council England NPO funding for 2015-2018. However, the net impact of this increase was reduced to 9% as a result of the withdrawal during the year of additional building based monies from ACE and significant Leeds City Council funding cuts, 11% this year with a further cut of 5% due in 2016.

One of the stated reasons for ACE's additional NPO funding allocation to Northern Ballet was to enable it to increase levels of dancer pay. As a result, for 2015-2016 the following negotiated pay increases were secured:

Premier (Basic Level)	4.5%
Leading Soloist	7%
First Soloist	5.5%
Soloist	6%
Coryphee	5.5%
Corps 5	5.5%
Corps 1 to Corps 4	4.5%

Dancer and Stage Management weekly pay for 2015/16:

Dancers	
Premier (Basic Level)	£684.95
Leading Soloist	£656.80
First Soloist	£634.23
Soloist	£598.44
Coryphee	£554.19
Corps 5	£520.11
Corps 4	£488.44
Corps 3	£456.94
Corps 2	£431.40
Corps 1	£391.58
Stage Management	
Stage Manager	£608.08
Senior Deputy Stage Manager	£520.40
Deputy Stage Manager	£480.77

Throughout the year Northern Ballet continued to develop its mid-scale and full-scale touring programme, as well as its children's ballets. This resulted in an increasing number of performance hours for the dancers. Once again Equity membership stood at 100% of the Northern Ballet dancers and this was maintained in no small part due to the work of the Equity Deputies, Ashley Dixon and Hannah Bateman.

Scottish Ballet

The 2015/16 salaries (inclusive of the 1% pay rise) are:

Principal	£37,548
Soloist	£32,963
Coryphée	£28,946
Artist	£27,658
Stage Manager	£29,807
Deputy Stage Manager	£25,011

Rambert Dance Company

Pierre Tappon took over as Deputy from Dane Hurst during 2015.

A 2% financial increase was accepted by the dancers and in addition a non consolidated bonus was received of an additional 2% to celebrate the company's first full financial year in the new building.

Apprentice 1 £20,085.16

Apprentice 2 £20,980.53

Dancer 1 £28,030.94

Dancer 2 £31,612.45

Thanks are recorded to Pierre for all his work on behalf of the Rambert dancers, which included putting together an entire survey on their behalf that could go to the Board.

Royal Ballet

Romany Pajdak and James Hay were elected Deputies for the Royal Ballet company. The dancers agreed to reformulate their claim and received 2.75% for 14/15 season with a further 1.25% from September 2015. They also accepted an additional £200 for the extension to the current media agreement whilst a new Agreement was negotiated and agreed during the year.

Thanks are extended to the Deputies and the Committee members who helped with negotiations throughout the year.

Current rates from September 2015 are as follows:

Principals	NA	
Char Principal	£52,423.92	£4,368.66
1st Soloist	£52,423.92	£4,368.66
Soloist 9+ years	£48,888.24	£4,074.02

Soloist	£43,686.36	£3,640.53
1st Art 10+	£38,376.36	£3,198.03
1st Art 9th	£37,906.80	£3,158.90
1st Art 8th	£37,435.08	£3,119.64
1st Artist	£36,964.92	£3,080.41
8th Year	£34,612.44	£2,884.37
7th Year	£34,276.80	£2,856.40
6th Year	£33,951.96	£2,829.33
5th Year	£33,628.56	£2,802.38
4th Year	£32,329.08	£2,694.09
3rd Year	£31,031.16	£2,585.93
2nd Year	£29,731.56	£2,477.63
1st Year	£27,783.72	£2,315.31

New Adventures/Equity Agreement for Performers and Stage Managers

The new three year agreement commenced October 2014 with a separate agreement for a differently funded project Lord of the Flies commencing in January 2014. Sleeping Beauty was produced under the Agreement during 2015

Salary rates are as follows:

Rehearsal salary	£436.23
Performance salary for first contract	£501.32
Performance salary for dancers previously Employed but new to production	£539.63
For those returning to Production	£565.24
Performance fee (principal)	£44.07
Performance fee (sub)	£33.16
UK touring allowance	£226

Swan Lake/Broadway Entertainment

The Agreement is for two years starting September 1st 2013, with a 2% increase for year two from September 1st 2014. Swan Lake toured overseas in the far East and Australia as well as a UK tour.

The rates are as follows:

Rehearsal salary	£408
Minimum performance Salary	£459
Minimum returnees	£484.50
Minimum returnees 2	£510

Equity Freelance Dance Network

The Freelance Dance Network has continued to grow throughout 2015. The Network hosted a launch event for the new Dance Committee in October 2015 which was attended by 60 dancers and choreographers from throughout the sector. The Dance Committee are planning networking and education events throughout 2016, which will be promoted and delivered through the Freelance Dance Network. These will be held in London and regionally and will encourage Network members to share skills with other members throughout the country and engage in activist training.

The Dance Committee have started a series of video blogs to update members of the work of the Committee. These are distributed widely through the Network, which now has a subscription list of nearly 400 dancers and choreographers. Social media presence also continues to grow for the Network, with the publication of the Dancers' Rate Card receiving over 26,000 views on Facebook.

Euro/Fia Dance Passport

Two dance passports were issued in 2015. One member was received legal assistance from the Danish Actors Association. Equity have now run out of stock of physical passports and have not been able to get further supplies from the International Federation of Union (FIA). The FIA are applying for European money in 2016 to undertake a project to fully renew the dance passport scheme and at the same time to renew their work around professional transition schemes. The FIA are planning to review and renew the dance passport scheme and to replace the physical passport with a smartphone app.

In the meantime, Equity members are still able to apply for a Dance Passport and receive one in a digital format.

J. VARIETY, CIRCUS AND ENTERTAINERS

General

The Live Entertainment Works campaign continued throughout 2015 with variety and general branch members visiting venues in their areas to ask them to support the campaign. If the venue was already putting on live entertainment then it was just a matter of them putting up a poster and their name was put on Equity's website. If they didn't currently put on entertainment then they were asked to consider doing so and given a guide with some helpful information and tips on ways of doing so successfully. The campaign gained good support in some areas notably the North East, Humberside, Blackpool, South Yorkshire, the South West and parts of the Midlands but less so in other areas. Members also contributed to the campaign by producing YouTube videos and participating in a 'selfie' competition. The aim was to publicise the relaxation of entertainment licensing laws removing much of the cost and bureaucracy of putting on live entertainment as well as emphasising its social value. As hoped, licensing laws were further amended in April 2015 meaning that live music to an audience of 500 or fewer could go ahead without a licence, previously it was 200, and circus was finally removed from licensing altogether. After a long campaign the news was well received.

Equity launched a new network for comedians in 2015 following an approach by a group of stand-ups looking to work more closely with the union to improve working conditions in the sector.

Despite a local campaign Madame Jojo's did not reopen amid the redevelopment of Soho although some reassurances were given about its future after the works are completed. Although some venues closed during 2015 and others faced an uncertain future there was good news that the London Palladium and the Old Vic would be hosting variety performances in the future.

The first Variety, Circus and Entertainers Committee completed its two year term in 2015 and a new committee elected in the summer. Of the 12 Elected Members 5 were new to the Committee.

Members who had been involved with entertaining the military again represented Equity at the Remembrance Sunday Parade at the Cenotaph in November.

Membership

Equity membership, overall, continued to increase during 2015 and reached another record high at the end of the year. The number of members enrolled on Equity's Variety Branches also showed a moderate increase on the previous year. New membership in the variety and circus area was higher than in 2014 with an increase mainly in variety performers including variety singers and dancers.

Members working in the field of variety and circus, usually performing their own act in a wide range of workplaces, are often required to hold public liability insurance as a condition of working. This could apply whether they're working in a venue such as a working men's club or a hotel or in a public space. The cost of Equity membership can often be cheaper than buying this insurance commercially and there are many other benefits of membership including the Accident and Backstage Cover, the legal services and the network of branches. For that reason membership continues to remain attractive to members working in this field.

Although there are some fixed workplaces offering longer term contracts such as theme parks, visitor attractions, holiday parks and circuses, most members in this field will be engaged on single-date or short term contracts. Equity's Industrial, Regional and National Organisers and Recruitment Organisers meet such members mainly at specialist events which they attend. In 2015 Equity had a presence at the following: the Blackpool Magicians' Club Convention and the International Brotherhood of Magicians in Eastbourne, the Leicester Comedy Festival, the May Fayre in Covent Garden for Punch and Judy, Kidology in Wolverhampton and Clowns International in Downpatrick, Northern Ireland for children's entertainers, the Chortle Conference for comedy, the Winchester Hat Fair, the Independent Street Arts Network Conference in Hull and Busk in London events for street arts, the Brighton, Glastonbury and Edinburgh Festivals for comedy, street arts and circus, Keeping it Live! in Coventry and Blackpool for cabaret acts and the Move It! dance event in London. A specific recruitment drive involving the local branch also targeted the working men's clubs, hotels, piers and other cabaret venues in Blackpool. The larger fixed workplaces such as holiday camps and theme parks with entertainment teams were visited by Equity Organisers along with circuses and full time vocational education courses. Equity's Variety Branch officers also assist with such activities as well as organising their own attendance at local events.

Branches

There are 16 Variety Branches around the UK including Scotland and Northern Ireland which hold meetings for their members a minimum of four times a year including an Annual General Meeting. Most Variety Branches meet more regularly than this often using a regular pattern such as the second Monday of the month. Members

working in the variety and circus field are encouraged to get involved with their local Variety Branch either where they live or work. Branches will arrange attendance by industry guest speakers or will organise showcases or workshops for their members as well as social events. The meetings provide a good opportunity for members to get together to discuss topics relevant to their work. Branches are also a central part of the democratic structure of the union. Each is entitled to put a motion and an amendment to the Annual Representative Conference and to send representatives.

Branches can raise their own funds for social and benevolent purposes. They also receive funding from the union centrally, depending on the number of registered members, specifically for campaigning, organising and educational purposes for the benefit of branch members.

Many branches have taken advantage of the opportunities offered by new technology to communicate with members and now do so principally through electronic means such as emailed newsletters, websites and events calendars on Equity's main website and through their own social media such as Facebook and Twitter. Those members without these means are also catered for via postal mailings and the Equity Magazine.

Some Branch Secretaries are able to provide contractual advice and assistance to members when Equity staff may be unavailable and may also receive job information from local employers which they can advertise to members. Variety Branch Secretaries met as a group with staff and also with the Variety, Circus and Entertainers Committee and further with the General Branch Secretaries.

The Wessex Variety Branch which hadn't met or had a committee for some time was dissolved in 2015. Some of its members were allocated to variety branches nearest to where they live and others were informed of their nearest general branch which they had the option to join.

A list of Variety Branch Chairs and Branch Secretaries can be found in Appendix 5.

Variety, Circus and Entertainers Committee

See Chapter 10: National, Area, Industrial & Specialist Committees.

Variety and Light Entertainment Council

This body comprises Equity, the Musicians' Union, the Agents' Association and representatives of management bodies. The other member organisations are: Association of Circus Proprietors, Institute for Sport, Parks and Leisure, Licensees Unite, Society of London Theatre and the UK Theatre and the Institute of Entertainment and Arts Management (IEAM).

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

Meetings rotate between the offices of Equity, the Musicians' Union, the Agents' Association and UK Theatre with the chairmanship alternating between the Joint Secretaries. Equity is represented at meetings by its elected Variety, Circus and Entertainment councillors along with chair and vice chair of the VLEC.

The principal function of the VLEC is to ensure good practice in the variety and light entertainment industry, to ensure the appropriate contract is used for every engagement and to assist in the resolution of disputes either formally or informally. There were formal dispute hearings in 2015.

During 2015 the VLEC made some minor amendments to its 'Act as Known' contract and endorsed a new contract for comedians. It also discussed further changes to Agency Regulations, cancellation clauses in agents' contracts, new consumer protection legislation, 'agent of change' principles in planning legislation, entertainment licensing, image copyright and venue closures.

The VLEC was sad to lose Malcolm Clay who had been the secretary of the Association of Circus Proprietors for many years and had regularly attended and contributed to VLEC meetings and had extensive knowledge of circus, licensing and other legal matters. He will be sadly missed.

VLEC Contracts

There were minor changes made to the VLEC 'Act as Known' contract and the rates on the Floorshow and Choreographers contracts were revised as detailed below.

(a) VLEC Act As Known Contract

This contract is still considered to be the benchmark for booking acts particularly for one-off performances or short runs. The contracts are available in both printed duplicate form and in electronic format and the only amendment was to the layout of the electronic version to make it work better in that format.

(b) VLEC Floorshow Contract

This year, an increase to the rates of 3% was agreed on all financial items except the subsistence and touring allowance, which increased in line with UK Theatre theatrical contracts. The increase was roughly in line with Equity's other theatrical contracts. These rates are in place from 1st November 2015 to 31st October 2016. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£441.00 per week
Twice Nightly (up to 12 performances a week)	£474.00 per week
Subsistence (first 10 weeks)	£120.00 per week
Touring Allowance	£225.00 per week
Understudy Payment (per week)	£41.10
Understudy Payment Lead Role (per performance)	£50.30
Understudy Payment Other Role (per performance)	£29.70
Understudy Payment Ceiling	£95.40
Photocalls	£30.30
Public Holiday Performances	£74.20
Illness Payment Ceiling	£74.20

(c) Standard Overseas Contract

A contract for overseas entertainment work, predominantly dance is available to Agents' Association and VLEC registered members to use. EuroFIA also promulgates the clauses of this contract as model clauses for other European unions and employers to use in their contracts for dance. These clauses are also available on Equity's website as guidance for members working overseas.

Equity continues to operate an advisory service for dancers who work abroad and urges members to check their contract with Equity before agreeing to work overseas. Equity maintains a database of overseas managements and agents, where matters have been brought to Equity's attention so that the union is then able to advise members.

Contact details of overseas performing unions is also made available to performers working on overseas contracts so that they are able to get assistance overseas in an emergency and know what other facilities may be available to them.

(d) Choreographers' Contract

The Choreographers' Contract is in place until January 2019 as a 3 year extension was agreed for this agreement on the same terms. The contract is for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows and Trade Shows. The agreement allows for the rates to increase by RPI + 1% in January each year. RPI for December 2015 was 1.2% so a rate increase of 2.2% was implemented.

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

	2015	From 2nd January 2016
Cruise Ship	£3,353	£3,427
Holiday Camp / Theme Park	£2,513	£2,568
Floorshow	£2,513	£2,568

For any work in excess of the 3 weeks an additional fee of not less than £837 (£855 from 2nd January 2016) per week or part thereof will be paid.

Daily Rate £254 (£260 from 2nd January 2016)

(e) Circus Contract

This contract, established in 2002, for the booking of individual acts and troupes continues to be used by members of the Association of Circus Proprietors. It does not contain any minimum rates and has a disputes procedure similar to the other VLEC contracts. Some updating of the contract is required and it is hoped that this work will be finalised in 2016 now that a new secretary of the Association of Circus Proprietors has been appointed. There were no formal disputes on this contract during the year.

Legal Claims

A considerably quantity of legal claims work is undertaken by Equity's Regional / National Organisers and the specialist Variety Organiser on behalf of members working within the variety and circus sector. A majority of these legal claims arise from breaches of contract usually in the form of cancellations or non payments for entertainment work. There are a number of standard template contracts available from Equity such as the National Standard Contract or the Variety and Light Entertainment Council 'Act as Known' contract which members can use.

Frequently, however, members take bookings via electronic means such as email, websites, text message and social networking such as Facebook or just over the phone verbally for convenience. Such agreements are binding although care needs to be exercised to ensure that all the booker's details are fully recorded including a postal address should there be any problems further down the line. Bookings can also be made by or through agents either working in the capacity of employment agencies where they take a percentage commission or employment businesses where a net fee is agreed between the agent and artist.

When disputes arise they can be resolved through the County Court if amicable means are exhausted. Some claims can be referred for mediation through the County Court if applicable and this has been successful with some cases. Most claims will be allocated to the Small Claims Track as they will be below the £10,000 limit. In the case of late payments, charges are normally applied in accordance with the Late Payment of Commercial Debts (Interest) Act 1998 if the matter goes to court. In small claims cases the court fees are outlaid by Equity and will be recovered from the other party if the case is successful. Once a judgment has been secured Equity will also instruct on enforcement proceedings. This is done through the County Court bailiffs or, if the judgment is for more than £600 and it is appropriate, use High Court Enforcement Officers. There are also other procedures such as third party debt orders if the Defendant's bank details are known or attachment of earnings orders if the Defendant is an individual in regular employment.

Copyright, trademark and other intellectual property issues, mainly to do with act names, photographs and video online, are also areas where Equity is frequently consulted by members. Although Equity can't take up these cases formally advice has been given on how to resolve disputes using amicable means or ultimately refer cases to the Intellectual Property Enterprise Court for resolution.

For longer term contracts such as those with holiday camps, visitor attractions and theme parks as the entertainers may be considered 'workers' or 'employees' there are a different range of issues. For example, the member may require being accompanied to a disciplinary or grievance hearing, or there may be a dispute may be about holiday pay or the national minimum wage or an unfair dismissal. If unresolved through negotiation they made need to be pursued through the Employment Tribunal starting with ACAS Early Conciliation and the fees will be outlaid by Equity. The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £127,577 on behalf of members in 2015 representing something like 250 individual claims. A further amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are dealt with via our specialist solicitors.

Children's Entertainers

There are currently over 2000 Children's entertainers within the union, an increase of about 140 during the year. Many entertain at children's parties and events as clowns, jugglers, unicyclists, magicians, balloon modellers, face-painters, circus skill workshop leaders or perform other such activities. Children's entertainers also get involved within the democratic structure of the union on the Equity Council, the Variety, Circus and Entertainers Committee and with the Variety Branches.

An open meeting of children's entertainers was held in London in October 2015, a regular and well attended annual event, with constructive discussions on relevant industry topics.

Circus Artists

The key employers in the commercial sector of circus use the VLEC Circus Contract negotiated between Equity and the Association of Circus Proprietors (ACP) for their touring tented seasons. Work is ongoing to bring this contract up to date to address some changes required on both sides. The contract does not include minimum rates. There were no formal disputes raised during 2015.

Equity was part of the technical group on Licensing with the Department of Culture, Media and Sport which pushed for the removal of circus from the Licensing Act. The final amendments to bring this about were implemented in April 2015 such that circus is now an activity which doesn't require licensing. This removes a considerable burden from circuses which at one point meant each had to apply for up to 40 different licences in a season and removed their flexibility to move grounds at short notice say if one was waterlogged.

Equity is on the board and a trustee of the Circus Development Agency (CDA), formerly Circus Arts Forum, which is a registered charity. The aim of the body is to provide an information support network and advocacy body for the circus industry, largely through its website and occasional conferences and meetings.

Some new circus members on the Variety, Circus and Entertainers Committee have been looking into setting up a circus network as artists find it difficult to attend meetings during the circus season. This work will continue in 2016.

Comedians

In 2015 Equity launched a network for comedians working closely with a group of stand-up comedians, and representing many more, who wanted to improve conditions and professionalism in the sector. The network launched in London in June then in Edinburgh in August and currently involves around 250 comedians. A manifesto was developed with five main points which were: Fair Pay for all; Safe Working Conditions; Protection from Harassment and Discrimination; A Standard Contract for Comedians. So far a contract has been drafted and endorsed by Equity and the Variety and Light Entertainment Council and several clubs and promoters have signed up to use it or abide by the terms.

Stage Hypnotists

Equity continues to make available a reasonably priced public liability insurance policy for stage hypnotists through insurance providers to Hiscox. This has been taken up by a number of stage hypnotists. Those wishing to take out the insurance have to be endorsed by a joint industry panel through the Variety and Light Entertainment Council and agree to abide by a code of conduct.

Street Performers

The working party set up by Equity's VCEC at the end of 2014 continued to meet during 2015 to look issues affecting street performers. Their work also coincided with a project in London initiated and funded by the Mayor's office called 'Busk in London'. The aim of this project was promote street performance, opening more pitches in practical locations and working with local residents and businesses to ensure that such activities were harmonious. Equity hosted a number of the meetings with street performers and the stakeholders involved. New pitches were formalised in Trafalgar Square, Leicester Square, Oxford Street, Marble Arch, Piccadilly Circus and Tate Modern alongside those already in existence in Covent Garden and the South Bank. The guidelines agreed in Liverpool in 2014 were adapted for other areas such as York where there had previously been problems and are being considered in other areas.

During 2015 the Crime and Policing Act 2014 was implemented giving the option to local authorities to introduce regimes to crack down on anti-social activities in public spaces and issuing Public Space Protection Orders (PSPO). There was concern that street performance could be deemed to be such an activity and could potentially be criminalised. There were local campaigns involving members in places such as Oxford, Chester, Canterbury, Birmingham, Swindon and Exeter.

The top up fire public liability insurance policy was being used by at least 450 members and is considered to be very good value.

Equity has maintained links with Independent Street Arts Network (ISAN) attending their conference in Hull in November and National Association of Street Artists (NASA).

Burlesque Performers and Pole Dance Performers

Equity continues to make available standard template contracts for both of these areas of work which were devised by working parties of members in their respective fields. For both art forms the contracts have a separate version for the circumstance where a performer is booked to provide teaching as a group session as well as the standard versions for paid performances.

Social, Working Men's and Other Clubs

Many members are engaged in this sector which is a large employer of acts, mainly vocalists and comedians. Although the number of clubs has reduced over the years, and the number of acts engaged accordingly, there is still a thriving club scene in many areas notably the North East including Humberside, the North West particularly Blackpool and parts of the Midlands. Many clubs in these areas signed up to the Live Entertainment Works campaign.

Equity maintained contact with the Working Men's Club Institute Union (WMCIU) centrally and some Variety

Branches have close contact with their local concert secretaries' federations in their areas.

The contract between Equity and Committee of Registered Clubs Association (CORCA) has been in place for a number of years and can be issued by the constituent bodies of CORCA for artists who perform in their clubs. CORCA is administrated by the WMCIU and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs.

Holiday Centres, Theme Parks and Visitor Attractions

Equity maintains a positive relationship with the key employers in this sector in order to undertake workplace visits to meet entertainers. These include the larger holiday parks, the main theme parks and various heritage sites. This is another buoyant sector with many different work opportunities on offer for members at all levels of their careers. In the holiday parks evening entertainment is a big draw for guests and the larger sites will engage a resident team as well as visiting cabaret acts. During the daytime activities may be aimed more at children with puppet shows, costume characters, circus skills workshops and other forms of children's entertainment. Working as an entertainer in a resident team can be a good way to develop skills for a career in the profession and many experienced professionals have followed that route.

Heritage sites now regularly use actors and other performers in period costumes either performing roles or as tour guides to animate the sites.

Theme parks and visitor attractions also use actors and entertainers either in costume character roles, in 'scare' installations or in shows.

Cruise

Further progress was made in 2015 towards the ultimate aim of establishing an international cruise agreement for entertainers through the International Transport Federation. For practical reasons this is being advanced with Actors' Equity (USA) although the Canadian and Australian unions have also contributed and are supporting the initiative. Work will continue in 2016.

Live Music Act

The final stage of deregulation of entertainment licensing following the passage of the Live Music Act in 2012 was implemented in April 2015. This raised the maximum audience size limit for live music from 200 to 500 and also removed circus from licensing altogether. The changes had long been campaigned for by Equity, the Musicians' Union, UK Music and the Association of Circus Proprietors and were much welcomed.

Disclosure and Barring Service

It was clear from a survey undertaken at the end of 2014, completed by over 1300 members, that members were still being required to obtain Disclosure and Barring Service checks that were no longer necessary following the passage of the Protection of Freedoms Act 2012. This was largely due to misunderstandings by employers and engagers who often believed that any work involving children required DBS checks to be sought. The legal position, however, is that only roles falling within the definition of 'regulated activity' which involves frequent unsupervised contact with the same children or vulnerable adults are eligible for checks. Equity therefore developed an introductory sheet for employers which members could send to an employer whom they thought was asking for a check unnecessarily and potentially unlawfully. Equity also tackled employers using its Job Information Service who listed having a DBS check as a requirement to ensure that they was being asked for correctly. It will be monitored whether this approach is leading to changes of understanding and attitudes amongst employers.

K. LOW PAY NO PAY

2015 saw the launch of the union-wide low pay no pay campaign - Professionally Made Professionally Paid. The campaign seeks to tackle low and no pay in all areas of work where these are issues for members. A launch event was held on 29th January 2015 at Guild House, and simultaneously online.

National Minimum Wage enforcement

Equity continues to engage with representatives of agencies responsible for national minimum wage compliance. The Low Pay No Pay Organiser attends quarterly meetings of the TUC NMW enforcement group, and held meetings with HMRC staff to seek sector specific guidance on enforcement in the entertainment industry.

Live Performance

The Fringe Agreement for Performers and Stage Managers was updated and ratified by the Stage Committee, with a view to improving usage in the sector.

16 new Fringe Agreements were signed with venues and theatre companies, along with individual house agreements for one-off productions. In total 102 productions were produced using the Fringe Agreement in the first year of the campaign, engaging 400-500 members, attracting estimated wages of £456,000-£570,000.

Recorded media

Unpaid work on student and independent films continue to be a serious source of concern to many Equity members. Discussions were held with a number of film schools with a view to ensuring the use of the Equity Student Film model contract. Negotiations are ongoing with London Film School for an agreement covering graduation year films. Music videos also raised issues on a number of occasions where attempts were made to engage Equity members unpaid, and interventions were successful in ensuring compliance with the law and payment of rates in line with the Equity/BPI Music Videos Agreement.

Communications

Professionally Made Professionally Paid seeks to raise awareness among members, the industry and the wider public of the challenges and negative effects of low and no pay in the entertainment industry. This was achieved through 19 campaign meetings in Equity branches; appearances at industry events; a proactive press strategy; and through social media. Campaign posts regularly reached audiences of over 10,000.

CHAPTER 4:

RECORDED MEDIA

GENERAL

2015 like the previous year was extremely busy for the Equity staff in the Recorded Media department with the Specialist Industrial Organisers in near constant negotiations with the BBC, ITV, PACT, BSKYB, C4 and S4C. All parts of the audio visual industries continue to face the challenges of technological advances and real financial constraints on broadcasters and producers. The fragmentation of the industry into different means of delivery of members work continues apace. Performances by our members in TV and Film are available to the consumer via our primary channels, catch-up services (such as the BBC iPlayer, 4oD, ITV.com, SKY Anytime and 5 on-demand), use on the broadcasters family of channels (such as BBC3/4,E4/More 4, ITV2/3/4 etc), download to own services (such as Apples iTunes), overseas sales, video/DVD, Subscription video on demand(SVoD) and back again through a process of repeats. Equity has had to adapt and develop its response to these new and changing means of delivery and has deployed residual, royalty and collective licence structures to ensure remuneration to members for the exploitation their performance.

The primary broadcasters catch up services have maintained their popularity and reach to the consumers across platform delivery systems such as smart TV's, PC's, smart phones, tablets, broadband, freesat, freeview and games consoles etc during 2015 an extension to the Equity/ITV catch up service was agreed for a two year period and 2015 will see negotiations commence to extend the BBC iPlayer service and 4oD/4Seven agreements. The agreement with BSKYB covering their own catch up service SKY Anytime and SKY Go was agreed.

2015 saw the conclusion of a 12 month agreement with PACT for TV productions which included pre purchase arrangements for SVoD, DTO/EST, introduction of licence periods for productions made for the UK secondary market and an 8% increase in fees. After a long period of negotiation an agreement was reached with the BBC for productions made and commission for availability on BBC3 which moved from a linear TV channel to that of an online only service. The staff has been extremely fastidious in dealing with the new areas of exploitation such as SVoD to ensure that when the royalty is applied to sales to these SVoD providers such as Netflix, Hulu and Amazon the royalty is applied at the correct point in the revenue stream and that any deductions are transparent, appropriate and proportionate. During the year the staff negotiators and Screen & New Media Committee successfully negotiated four agreements with independent producers commissioned by Netflix for first use on Netflix, Equity is the first Union outside of the US to reach such agreements and we continue to talk directly with Netflix with a view to reach an agreement directly with them.

Negotiations with the BBC are again long and complex but during 2015 an agreement was reached with them to revise the existing agreement. 2016 will see further and more substantive negotiations with them to revise the agreement. Much of the year was taken up with the defence of the BBC as part of its charter renewal and towards the licence fee renewal. The latter part of 2015 saw major developments at the BBC which will result in a substantial shift away from in house production to the creation of the BBC Studios which will be free to seek commissions not only from the BBC but from any other broadcaster. Clearly this will prove a challenge for the Union terms of negotiating new agreements.

The video/DVD market continues to decline and morph into a Christmas box set market with sales outside of the Christmas period dwindling. The cost incurred by the manufacture and distribution of box sets has increased but the volume sales are higher as if the cost per unit which should mean relatively healthy returns to members within the context of a declining market. Download to Own (DTO) continues to make small inroads into the wider home entertainment market with Apple/iTunes taking the lions share. Where productions are sold via DTO the Union has in place the royalty based on the download price with an agreed level of deductions. Even this new platform is subject to change and the taste of consumers. Historically DTO of a film or TV programme could only really be done by way of saving it, once downloaded, on an individual's PC. With the migration of use from PC's to smart phones/tablets and other mobile devices DTO suffered because of restrictions of storage capacity but the consumer can now store their purchase via the cloud or other similar systems and the consumer can then stream the programme/film to their preferred device. The DTO market still remains small but increasing but isn't of the same size as subscription based services. The complex financial arrangements on any TV production and diminution of traditional sources of finance available to broadcasters means that additional production investment is sought from those platforms operating a DTO service or those companies wishing to pre-purchase such rights. The level of TV production remains healthy and 2015 saw an increase of overseas investment and producers in the UK, the majority of whom are from the US who have been encouraged to come to the UK because of the

tax breaks available on high end television, defined as in excess of £1m per episode. US companies are investing in productions in exchange for rights and we are seeing an increase in productions in the UK primarily for transmission in the US and elsewhere. The complexities of business models whereby rights in productions are acquired present the negotiators with challenges as most of the additional rights packages are detailed with special stipulations attached to contracts which are lengthy and require a level of scrutiny from our agent colleagues and staff in Recorded Media department. Inward investment, largely from the US, continues to grow and much of UK studio space is full beyond 2016. The introduction of tax breaks for film and high end TV saw inward investment in the UK rise to £1.4b in 2014 a rise of 40% from 2013. 2015 also saw the introduction of a games tax break and we are hopeful that will result in a significant growth in our home Games industry and gives Equity additional ability to redress the lack of collectively bargained agreements for our members working as voice over artists and/or providing performance capture work. The Recorded Media department has developed a Games Industry strategy and is working with members, agents and the producing community to address model contracts.

The Recorded Media staff and the Cinema Films Working Group successfully negotiated a revised Cinema Films Agreement, details of which are covered elsewhere in this Annual Report.

Again covered elsewhere in the Annual Report but worth a mention is that 4 new agreements have been negotiated covering voice over engagements for independent radio commercials, this is the very first time such agreements have been reached with Global, Bauer, UTV and Orion.

The Screen & New Media Committee has identified as a priority to seek to progress discussions for a new TV Commercials Agreement during 2016/2017.

2015 saw the Recorded Media dept pressure the broadcasters and producers to address our concerns that when engaging children on productions they are not offering standard Equity contracts, 2016 will see those discussions intensify.

The Recorded Media Department continues to undertake studio, set and location visits across the UK. During 2016 we hope to continue this drive to reach members directly in their workplace and we intend during 2016 to launch a films recruitment campaign on the back of the successful concluded films negotiations. The Recorded Media dept continues to work very hard in recruitment and retention through its own dedicated Recruitment and Retention Organiser who in conjunction with Equity's R&R Team launched a 100% campaign whereby we hope to push membership in the standing TV continuing dramas as close to 100% as possible. During the course of 2015 we saw real statistical improvements in membership density across TV and film casts.

With the industry now moving towards a truly global business Equity and the Recorded Media department has played its part on the international stage by working closely with our sister Unions SAG-AFTRA, ACTRA, MEAA and SAGA because the only realistic response to the global nature of the industry is a global organised Union response. The Recorded Media Department, the Personal Managers Association (PMA) and the Co-operative Personal Managers Association continue to enjoy a fruitful relationship and all issues pertinent to the industry and members of both agents' organisations continue to play their specific and valuable role in the process of negotiations.

A. CINEMA FILMS

2015 has seen further growth for UK feature film production with the overall number of films produced in 2015 up roughly 5.5% on 2014 (97 films compared with 92 last year). What is particularly fascinating to note is the upward trend in inward investment, particularly from the major Hollywood studios. This can be seen in the 50% increase in Option B films from 18 films in 2014 to 27 films in 2015 (with Option B generally applying to films with budgets of £20 million plus - and often far in excess of this). In the independent sector (Option A films) the volume of production is slightly down overall at circa -5% on last year's figures, with the greater decrease in the Very Low Budget sector from 21 films made last year compared with 16 this year. The general pattern, then, is that films being made here in the UK are being made on fuller budgets.

All in all there continues to be a very good uptake of the Pact/Equity Cinema Films Agreement ("CFA"), broken down as follows:

Full Budget (£3 million or over)	69
Low Budget (£1 million - £3 million)	12
Very Low Budget (under £1 million)	16
Total – 97	
Option A (Net profit share participation)	70
Option B (Royalty payments)	27
Total	97

Of these 97 productions, 86 registered with PACT and utilised PACT/Equity contracts while 11 registered direct

with Equity. It is noteworthy that Equity's income by way of facilitation charges has therefore risen substantially generating a total of £22,750.

Throughout 2015 the renegotiation of the CFA, with Pact, continued. In December both parties were able to agree a final document and it was agreed that this would be effective for all films commencing principal photography in the UK on or after 4th January 2016. The term of the CFA is from that date through 5th April 2019.

The Working Party for these negotiations was the Cinema Films Working Group listed below:

Jo Cameron Brown (Chair of Screen & New Media Committee 2014-15)
 Laurence Bouvard (Vice- Chair of Screen & New Media Committee 2014-15)
 Stephen Hogan (Screen & New Media Committee 2014-15)
 Alexa Brown (Screen & New Media Committee 2014-15)
 Jim Dowdall (Screen & New Media Committee 2014-15)
 Nicholas Woodeson (Council Observer)
 Peter Barnes (Agent representative – CPMA)
 Kate Staddon (Agent representative – PMA)
 Liz Nelson (Agent representative – PMA)
 Oliver Slinger (Agent representative – PMA)
 Christopher Farrar (Agent representative – PMA)

The negotiations were hard fought but Equity achieved some notable improvements to the CFA including a total fee increase of 8% in 2016 and further annual increases of 2% up to 2019 equating to a 12% increase by April 2018. It is noteworthy that, for the first time, the CFA makes provision for performance capture work thereby formally recognising a previously overlooked area of performance.

In relation to the way in which performers are compensated for the use of their performance, there are various changes and enhancements including a reduction of the recoupment level of production budget permissible from 55% to 52.5% under the "Option B" Royalty structure for home video/download to own/video on demand/world clip exploitation – meaning Royalties are triggered sooner. The new CFA also sees the introduction of a new "Option C" in addition to existing Options A and B. "Option C" provides enhancements to the "Option B" Royalty structure in exchange for the clearance of all ancillary rights such as merchandising and extracts which under "Option B" trigger minimal one-off payments. The "Option C" structure provides that the recoupment threshold for home video/download to own/video on demand/world clip exploitation is further reduced to 47.5%. In addition, for the very first time under the CFA we have secured a Royalty on US television uses. The Options will be at the election of the Producer save for any Film with a budget over £20 million shall have to operate under either Option B or C and Option C can be applied retrospectively to any film made under the 2010 Agreement.

The 2016 CFA makes provision for "New Use" and "New Right" Royalties to provide for the eventuality that a new right is enacted or a new platform arises through which to exploit a Film. In that case, Artists are guaranteed that they will automatically qualify for a 3% Royalty payment for such uses until such time as Equity and the Producer negotiate an alternative. New uses and rights for "Option A" productions would be incorporated into any Net Profit Share payments.

It is of significance that Equity has also realised a longstanding ambition of agreeing an administration fee payable by producers to cover Equity/BECS costs in processing Net Profit and Royalty payments.

Under the terms of the new 2016 CFA agreement, the minimum feature film rates and key terms are as below up to and including 5th April 2016.

Actors, dancers and now including eligible capture performances

	Daily Basic	Daily inc use fees
Full Budget (£3 million or over)	£129.50	£492.10
Low Budget (£1 million - £3 million)	£129.50	£227
Very Low Budget (under £1 million)	£129.50	£194.25
	Weekly Basic	Weekly inc use fees
Full Budget (£3 million or over)	£518	£1,968.40
Low Budget (£1 million - £3 million)	£518	£908
Very Low Budget (under £1 million)	£518	£777

Stunts

Stunt performer daily	£542 inc use fees
Stunt performer weekly	£2,168 inc use fees
Stunt co-ordinator daily	£688 inc use fees
Stunt co-ordinator weekly	£2,752 inc use fees

Stunt insurance daily	£16.50
Stunt insurance weekly	£33

Voices (per 4 hour session)

ADR session rate	£283 inc use fees
ADR session rate (Low Budget / Very Low Budget)	£92 exc use fees (+75% for Low Budget films and +50% for Very Low Budget films)
Revoicing /Commentary	£96.50 exc use fees (+280% full budget / 75% for Low Budget films and +50% for Very Low Budget films)

Session Singers

Scale 1

1-36 hours £123 per hour
(£246 per 2hr session)

Scale 2

37-350 hours £91 per hour
(£182 per 2hr session)

Scale 3

351-800 hours £82 per hour
(£246 per 3hr session)

Scale 4

801 hours and over £60 per hour
(£180 per 3hr session)

Holiday pay

Per day worked	£14.72
Daily Late Payment Penalty	£10 per day subject to a maximum of £1,000
Penalty for broken Daily/Weekly rest periods	Overtime payment for those hours by which rest period is curtailed

Terms of engagement

Working day/night - 10 hours including 1 hour for lunch

Continuous working day - 8 hrs between 7am & 7pm, which must include a running buffet for the artists

Time spent in makeup, hairdressing and wardrobe is included as part of the working day

Payment is on a weekly basis and is due by Friday of the week following that in which the work is done

Nightwork - basic fee + 50% daily fee

Work on Sixth day - additional daily fee

Work on Seventh day and declared holiday - basic fee + 50% daily fee

Daily rest period – normally 12 consecutive hours between calls but can be reduced to a minimum of 11 consecutive hours as a result of production demands

Weekly rest period – normally 24 consecutive hours during a 7 day period but can be reduced to a minimum of either 2 rest periods of 24 consecutive hours each during a 14 day period or 1 rest period of 48 consecutive hours during a 14 day period

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

Escrow Cap of £5,000 per week, max of two weeks

Student / Non-commercial Film Agreements

Uptake of the Equity Student Film Contract and the Equity Non-Commercial Film Contract by members and producers remained steady throughout 2015, with several requests for the templates coming in every week. The

minimum rate under the Non-Commercial Film Contract has been raised to £129.50 and Holiday Pay to £14.72 in line with the basic rate under the CFA. Template contracts can be accessed from the Equity website and are free to use.

B. TELEVISION

Independent Television Production

Agreement for Main, Walk-on and Background Artists

2015 in terms of negotiations with PACT was long, complex, frustrating but ultimately resulted with an interim agreement for 12 months from the 1st July 2015. 2014 and 2015 was spent trying to overhaul large parts of the agreement but clearly that wasn't going to be resolved quickly, therefore the negotiators took the view that it was best to focus on the areas that were proving problematical on a day to day basis for production and detailed below are the amendments to the agreement.

Equity has worked closely with the Screen and New Media Committee and the Personal Managers Association (PMA) who have been invaluable to the Equity negotiators. Both Equity and PACT have identified additional revisions to the agreement and both parties shall commence the next round of negotiations immediately, identifying the US and RoW pre purchase arrangements, UK terrestrial (primary channel) repeats, US productions in the UK and video/DVD, casting, equal opportunities, in addition to the tidying up of many other provisions.

1. New Media Pre-purchases

	5 years	7 years	10 years
UK-SVoD	7%	8%	9%
USA-SVoD	15%	16%	18%
North America (US & Canada) -SVoD	16%	17%	19%
ROW all media		35%	
DVD			
UK		5%	
US		4%	
ROW		4%	
DTO			
UK		2%	
US		2%	
ROW		2%	

The SVOD pre-purchases can only apply where there is investment/finance/funding by one named SVOD platform or financier requiring pre-clearance of SVOD rights related to the named SVOD platform or financier at the time of commissioning and there is no sales activity between the party investing and the party producing. Any sales or exploitation of the production outside of the named SVOD platform/provider irrespective of the platform and/or territory will be subject to the fixed residuals or royalty provisions under the Pact Agreement.

These are only agreed with a commitment from Pact that we will review the value of 35% Rest of World over the next 12months.

2. Second Windowing - SVOD pre-purchases

	7 years
USA	8%
North America (US & Canada)	9%

These percentages will sit alongside the US television uses under Appendix TA 5(a). Where a US use as defined within appendix TA 5(a) is pre-purchased at the time of contract, and a US or North American SVoD 2nd window is also pre-purchased, there will be a 2 year holdback whereby the production can only be made available to a SVoD platform 2 years after the first transmission in the US or North America market pre purchased. The producer must demonstrate to PACT that there is no SVoD platform investment/finance/funding in the production, as defined in 1 above, in circumstances where such investment/finance/funding is in place the producer will not be able to access

SVoD 2nd window percentages and will only have SVoD 1st windowing percentages available to them. There is no ability to pre-purchase a second window for the UK.

3. Increase on the minimum fees

There will be an 8% interim increase of minimum rates applied to rates under the 2007 Agreement which results in the following minimum fees: –

Engagement fee-	£515
Production Day Payment -	£57
Overtime -	£21 for each 30mins (For the first 2 hours) £40 for each 30mins (After 2 hours)
Session Fees -	£186
Post Sync -	£271
Stunt Co-ordinator -	£570 per day and £2280 per week
Stunt Performer -	£429 per day and £1716 per week
Holiday entitlement -	£14.53

4. Other amendments to the Agreement

- Insert wording relating to the catch up services i.e. Payments to artists engaged under the PACT/Equity Television Production Agreement shall be subject to the separate agreement between Equity and the UK broadcasters operating Catch up TV services i.e. BBC, ITV, Channel 4 and BSKYB.

- Amend the wording on the UK television channels, other than ITV1, BBC1, BBC2, Channel 4, S4C or 5, secondary transmission licence to reflect the change from 4TXPs in 24hrs to 4TXPs in a 7-day period. Insert a licence period of 5 years or as agreed by Equity, all transmissions must be exhausted within a 5 year licence period any unused transmission cannot be carried forward beyond the 5 year licence period. The 5 year licence period is calculated from the date of the first transmission on any UK television channel other than those listed in above.

- 18 month agreement, effective from 1st July 2015.

- PACT and Equity agree that within 12 months of the implementation date of the new agreement negotiations will commence between the parties focussing upon the US markets/uses/values as defined within appendix TA 5(a) and the Rest of World market/values.

- PACT and Equity agree to commence negotiations on the remaining and outstanding items of each parties respective claims.

5. New Media Definitions

- FVOD: "Free Video on Demand" – the making available of a programme to a consumer through a video on demand service or online platform where the consumer may view (but not make or keep a permanent copy of) the programme at a time of his or her choosing and:

- (i) The consumer is not charged a fee to access the free video on demand service; and

- (ii) access to the programme on the service:

- is not related to the linear transmission or television transmission of the programme or

- occurs more than 30 days after the linear or television transmission of the programme.

- Catch up TV services: the making available of a programme to a consumer through a video on demand service or online platform where the consumer may view (but not make or keep a permanent copy of) the programme within a period of 30 days from broadcast of the programme on a service connected to and/or operated by a broadcaster at a time of his or her choosing and the consumer is not charged a fee to access the free video on demand service.

- AVOD : (advertiser funded video on demand): the making available of a programme to a consumer through a video on demand service or online platform which is not connected to the linear transmission or television transmission of the programme by a broadcaster where the consumer may view (but not make or keep a permanent copy of) the programme at a time of his or her choosing and the consumer is not charged a fee to access such service which is funded by adverts/sponsorship (e.g. YouTube).

- SVOD: Subscription Video On Demand services: where a consumer/user pays a periodic fee for access to a non-linear service or online platform on which a variety of programmes are available.

- TVOD: Transactional Video On Demand): a generic term for a transaction where a consumer/user is able to access a programme on payment of a fee. Access to the programme may be on a temporary or time limited

basis (for example DTR) or permanent basis (for example DTO).

- DTO: a service or transaction whereby a consumer/user is able to download and retain a permanent copy of a programme or permanently access a copy of the programme on payment of a fee for the programme.
- DTR: a service or transaction whereby a consumer/user is able to download a temporary copy of a programme or access a programme for a time limited period via a video on demand or online platform at a time of their choosing on payment of a fee for the programme.

Like 2014, 2015 was a very busy year in terms of the volume of production with a marked increase in the number of productions commissioned by US broadcasters and/or receiving funding from US financiers in exchange for rights acquisition. Tax breaks/relief on offer for high end TV has certainly played a large part in attracting overseas investment in the UK TV industry, primarily from the US. The UK broadcasters continue to commission work from the independent sector, particularly SKY along with BBC, ITV and C4 although most of the UK broadcasters recognise that the industry continues to change particularly with the impact of subscription video on demand (SVoD) platforms such as Netflix and Amazon. Both platforms commission original work, invest in UK TV production and acquire existing product.

The Recorded Media department staff continue to work with the Screen & New Media Committee and work closely with our colleagues in the agent community via the PMA and CPMA.

ITV

Negotiations with ITV for a new ITV Agreement continue sporadically with no real conclusion in sight. At the moment ITV only use the ITV/Equity Agreement for their long running series such as Coronation Street and Emmerdale. For all other productions they commission and use the Equity/PACT Television Production Agreement. With so much ITV productions being commissioned on PACT TV terms ITV have expressed a wish to negotiate their own version of the PACT agreement.

Day to day issues on productions made by ITV have been dealt with on an ongoing basis and Equity's Manchester office and the staff have built up solid relationships with the cast and deps on the two shows Coronation Street and Emmerdale. Equity through negotiations resolved a holiday pay issue on Emmerdale and the cast were wonderful in their support. Regular forum meetings take place with the cast of Coronation Street, the Equity staff and when required ITV staff.

Equity has had in place since 2007 an agreement with ITV for the use of programmes made and commissioned by ITV on the ITV Player video on demand/catch up service. A two year deal was agreed on the following basis and Equity engaged the services of BECS to distribute the monies arising from this agreement

2015 £355,000 (13.2%) distributed £325,000 and BECS £30,000

2016 £375,000 (10.3%) distributed £345,000 and BECS £30,000

It is envisaged that 2016 will see the resumption of negotiations with ITV.

BBC

Television Agreement

Equity and the BBC continued to meet to review and re-draft the content of the BBC/Equity Television Agreement to ensure that the wording is fit for purpose in the digital age. This included combining into the main agreement all of the various side letter agreements and collective licences with the aim of creating a document which will be more user friendly for artists, agents, production teams and the BBC. This updated Agreement was published on the 1st of April.

BBC Three

A major issue over the year was negotiations to deal with BBC Three moving online. The main reason for doing this is cost saving by the BBC and to attract younger audiences. Currently members receive an engagement fee which buys 36 transmissions on BBC Three as the linear channel. The BBC requires a period of online availability and a repeat on BBC One or BBC Two. The programmes have to be repeated on terrestrial television due to the whole population not having access to broadband and therefore cannot view the content on BBC Three online. These were a difficult set of negotiations where we rejected various proposals from the BBC. We finally managed to get the BBC into a position to make a proposal that the negotiators believed was one worth recommending and it was believed this was the best we would get from the BBC. The agents through the PMA and the CPMA were consulted. The proposals below were put to the Screen and New Media Committee at their first meeting on the

10th of September and these were unanimously endorsed.

ORIGINATIONS – LONG FORM

An engagement fee of 165% to apply to both in-house and independently produced programmes on a non-precedential basis for a trial period of 2 years.

The fee acquires:

- 27 months use online within a period of 5 years and 3 months
- 1 transmission on either BBC-1 or BBC-2 after 2200
- For independently produced programmes the fee includes a payment of 35% to cover the Rest of World pre-purchase (Clause T6.3. of the PACT/Equity Agreement)

NB: For programme transfers between channels - i.e. a BBC Three commission subsequently commissioned by BBC One or Two – BBC confirms that fee levels will be reviewed and an uplift, where appropriate, applied. Artists new to professional acting would not automatically receive an uplift where a fee at or close to the minimum would be reasonable regardless of the commissioning channel - nor artists at the top end receiving their going rate. It is anticipated, however, that these two scenarios are likely to be the exceptions rather than the rule.

ORIGINATIONS – SHORT FORM

Engagement fee allows for 5 years use online. These are the current terms for 'new media' originations.

ARCHIVE

The usual royalty to apply to the BBC Three price matrix for programme repeats for a term of 2 years.

MONITORING

The BBC have confirmed there will be very clear monitoring of the usage online and this will be shared with Equity.

BBC Store

The BBC Store was launched on the 5th of November. This is a new commercial service for audiences to buy and keep BBC programmes. The Store allows users to buy new programmes and a selection of content from the BBC archives, on a download-to-own (DTO) basis. BBC Worldwide is running the service and acting as the sole distribution agent.

Equity has been in negotiations with the BBC to ensure that members receive the appropriate remuneration for the use of their performance on this new service.

There are three different types of product available on the service:

- 1) BBC In-house product which has previously been exploited digitally
- 2) BBC In-house product which is currently not being exploited digitally or has never been exploited
- 3) Independent productions commissioned by the BBC

1) BBC In-house product which has previously been exploited digitally

These titles are those that have already received investment from BBC Worldwide and been available for download to own or download to rent.

It has been agreed that the 17% royalty provisions under the BBC Television Agreement would apply to this and shared pro rata according to the artists' original earnings. Equity agreed that 30% could be deducted from the sales price for legitimate platform costs. Therefore the artists receive 17% of 70% of the download price. i.e. An episode of "Luther" is £1.89. The artists would receive 17% of £1.33 once the 30% has been deducted.

2) BBC In-house product which is currently not being exploited digitally or has never been exploited

This would include titles such as Casualty and Eastenders which have never had any investment from BBC Worldwide for DTO (download-to-own) rights. It is estimated this will total approximately 500 hours per year.

The BBC approached us and requested that these payments be administered by BECS, due to the fact that the revenues may be very small and they could be paid alongside the public service catch-up television payments. This would ensure that people would hopefully receive the money quicker rather than the BBC holding on to small payments before they could be released.

The BBC would make the usual royalty payment of 17% of 70% of the sales price and BECS would distribute the amounts. It was agreed that the BBC would pay a recoupable but non-refundable advance for two years.

3) Independent productions commissioned by the BBC

These are BBC commissioned titles made under the Pact Equity Agreement and therefore the terms of the PACT Agreement apply. We have been in negotiations with PACT for some considerable time to discuss the basis on which we would agree to member's performance being made available on this new BBC service. The discussions have been primarily around the application of the 17% royalty and what deductions could be made prior to the

application of the royalty. PACT have been in parallel negotiations with BBC on behalf of their membership and throughout this process Equity has kept PACT informed of our negotiations with the BBC and the final deal agreed. Once PACT had finalised their deal with the BBC, Equity found out that PACT on behalf of the producers, have agreed that 70% could be deducted from the sales price as legitimate deductions. Therefore the producers would only be receiving 30% of the sales price from BBC Worldwide and PACT are proposing that our members would share in the 17% royalty based on only 30% of the sales price. Therefore, using the same example above, the artists would receive 17% of 30% of the download price. i.e. An episode of "Luther" is £1.89. The artists would receive 17% of 56p once the 70% has been deducted.

Equity has made it very clear to PACT and also to the BBC that we cannot accept this proposal and cannot accept that 70% deductions are reasonable and legitimate and we do not understand how there can be such a discrepancy between the in-house product and the PACT product. The producers are unable to choose any other distributor and are forced to use BBC Worldwide as their sole agent and therefore forced to pay 70% deductions to BBC Worldwide. These negotiations are still ongoing between the BBC, Pact and Equity.

Organising and Recruitment

During 2015 the vast majority of BBC in-house dramas/comedies and also those productions commissioned to be made by independent production companies for the BBC received at least one Equity cast visit and in some cases follow up visits were also undertaken by Equity staff members, based in Guild House and also the Regions/Nations. As well as giving members the opportunity to engage with Equity in studios and on location, these cast visits also played a vital role in terms of the retention of current members and the recruitment of new members into the Union.

Walk-On & Supporting Artists Engaged During 2015

During 2015 the BBC expenditure on Walk-On and Supporting Artists totalled £6,000,000 with 40,836 timesheets issued.

Expenditure on Artists

During 2015 the totals expenditure paid to all main artists by the BBC was £30,000,000 – the same as the previous year. (This does not include those productions made by SPV's (Special Purpose Vehicles such as Grafton House Productions)).

Year	Expenditure on Artists
2015	£30,000,000
2014	£30,000,000
2013	£44,100,000
2012	£31,200,000
2011	£35,500,000

The Repeat Fees paid for BBC 1 and BBC 2 was £8,000,000 and the Repeat Fees for BBC 3, BBC 4, CBBC, Cbeebies and BBC Alba was £1,200,000 making a total of £9,200,000. This represents a decrease of £5,970,000 when compared to the 2014 total.

Year	Expenditure on repeat Fees
2015	£9,200,000
2014	£15,170,000
2013	£15,100,000
2012	£13,100,000
2011	£14,100,000

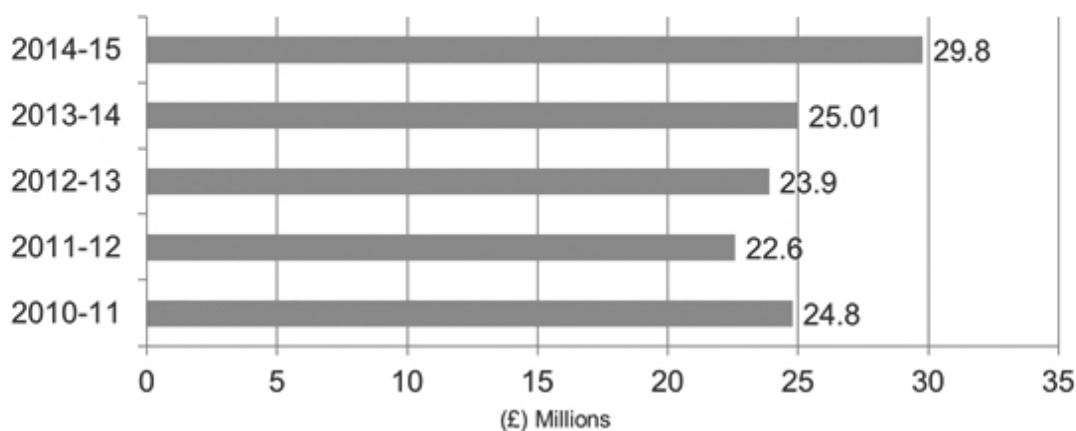
Equity Payaways for Secondary Exploitation 2014/15

BBC Worldwide's payaways to Equity members for the financial year 2014/15 as a result of secondary exploitation totalled £29,834,204. This represents a 19.27% increase from the previous.

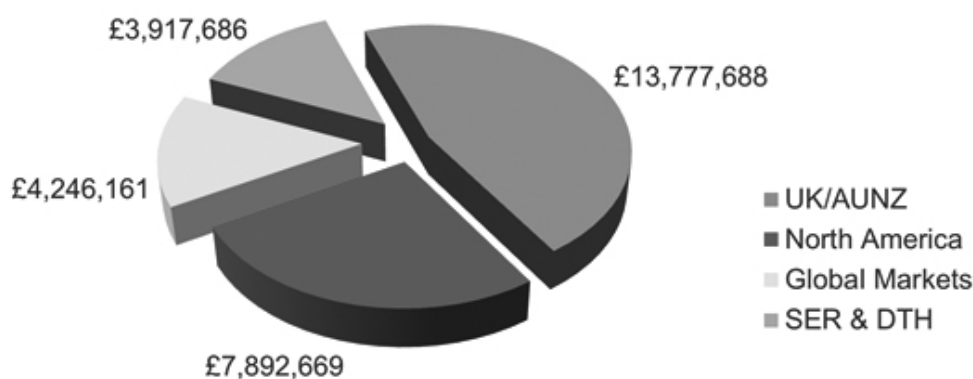
See below for contain two graphs detailing BBC Worldwide's payaways to Equity from the years 2010/11 to 2014/15. The first compares the year on year totals throughout this period whilst the second gives a breakdown of the 2014/15 total by business area spend and SER (Simultaneous European Relay) & DTH (Direct-To-Home) in Ire.

Equity – Spend per annum

Payaways for 2014-15 were up 19.27% from the previous year



Equity – Spend per business area 2014-15



C. TV AND NEW MEDIA COMMERCIALS

Over the last year, Equity has liaised with the IPA on a variety of issues concerning TV commercials, including pushing the IPA to encourage its members to use the agreed Artists' Declaration Form (ADF) instead of their own version of this document and expressing concerns about the, in our view, frequent misuse of penciling-in at auditions.

At the end of 2015, the IPA agreed to begin talks with Equity about agreeing fees for TV commercials. These talks are scheduled to begin in March 2016.

Minimum Recommended Basic Studio Fees (BSF) and Session Fees.

Featured Artists.

Visual - £300 - £500.

Voice-Over - £200 (one hour session).

Out-of-vision Singer - £225 for 90 minute session, £180 for a 60 minute session. Any extension of the session shall be paid at 50% of the session fee, (clause 11.2.5).

Stunt Co-ordinator - £700. (A co-ordinator will not receive use fees unless he/she appears in the commercial, clause 12.4.1).

Stunt Performer - £550.

Other minimum payments potentially due.

Wig/Wardrobe fittings (clause 9.1) - £50 or 25% of BSF whichever is greater, for up to two hours, 50% of BSF for up to four ½ hours, full BSF plus meal allowance thereafter.

Recall (clause 5.7.5) - £50.

Costumes (clause 9.2.1.2.) - £50 or 25% of BSF whichever is greater.

Voice-overs.

Tags (clause 10.3.3) - BSF for first tag, then 10% of BSF for each additional tag.

Test Commercials (clause 10.3.4) – Normal Session fee for one hour recording (£200).

Important Reminder.

Your BSF should not include holiday pay (a UK statutory requirement) as this must be shown separately. In addition, your BSF should not include expenses or overtime.

As well as the BSF, featured artists should also receive repeat fees for UK shown commercials. To calculate these, go to www.usefee.tv. Equity recommends that you do not accept a reduced BSF for the purpose of use fees.

Walk-on and Background Artists.

Walk-on artists - £220 - £300, plus statutory holiday pay. No usage due.

Background artists - £125 - £200, plus statutory holiday pay. No usage due.

Wig/Wardrobe fittings (clause 5.2) - £50 or 25% of BSF whichever is greater, for up to two hours, 50% of BSF for up to four ½ hours, full BSF plus meal allowance thereafter.

Recall (clause 4.2) - £50.

Costumes (clause 5.2) – 25% of BSF for first additional costume, plus 15% of BSF for each additional one.

Short haircut (clause 5.3.3) – 25% of BSF.

Recommended meal and mileage allowances for all artists.

Meal Allowances.

Breakfast - £4.41.

Lunch - £7.34.

Dinner - £10.30.

Mileage Allowances.

Cars – 45p per mile.

Motorcycles – 24p per mile.

Ancillary Usage.

Cinema – 500% of BSF for one year.

Sell-through/Rental Video – 275% of BSF for one year.

In-flight – 100% for three months' usage or 200% for one year.

Post Office DRTV – 100% for five weeks' usage. (This rate applies for use in shops.)

Internet – 100% for three months' use in one country.

Virals – 600% of BSF for one year.

Stills/Print Usage.

Point of Sale (POS) - £1500.

Print - £1500.

Poster/Billboards - £1500.

Direct Mail - £500 (Based on £225 for 500K leaflets, £500 for 1-2 million).

All Print Media - £5000.

Press Packaging - £600.

Client Website – 400% of BSF for one year's usage or 100% for three months.

Stills usage on website - £1000.

Commercials made to be shown outside the UK.

Only commercials made for the US or Canada will attract use-fee payments, members are advised that they should be contracted on either the US or Canadian unions' contracts for such work (SAG or ACTRA respectively).

Commercials to be shown in other countries will be paid via a yearly buyout. Details of these buyouts can be found on www.usefee.tv.

D. CONTRACT ENFORCEMENT

2015 has been an extremely busy and rewarding year in terms of the enforcement of secondary payments due under Equity agreements. Over the course of 2015, Equity has paid out – via BECS - £5.5 million to artists who have worked on Equity contracts. According to BECS' annual report this represents roughly a 6% increase on comparable 2014 distributions. Most of this represents feature film royalty payments from studios including Warner Bros., Universal, MGM, Sony, Paramount and Fox. Across the board, UK independent films have become increasingly profitable with titles including Locke, The Iron Lady, Hummingbird and The Imitation Game generating further profit share payments for members. This figure further includes significant sums from HBO shows Band of Brothers, Game of Thrones and Rome.

Equity still has two active audits with major studios; during the course of 2015 discussions have continued on one key issue concerning the methodology of reporting television receipts and royalty payments arising from this manner of exploitation. Equity's interpretation of the CFA differs fundamentally to that of the studios and is therefore still delaying resolution of these audits.

2015 saw the long awaited conclusion of a longstanding issue with Crown Media, also involving NBC Universal, regarding royalties and residuals payable for the exploitation of a catalogue of 90's/early 2000's Hallmark TV product. The comprehensive list of titles is as follows:

Jack and the Beanstalk: The Real Story; Merlin; The Prince and the Pauper; The 10th Kingdom; The Odyssey; Alice in Wonderland; A Christmas Carol; Cleopatra; The Magical Legend of the Leprechauns; The Canterville Ghost; Erich Segal's Only Love; Gulliver's Travels; Apocalypse Watch; The Princess Stallion; Gadgetman; Daisies in December; Bridge of Time; The Infinite World of H. G. Wells; The Old Curiosity Shop; Scarlett; The Little Riders; The Witch's Daughter; 20,000 Leagues Under the Sea.

Equity has recovered a total of \$1,397,879 for members who have worked across these titles and shall prioritise the distribution of these monies in early 2016.

E. AUDIO, RADIO & RECORDING

BBC Audio Agreement

The BBC Audio Agreement is updated annually on the 1st of August. Negotiations were held with the BBC and Equity, in consultation with the Audio Sub-Committee.

The negotiations with the BBC were difficult due to the cuts across the BBC and the constraints on the budgets.

The BBC proposed the following:

- 2% increase on the following fees:
 - o Minimum engagement fee (para 200)
 - o Carleton Hobbs/Soundstart/RDC member minima (para 702)
 - o The Archers (para 703)
- 1% increase on the following:
 - o engagement fees above the minimum (para 201)
 - o readings

Initially the BBC wanted to freeze the rates for readings which was rejected by the Audio Committee and a 1% increase was agreed.

In return for the increase, a trial for the commercialisation of radio ex-UK was agreed. This trial will be for a 12-month period and once we have more information on revenue, a decision will be made how best to deal with this going forward.

The negotiations highlighted again the lack of funding in radio drama and how the budgets are being squeezed year on year. An increase in fees has not resulted in an increase to the budgets and therefore the budgets are diminishing. We have still been chasing a meeting with Tony Hall to raise our concerns but this has yet to take place.

Day to day productions issues were dealt with across all scripted radio.

Independent Programmes commissioned by BBC Radio

Equity continued to promulgate fees and circulated them to the various independent producers working in this sector. The fees are in line with those contained in the Equity/BBC Audio Agreement and due to the feedback Equity receives from members and agents this indicates that the fees are being adhered to by the

producers. There has been continuous liaison between Equity and the Radio Independents Group to ensure good communication between the two organisations. It has become apparent that the licences paid by the BBC to the independent producers have remained stagnant for some time and it is becoming increasingly difficult for independent producers to meet the budgets. This concern has been expressed to the BBC at every opportunity. BBC Singers

It has been a difficult few years for the singers and the group have faced cuts and threats of redundancies. This last year has been a relatively more stable year for the group having gone through and completed all their cuts. The group are now a core group of 18 singers. The group received a pay increase of 2.5% in line with the rest of the staff. Issues have arisen over travel and expenses arrangements and there has been agreement to look at these over the upcoming year. There is a real concern over the rates paid to ad hoc / freelance singers working with the BBC Singers. These negotiations are still continuing.

Spoken Voice Devices – Language and Educational Use

Equity consulted with the educational language publishers regarding an increase to the rates for 2015 and there was a 1.6% on the minimum rates was agreed. However, it was agreed to freeze the rate under the Band C rate which is the top rate. This was due to increasing budgetary constraints faced by the publishers.

A consultation group of members working in the area was set up by David John from the Audio Sub-Committee. This helped the Union to be across any concerns or issues facing members and various disputes were settled favourably for members. This has also ensured that all members are kept updated of any issues.

There have been various disputes over what can be done in a session and how many titles actors are being asked to record. A meeting was held with the publishers and it was made clear that artists have to be informed in advance if more than one title is being recorded in one session.

Audiobooks

To Audiobook Working Party continued their work throughout the year to promote and represent members working in this area. The members of Audiobook Working Party are – Sean Barrett, Laurence Bouvard, Sheila Mitchell, Liza Ross, David Thorpe and David John. Their work and support in this area has been invaluable and of great benefit to all members who record audiobooks.

The main focus of the Working Party for 2015 was the one off audiobooks conference which took place in February. A motion was passed at the Annual Representative Conference to hold this conference in 2015 and bring together all interested parties who work in the industry. The title of the event was 'Audiobooks: A Dialogue for the Future'. A report of the conference is below -

REPORT OF EQUITY'S FIRST AUDIOBOOKS CONFERENCE - AUDIOBOOKS: A DIALOGUE FOR THE FUTURE HELD ON 26TH FEBRUARY 2015 AT RADA STUDIOS

The event was a huge success and attended by approximately 150 people made up of audiobook readers, producers, publishers, authors and literary agents. This was the first time an event like this has taken place with every aspect of the industry represented. The objectives of the conference were:

- How we can create an awareness and understanding of the Audio Book process across the industry.
- How we can work together to achieve the best possible product and maintain standards in a changing industry.
- Examine the challenges and trends facing the industry
- Establish a launch pad for future links which will enable us to continue a dialogue as an ongoing reality

The event was opened at 1.30pm by Equity's General Secretary, Christine Payne who addressed the conference on the importance of creating partnerships and setting up a forward-moving dialogue. She mentioned that since the APA (Audiobooks Publishing Association), whose committee had representatives from all those working in the field, disbanded a few years ago, there has been a lack of communication and she hoped the event would be a step forward in reconnecting the industry. She underlined that we want this to be an industry that recognizes and respects the skills of our members and maintains a high standard of professionalism. Without knowing and understanding the concerns, on all sides, we cannot improve things. She also provided statistics which showed Equity's depth of knowledge about the audiobook field giving a rousing start to the conference and she concluded

with the hope that the day would be the first step in building vital partnerships. Cathy Sweet, Equity's organiser, then explained that there would be two panels of experts who would each talk about their speciality leaving time for questions and discussion with the floor.

FIRST PANEL – 'THE PIPELINE PANEL'

The panelists included Laurence Bouvard (Reader), as the Chair

Simon Brett – Author

Pandora White – Orion Publishers

Douglas Kean – Producer

Nicolette McKenzie – Reader

Katie Arlett – Audible.

The aim of this panel was to explore the different steps in the pipeline of creating an audiobook, how the various roles interact, what is working and what can be improved. People working in their own area may not be necessarily aware of what is involved in the bigger picture, so this was an opportunity to understand the larger process.

SECOND PANEL - 'THE CHANGING INDUSTRY'

The panelists included David Thorpe (Reader) as the Chair

Stephen Thorne – Reader

Nic Jones – Producer for Strathmore Publishers

Alec Reid – Freelance Producer

Helen Lloyd – Bee Audio

Laurence Howell – Audible.

This looked at how things have changed both in the creation of an audiobook and the whole distribution landscape.

Main viewpoints expressed from the panels – incorporating issues raised during question and answer sessions.

- Reading an audiobook is an exhausting process not understood by anyone who hasn't undertaken the task.
- A producer/engineer is imperative for the reader to do their best work
- It seems the Producer and Engineer's job has become one job and, although not everybody agrees, it seems only the higher budget books can afford a Producer and Engineer and as such, it is extremely rare.
- Studio must be decent for the reader. This was a recurring theme and how unpleasant it is to record an audiobook in a rabbit hutch of a studio
- The quick turnaround that readers are finding problematic comes from the publishers and it's hard to see how it can be changed but this point was taken on board by the likes of Audible who will explore solutions. It was pointed out that it makes sense to release the audiobook at the same time as the book so as to maximize the effect of the publicity and success of the product and it's something that they are keen to encourage.
- The issue of preparation time was highlighted and readers expressed how important this was or standards will slip especially when the producer/engineer hasn't read the book. More responsibility falls on the reader but there is no suggestion of an increase in remuneration.
- Authors are sometimes keen to be involved in the audiobook recording and a question was raised as to whether this was useful to the reader. A view was put forward that it was not unless the reader has specific questions for the author to answer. Unfortunately not many authors were in attendance although their literary agents were well represented but this matter was not discussed fully.

A members' open meeting was held in November which was an opportunity to build on the successful Conference and to talk about the main concerns and how best to address these going forward. The meeting was broken into various sessions and there was a general discussion in each topic. A report of the meeting is below.

REPORT OF MEMBERS' MEETING HELD ON THE 4TH OF NOVEMBER

Money Session led by Cathy Sweet

- It was explained that the rates have remained static at £65 per recorded hour for certain producers / publishers for some time and this is a concern and this should be a focus for Equity. There was a discussion about what can be done about this.

- Equity cannot set rates as this is deemed anti competitive (except where we have collective agreements) It was suggested that a minimum rate should be agreed if possible amongst Equity Members who are regular readers. Although this wouldn't be an official rate, if we all agreed not to accept work below this rate it would have an impact. As noted below, we should stand together on this. Overwhelming majority in the room were in agreement with this suggestion.

- Danger minimum rate becomes THE rate
- It was noted that very few publishers pay royalties
- Buy outs result in no more money – ever regardless of success of publication!
- SAG-AFTRA rates are higher and they have two tiers reflecting experience. There was a question whether we should encourage a two tier rate in the UK? A lower rate for inexperienced readers?

Discussion points

- Want to engage with publishers, build on relationship with Audible - Relationship with Audible is key.
- Stand together to refuse to accept work below guideline rates
- Share knowledge, experiences and good practice, build resource. Encourage readers to report back to Equity

Equity

- Tighten up payment terms, pursue late payments more strongly. Equity is happy to assist in chasing any late payments.

Preparation/ Producers/ Technicians Session led by Sheila Mitchell

- Difference between Producer & Engineer, producer likely to have read the book. It has become the norm for the Producer/Engineer (which is the usual scenario these days) NOT to have read the book, therefore placing more responsibility on the reader.
- Not considered a producer if they're just operating equipment.
- Varying levels of support from "producers".
- More onus on reader to determine correct diction, pronunciation etc.
- No financial recognition of additional preparation and research
- Some publishers are prepared to pay extra if there is a lot of extra prep or a foreign language to research.
- Sometimes there is insufficient time for preparation when audio book and paper version released simultaneously and is important we keep reminding the publishers about this.
- Poor reviews as a result of lack of preparation
- It was generally accepted that we would enjoy more input from the Authors. Could we get them to engage more with the audiobook process and appreciate the work that goes in and how important it is for their books to be well read?

iPads and Studio Facilities Session led by Laurence Bouvard

- There was a discussion about the use of iPads and how people felt about this.
- Electronic tablets is a cost saving and is cheaper than printing off copies of the book.
- There was a willingness to use them and they are quickly becoming "Tools of the Trade". As such they are tax deductible.
- Request for training in use of tablets & software
- Warning of RSI and producers need to make necessary adjustments
- Studio conditions should be right and notify Equity if there are any concerns

Home Studios Session led by Liza Ross

- There was a general discussion about working in home studios
- Allows flexible working
- Could be a good investment but important to buy quality equipment
- Teaches you to "hear like a Producer"
- Best to work with another person too
- Good to outsource the sound engineering and employ a proofer.
- Brings more work in
- Request for Equity to produce a fact sheet on creating a home studio
- Home studios are here to stay.

ACX Session lead by Cathy Sweet

There was a briefing on the ACX model and Anna Parker-Naples helped provide information on this. It was explained that ACX is an Amazon/Audible platform (website) where authors are able to turn their books into audiobooks and retain their rights. They work directly with readers "narrators".

Readers can put a 5 minute segment on line. There are flat rate fee or royalty options available. It was advised to always charge for the production and outsourcing the service.

It was pointed out that ACX retain 60% of any profits. Readers only get 20%.

Cathy Sweet & David John Wrapped Up by summarising the outcomes.

Independent Local Radio Commercials

Commercials Produced by ILR Stations

Since the last annual report, Equity has made an agreement with the Global Radio Group, Bauer Media, UTV and Orion covering radio commercials made by Equity members in their home studios. A spreadsheet of the fees and radio stations covered by these agreements has been distributed to members and is available from Tim Gale or John Sailing at Equity.

Commercials Produced by Advertising Agencies – Guidelines

The website calculator which included all the current rates for those artists working in radio commercials for advertising agencies suffered a severe malfunction and ceased to work in the latter stages of 2015. While efforts were being made to resurrect it, Equity was approached by the IPA and asked to enter negotiations in order to reach an agreement over advertising agencies use of members' work on radio commercials. These talks will commence in earnest in the spring of 2016.

CHAPTER 5:

INTERNATIONAL EXCHANGES

A. BRITISH/AMERICAN EQUITY EXCHANGES

US to UK Exchanges

1st Date	League/Non	Status	Show	Actor(s)
	SOLT	Upcoming	Evening at the Talk House	Josh Hamilton
9/21/2015	SOLT	Current	Wicked	Tom McGowan
	SOLT	Upcoming	Close to You	Daniel Bailen, Anastacia McClesky, James Williams
6/23/2015	SOLT	Completed	Book of Mormon	Denee Benton
6/10/2015	SOLT	Completed	Motherf---er With The Hat	Antonio Chavira, Flor De Liz Perez, Yule Vazquez
7/3/2015	SOLT	Current	Mack & Mabel	Rebecca La Chance
5/11/2015	SOLT	Current	Miss Saigon	Chris Peluso
1/16/2015	SOLT	Completed	Once	Brandon Ellis

UK to US Exchanges

1st Date	League/Non	Status	Show	Actor(s)
	League	Upcoming	American Psycho	Holly James
11/9/2015	League	Upcoming	The Color Purple	Cynthia Erivo
11/1/2015	League	Current	King Charles III	Anthony Calf
9/15/2015	League	Current	Wicked	Rachel Tucker
2/17/2015	League	Completed	Blithe Spirit	Melissa Woodbridge
5/12/2015	League	Current	Les Miserables	Earl Carpenter
3/8/2015	League	Completed	The Audience	Geoffrey Beavers, Michael Elwyn, Richard McCabe, Rufus Wright
3/13/2015	League	Completed	Skylight	Matthew Beard

CHAPTER 6:

INTERNATIONAL FEDERATION OF ACTORS

A. EUROFIA

Two meetings of the European Group of the International Federation of Actors took place during 2015. The first meeting of affiliates took place on 2nd June, prior to the FIA World Live Performance Conference in Dublin. Equity was represented at this meeting by Stephen Spence and Louise McMullan. John Barclay also attended the afternoon session and contributed to a panel discussion on collective bargaining and contractual conditions for performers working in productions made for online exploitation. John shared Equity's recent experience in negotiating with Netflix as Equity is the first European union to reach an agreement with this company for an original production.

Other items on the EuroFIA agenda included campaigning around TTIP, updates on the work of the live performance and audiovisual social dialogue committees, intellectual property developments including the Reda report and the European Digital Agenda and an overview of the work of the other FIA regional groups in Africa, Latin America and India.

The second meeting of meeting of the EuroFIA group took place on 12th November in Ljubljana, Slovenia and was followed by a joint meeting with European collecting societies on 13th November. Christine Payne, Malcolm Sinclair and Louise McMullan attended for Equity.

Items under discussion at the meeting included: an update on the joint FIA, FIM (International Federation of Musicians), UNI MEI (representing technicians and media workers) and IFJ (International Federation of Journalists) project on Atypical Workers which will culminate in a conference in Brussels in Autumn 2016. To date the project has examined the case for pursuing litigation at international level in order to improve the status of media and arts workers and the services offered to atypical workers by unions.

There was also a lengthy exchange about the use/abuse of amateur performers, arising from a proposed amendment to the new draft law on artistic freedom being debated in France which could give professional companies the right to engage amateur performers, in contravention of the French labour code. A motion was passed in support of the French union's campaign against this amendment.

The meeting also discussed arrangements for the 2016 FIA Congress in Brazil, TTIP, TISA and FIA's approach to other international trade deals, the FIA LGBT survey and the future of the Dancers Passport/Transition schemes and the possibility of a European funded project in this area. Louise McMullan took part in a panel discussion on developing a Social Media presence for advocacy and organizing, alongside colleagues from the SFA (French performers union) and AUT (Actors Union of Turkey).

Following the EuroFIA meeting, a joint meeting was held with a number of European Collecting Societies on 13th November. Christine Payne, Malcolm Sinclair and Louise McMullan attended from Equity and Graham Hamilton and Andy Prodger attended the meeting from the British Equity Collecting Society (BECS).

The joint meeting took the format of a series of panel discussions on subjects including the Fair Internet for Performers Campaign and the current Review of the Satellite and Cable Directive. Andy Prodger spoke about the current challenges to private copying levies in Europe and Christine Payne gave a presentation on Equity's success in achieving the first agreement, outside of the US, for performers working on original productions commissioned by Netflix.

The meeting also discussed a leaked Communication from the European Commission on European Copyright Reform which, together with the wider Digital Single Market Strategy being taken forward by the Commission, will be a major area of work during 2016.

B. FIA PRESIDIUM, EXECUTIVE AND ENGLISH SPEAKING GROUP

A meeting of the FIA Presidium took place on 1st June in Dublin. Christine Payne, General Secretary, represented Equity at this meeting. Items up for discussion included FIA's budget, which falls within Christine's responsibility as Treasurer of FIA.

The FIA Executive met twice on 3rd and 6th June, also in Dublin. Equity was represented by Christine Payne, Stephen Spence and Louise McMullan at both meetings which discussed a range of issues including the Transatlantic Trade and Investment Partnership (TTIP), the work plan and strategy of the FIA secretariat, copyright and specifically a new declaration on intellectual property rights for performers, progress towards ratification and implementation of the Beijing Treaty, FIA's Twinning Agreements, diversity and the work of the LGBT working

group. On 6th June the Executive discussed outcomes and actions resulting from the World Live Performance Conference and proposed areas which should be taken forward to 2016's FIA Congress in Sao Paulo. The English Speaking Group of FIA met on 2nd June and Equity was represented at this meeting by Christine Payne and John Barclay. The meeting received reports from the Diversity, International Production, LGBT, Commercials and Collective Management working groups and discussed a range of issues across the live performance and recorded media sectors including the rise of immersive theatre, cruise ships, performance capture and audio books.

C. FIA WORLD LIVE PERFORMANCE CONFERENCE

The Second FIA World Live Performance Conference was held in Dublin 4-6 June 2015. The last Live Performance Conference was held in 1999, some sixteen years ago.

Equity, in the capacity of Equity Northern Ireland, mounted a joint bid for the Conference in partnership with Irish Equity - SIPTU. The bid arose from the work of the Ireland/UK Action Group jointly convened by Equity and Irish Equity and focussed for the last couple of years on strengthening Union capacity on the island of Ireland, North and South.

Because of the obvious economic benefits to Dublin as a destination, Irish Equity was able to enlist the support of Dublin City Council, Bord Failte, and the Dublin Convention Bureau in preparing the bid, and was also able in relation to the tourist bodies, obtain finance. Also holding the Conference in Dublin was able to demonstrate to Irish performers and Irish producers the increased commitment of the Unions' to build capacity and power to the level required to host such a major international event. This highlighted the dividends flowing from the closer co-operation of the Action Group and illustrated to producers the type of international assistance on offer to the Irish performers North and South should discussions on new international best practice standards in contracting not make the progress hoped for.

Plenary Panel sessions and workshops covered a broad range of topics with participants from around the globe. Whilst the Irish Equity led in relation to the organising logistics of the Conference Equity was able to play a leading role in providing a depth of participants in the panels and workshops.

Christine Payne was overall moderator of the event and the following officials and activists were involved in a busy timetable of Conference business:

- Louis Roulston, Equity Councillor, spoke on behalf of members in Northern Ireland, welcoming delegates to the conference and introduced the keynote speaker from the NI Department of Culture, Arts and Leisure.
- Drew McFarlane, National Organiser for NI, moderated a Q&A session on Theatre in Northern Ireland with Northern Ireland actor Ian McElhinney
- Ian Barritt, Vice President, moderated a panel on 'The Fight for our Rights', examining freedom of expression.
- Louise McMullan, Head of the General Secretary's Department, moderated the 'Price of Mobility' session which explored issues such as visas and immigration and maintaining labour standards across borders.
- Hywel Morgan, Equity Councillor, was a panellist at a Workshop on 'The Artist as Activist'
- Hilary Hadley, Head of Live Performance, was a panellist on the 'Enter the Digital Age' session which discussed digital theatre and live streaming.
- Stephen Spence, Assistant General Secretary, I&O, was a panellist at the 'Low Pay No Pay Workshop' and 'The New, New Thing' session which looked at 'new' forms of theatre including immersive and street theatre and the use of amateurs.

Alongside an Organising Group, Karan O'Loughlin from SIPTU and Camille Richard from FIA Stephen was also responsible for the Conference's arrangements and in pulling together the agenda and speakers over the last 12-24 months.

From the start the co-hosts adopted the Irish Congress of Trade Unions approach of an island of Ireland focus, including by seeking to advance the profile of Irish Equity and Equity Northern Ireland, within the Conference. In addition representatives from both jurisdictions participated. Following welcomes from both Unions to Ireland and FIA Presidium members to the Conference, the President of the Republic of Ireland, Michael D. Higgins gave a keynote address that could only be described as a tour de force. The President's speech was a highlight of the Conference – over 45 minutes he spoke commandingly on a range of subjects, from collective bargaining to the power of art to the disputes surrounding competition law and a number of other subjects. He truly inspired delegates and set the tone for two and a half days of extensive discussions on topics including diversity, health

and safety and international solidarity. There were people crying in SIPTU's Liberty Hall Theatre when he finished. He is a former member of the Dail and a former Arts Minister, but nevertheless as FIA President Fern Downey of ACTRA Canada responded, 'Never have we been so well understood'. A representative from the office of the Northern Ireland Cultural Minister Caral Ni Chulan also spoke on behalf of the Northern Ireland Executive.

The strength and depth of the Equity participation on panels and workshops was extremely well received. In addition to the Equity delegation from Britain which also included Bryn Evans and Doc Evans from Wales who attended some sessions in a personal capacity whilst on holiday in Dublin, the Northern Ireland Equity delegation led by Councillor Louis Rolston included Al Logan, Chair of the Northern Ireland Committee, Vicky Blades, the new Secretary of the Northern Ireland General Branch and Shaun Blaney a Northern Ireland member of the Young Members Committee. BECS, which provided sponsorship for the Conference alongside BECTU and a number of other organisations, was represented by Graham Hamilton and Jean Rogers.

There was coverage of the Conference in the Stage, which had been secured as a media partner and Stephen Spence and Mary McColl of US Equity were interviewed on 'Low Pay/No Pay' for Dublin's Newstalk Radio's Saturday evening 'Green Room' programme.

The activists from Northern Ireland were asked to comment on their perceptions of the Conference. In many ways Officers, Officials and others involved with the Union at a senior level are more familiar with gatherings of this nature and the Organising Group had a strong sentiment, advanced particularly by Simon Burke, former President of Australian Equity and FIA Vice President, that this Conference should not only have resonance not only at the 'Executive' level, for want of a better term, but for performers generally.

The general feedback on the Conference is that it was very well received. It was an opportunity, rarely possible, for the worlds performance Unions to reflect on developments artistically and industrially, over three days together, without motions, in other words without 'outcomes', simply discussing and debating and later reflecting in a way that will lead up to the discussions and debates of FIA Congress in 2016, where decisions will be made, significantly better informed by the proceedings of this Conference.

For Equity and Irish Equity, the Conference continued our joint work together on behalf of our members in the Republic and Northern Ireland and showcased to the world how that relationship is working in both our interests and provided another reminder to producers that together we are strengthening performance Union profile and power on the island.

CHAPTER 7:

RELATIONSHIPS WITH OUTSIDE BODIES

A. AMNESTY

Equity continues to affiliate to Amnesty and is a member of the organisation's Trade Union Network. Amnesty remains an essential source of information on human rights campaigns, activism and events for Equity's own International Committee for Artists Freedom.

B. BRITISH COPYRIGHT COUNCIL

Equity continues to be a member of the BCC and works with this organisation on matters relating to copyright and performers' intellectual property rights in the UK and internationally.

C. BRITISH EQUITY COLLECTING SOCIETY (BECS)

Audiovisual and audio performers were given a huge financial boost in 2015 as total gross revenues collected by BECS, the organisation established by Equity in 1998 to collect and distribute artist payments, reached £15.2 million.

The majority share, £11.6 million, resulted from Equity's collective licences with broadcasters and cinema films agreement with UK and US film studios, proving once again just how vital union agreements are in generating secondary payments for audiovisual and audio performers' work.

The different types of revenue collected during the year were as follows:

- £5.5 million from Equity's cinema films, West End cast album recording and specific TV agreements;
- £4 million from Equity's extra-contractual agreements with broadcasters for programmes being retransmitted in Europe;
- £3.6 million from performers' rights agreements between BECS and collective management organisations for British TV and film titles exploited overseas;
- £2.1 million from Equity's collective licences for programmes carried on BBC iPlayer, ITV Player, 4oD, Sky Player and BBC Radio 4Xtra services.

Nearly 41,000 individual payments were issued during the year in a series of monthly payment runs, including two major distributions in August and December.

A major development during the year was the culmination of the company's IT upgrading project. Following an intensive period of design and development, a new accounting and payment system was launched in July. The investment in new technology will enable BECS to continue to manage the growing volume of artist payments being negotiated by Equity and its own performers' rights monies flowing from Europe.

As of 31 December 2015, the BECS Board was composed of the following Directors:

Peter Barnes (Vice-Chair and CPMA nominated director), Jo Cameron-Brown, Bryn Evans, Nick Fletcher, Natasha Gerson, Graham Hamilton (Chairman), Steve Kenis (PMA nominated director), Louis Rolston, Andy Prodger (CEO), Frederick Pyne, Jean Rogers and Nicholas Woodeson.

BECS can be contacted with registration, payment and general enquiries at becs@equitycollecting.org.uk or on 020 7670 0360.

D. DANCE UK

Equity continues to support the work of Dance UK and gives financial support to the Healthier Dancer Programme. Caroline Miller remains as Director. Equity attended the Dance UK industry wide conference to facilitate the Dancer's pay debate. Dance UK will be merging with other Arts Council funded organisations ADAD, YDE and the NDTA to form One Dance UK

E. EQUITY CHARITABLE TRUST (FORMERLY EQUITY TRUST FUND)

The Equity Charitable Trust is an independent charity, founded in 1989, with the purpose of helping performers and industry professionals in their times of need by providing Welfare and Education Grants.

The Trust assists professional actors and other performers who are experiencing financial hardship with one-off Welfare Grants. The Trust also provides Educational Bursaries to actors and performers with a minimum of ten years professional adult experience who wish to retrain, develop new skills and obtain valuable new qualifications.

Please note that the Trust is unable to help musicians, drama students or amateur performers.

In 2015, the Trust awarded 137 Welfare Grants totalling £117,742; 15 Christmas gifts totalling £3000; 47 Education grants totalling £102,084; 4 one to one Career Coaching sessions with Zena Everett totalling £1920; 2 professional development workshops totalling £1800; 1 institutional grant to the Dancers Career Development totalling £40,000 and 7 theatrical grants totalling £39,200.

Each case is considered on its merits and are proportional to the individual need. We also have a Welfare Officer who gives advice on Benefits that one might be eligible for. The Trust also looks after two special trust funds, The John Fernald Award for assistant theatre directors and The Evelyn Norris Trust, for convalescence and respite breaks for members and ex-members of the concert and theatrical professions.

The registered offices are Plouviez House, 19 – 20 Hatton Place, London EC1N 8RU. Telephone Number: 0207 831 1926; Facsimile: 020 7242 799. Secretary: Kaethe Cherney; Debt/Welfare Advisor: Rosalind Ambrose

Equity is entitled to nominate five Council representatives to the Trust's Board and following an election the following members of the Equity Council were elected by and from the Council to serve on the Board for the current term of the Council (2014-2016): Ian Barritt, Adam Burns, Di Christian, Bryn Evans and Mary Lane.

F. THE EVELYN NORRIS TRUST

In 2015, the Evelyn Norris Trust awarded 42 grants totalling £35,555 to members and ex-members of the concert and theatrical profession. These grants were awarded for convalescent and respite holidays following illness or injury. Further grants of £2000 were awarded to Brinsworth House and to Denville Hall

G. EDUCATIONAL RECORDING AGENCY (ERA)

The ERA Licensing Scheme permits staff at educational establishments to record, for non-commercial educational purposes, radio and television broadcast output of ERA's Members. A licence is required to use recordings of broadcasts as teaching resources.

Most educational establishments in the UK are already covered by an ERA licence. This may be by individual licence or as part of a blanket licence agreement, but all licences are renewable annually. All members of ERA receive a share of these licences in proportion to the rights they represent. Equity's share, as reported in the Annual Accounts, is used for the general benefit of the members. Equity is represented on the Board of ERA by Christine Payne.

The members of ERA are:

Authors' Licensing and Collecting Society Limited

Association De Gestion Internationale Collective Des Oeuvres Audiovisuelles

BBC Worldwide Limited

BPI (British Recorded Music Industry) Limited

Channel Four Television Corporation

Channel 5 Broadcasting Limited

Compact Collections Limited

Design and Artists Copyright Society Limited

Directors UK Limited

Equity

FOCAL International Limited

The Incorporated Society of Musicians

ITV Network Limited

Mechanical Copyright Protection Society

Musicians' Union

Open University

The Performing Right Society Limited

Phonographic Performance Limited

Radio Independents Group

S4C

H. FEU (FEDERATION OF ENTERTAINMENT UNIONS)

The member unions of the FEU (BECTU, Equity, Musicians' Union, NUJ, PFA, Writers Guild of Great Britain and

Unite) held 4 plenary meetings during 2015.

Key areas of concern on the FEU's agenda included:

BBC: The FEU launched the Love it or Lose it campaign during 2015 to highlight the threats posed to the BBC in the Charter Review period and resulting from the licence fee settlement agreed between Government and the BBC. The latter will cause a funding shortfall in the BBC's finances in excess of £650m from 2018 onwards as the BBC is compelled to cover the cost of providing free licences for the over 75s, previously a responsibility of the Department for Work and Pensions. The Love it or Lose it campaign began with a lobby of parliament in June and was followed by regular activity aimed at engaging FEU union members and activists and the general public. Campaign events included a Doctor Who themed protest at New Broadcasting House in November, which featured speeches from former Doctor Who performers, leafleting sessions at key BBC programmes including the Last Night of the Proms and Strictly Come Dancing as well as local level initiatives such as the day of action coordinated by Equity's Brighton and Sussex branch. The campaign continues into 2016 with further local and parliamentary events.

The FEU continues to be concerned about proposals announced to sweep away quotas for in-house and independent television and radio productions and to allow BBC productions to compete to produce programmes for other broadcasters. Meetings with the BBC Trust on this issue were arranged.

Theatre and Arts Funding: The FEU met with the new Chief Executive of the Arts Council, Darren Henley, following his appointment in early 2015 and raised with him concerns about unpaid work, the need for funded companies to observe the terms of collective agreements and the situation at the English National Opera, which lost its National Portfolio status. All FEU unions welcomed the unexpected settlement for the arts announced in the Government's Autumn statement but continued to be concerned about the worsening future for local authority arts funding.

Equality and Diversity: This remains a key priority for the FEU. Work began on a joint FEU approach to equality and diversity during 2015 and officials from members unions held a meeting with the new Chief Executive of Ofcom, Sharon White, with a view to furthering this work.

Industrial issues: In 2015 BECTU undertook industrial action at ITV and secured a 2.2% increase as well as an increase in holiday. Throughout the year member unions updated one another about the various industrial agreements including those concluded with the BBC (for BBC3 moving online), PACT and in the West End. The FEU also discussed copyright developments in the UK and at European level and pledged support for the Creative Content UK campaign which was launched with Government funding and is aimed at educating consumers about legal sources of film, television and music content. Plenary meetings also received regular updates about the ultimately successful Judicial Review brought by the Musicians Union against the introduction of a private copying exception with no provision for fair compensation by the UK Government.

TUC: The FEU unions worked together to support each other's motions and raise the profile of the issues affecting entertainment industry workers at the 2015 TUC Congress and four TUC equality conferences.

Other issues: The FEU continued to take part in working groups convened by UK Theatre and during the General Election campaign hosted a series of hustings events in Manchester, London and Glasgow where members of FEU unions could pose their questions about the BBC, arts and culture, to representatives of the main political parties.

I. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT)

Report from Michael Branwell, Chairman:

This is my tenth annual report to the AGM, the Trustees and the Patrons since I was elected Chairman. In addition, I was the Secretary to the Trustees for the first six years of its life before that. However, with the permission of the Trustees and the full agreement of our new Chief Executive Officer, I shall remain as Chairman but leave much of the liaison with our beneficiaries and the very necessary fund raising to Elizabeth Pfeuti, who has taken over the day to day running of the charity.

I am very proud of I.P.A.T. and all we have achieved. There are certainly five, and maybe more, performers who would by now be dead if it were not for us. A far greater number would have been unable to pursue their lives as actors, dancers and musicians without our help. It is a great record indeed.

Our new CEO, Liz, represents us on the Committee of Acting for Others and has already raised a lot of money not only for IPAT but also for the Combined Theatrical Charities, of whom we are proud to be a part. She runs the excellent website, the fundraising sub-committee and co-ordinates the trust as a whole. Thank you Liz.

I must also mention our Minute Secretary, who has, during the year, taken the burden of minute taking off Liz's shoulders, allowing her to concentrate on the central running of the charity. Thank you, Henrietta.

I want to thank all the Trustees for their support and backing throughout the year, with especial thanks to our Legal Advisor, Frances McCarthy, without whom I am sure we would have had serious problems and our Treasurer, Phil Clark. Not one of these four people takes any remuneration for the work they do for the charity and I, for one, am extremely grateful to them.

I am sure all the Trustees will want to thank Alan Rickman, our President, who has continued to take a very active interest in the Trust and to our two Vice Presidents, Helen Lindsay and Robert Mill, who have been advocates for the beneficiaries about whom they know and care following their time as Trustees.

There is no doubt that this a very difficult time for small Charitable Trusts, but I believe that we are able to look to the future with some optimism. Although it is vital that we continue to raise money to fund our beneficence, I hope we shall not descend to the levels not far short of blackmail that have brought some in the charitable sector into disrepute.

As long as I stay in the Chair, I intend, as I said in the opening of this report, that we shall continue to bring "candles of hope" to all the needy parts the world, bringing light into darkness, enabling, as it says in our Mission Statement, "... performers to continue to develop and nurture the imaginative faculty which is the heart of drama, music and artistic performance", and to alleviate the suffering of those in need and, indeed, in some cases, save their lives.

Among the companies we have helped in the year from 2014 - 2015 are:

The 5Cs Theatre Company in Nairobi, Kenya

The Open Space Theatre Company in Santiago de Chile

Music For Hope, El Salvador

Music For Africa, South Africa

Pa Bobo Jobateh, The Gambia

Artistes affected by the conflict in and around Syria

Mike Wamaya, dancing and teaching in the slums of Kibera in Kenya

All of these activities fall within our Mission Statement.

The Trust is very grateful to the Combined Theatrical Charities who continue to support us and we were very ably represented on the Board of the CTC by Liz Pfeuti during the year. We are still waiting for the promised Grant from the BBC from Comic Relief and we believe we are unlikely to receive one in the future.

We are moving forward. The trustees can be rightly very proud of what the Trust has achieved in fourteen short years and long may we continue to bring candles of hope into some of the darkest places in the world.

J. LIBERTY

Equity continues to affiliate to Liberty and its Trade Union Liaison Committee.

K. PERFORMERS' ALLIANCE

During 2015 Equity, the Musicians' Union and the Writers Guild of Great Britain continued to meet quarterly and coordinate joint work on matters of common interest. The Alliance also liaised closely with the Federation of Entertainment Unions and the TUC.

The core issues of concern to the Performers' Alliance during the year were the ultimately successful Judicial Review of the private copying exception introduced by the UK Government, the launch of the Fair Internet for Performers Campaign at European level, anticipated cuts to local authority arts budgets and improving equality and diversity in the arts and culture.

Performers Alliance All Party-Parliamentary Group (APPG) was active during 2015, with members raising the unions' views during parliamentary debates and Departmental Questions on the National Minimum Wage, the future of the BBC and on equality and diversity matters. MPs and Peers who are members of the APPG also advocated for the creative industries during a number of Westminster Hall debates, including on the subjects of the Transatlantic Trade and Investment Partnership, television investment in the Midlands and regional arts funding.

The APPG's Officers were re-elected at an AGM following the General Election in June 2015. Kerry McCarthy MP (Chair) continued to act as Chair but will be replaced in early 2016 following her appointment to the Shadow Cabinet. The Group's Vice Chairs are now Lord Clement-Jones, Damian Collins MP, Cat Smith MP, Thangam Debbonaire MP, Pete Wishart MP, Mike Gapes MP and Earl Clancarty. John Whittingdale MP left his position as Vice Chair following his appointment as Secretary of State for Culture, Media and Sport. The APPG now has a total of 70 members –this includes MPs and Peers.

John Whittingdale took questions from MPs and members of Equity, the Musicians Union and the Writers Guild of Great Britain at a Q&A event, hosted by the Performers Alliance APPG on 4th November. Items for discussion included BBC Charter Renewal, arts funding in the context of the current Spending Review and equality and diversity in the creative industries.

L. PPL

PPL issues licences to hundreds of thousands of businesses and organisations from all sectors across the UK playing recorded music and/or music videos in public. These can range from bars, nightclubs, shops and hotels to offices, factories, gyms, schools, universities and local authorities. PPL also licenses music suppliers to copy recorded music for services such as in-store music systems, jukeboxes, compilations for exercise classes and in-flight entertainment systems.

PPL also licenses TV and radio broadcasters to play recorded music as part of their programming, from the BBC, ITV, Channel 4, Five and Sky to commercial radio networks such as Capital, Heart and Absolute Radio, as well as online services.

PPL does not retain a profit for its services. Revenue collected, after administration costs, is passed onto its registered members: thousands of performers and record companies who receive the royalties they deserve for their recorded music.

PPL members range from session musicians and emerging artists to major record labels and globally successful performers – all of whom are entitled to be fairly paid for the use of their recorded music. Through agreements with over 50 music licensing companies around the world, PPL is also able to collect royalties for its members globally.

PPL is one of several collection societies in the UK that manage the rights and licence different types of copyrighted material. PPL licenses the use of recorded music while others exist to manage rights in musical compositions, newspaper extracts, etc. Each of these organisations enable the user of these materials to obtain a licence, so both users and copyright owners can benefit from increased efficiency.

During 2015 the General Secretary has continued to represent Equity on the PPL Board and Performer Board.

M. SECTOR SKILLS COUNCIL

i. Creative Skillset (www.creativeskillset.org)

Creative Skillset is the industry body which supports skills and training for people and businesses in the audio-visual industries to ensure the UK creative media industries maintain their world class position.

The Federation of Entertainment Unions nominated the General Secretary to represent the union's interests on Creative Skillset's Board.

ii. Cultural & Creative Skills – CC Skills (www.ccskills.org.uk)

Creative & Cultural skills is the industry body which supports skills and training for people and businesses in the advertising, craft, cultural heritage, design, literature, music, performing and visual arts industry sectors.

The Federation of Entertainment Unions nominated BECTU to represent the unions' interests on the Board.

N. TRADES UNION CONGRESS

The 2015 TUC Congress took place in Brighton from 13th to 16th September. The delegation comprised: Christine Payne (General Secretary), Charlotte Cornwell (Vice President), Stephen Spence (Assistant General Secretary), Lynda Rooke, Adam Burns, Rachel Birch Lawson and Louise McMullan. Peggy Ann Fraser, Hamida Ali and Beth Doran also attended as visitors on selected days.

MOTIONS: The delegation spoke as follows:

Adam proposed Equity's motion on Childcare in the creative industries (seconded by the Musicians Union).

Christine proposed (in Rachel's absence due to work) Equity's motion on Collective Bargaining in Dance
Louise seconded the MU's motion on Fair Internet for Performers.

Lynda spoke in support of a Composite Motion on the future of the BBC.

Charlotte spoke in support of BECTU's motion on public funding for the arts and took this opportunity to launch Equity's Stop Arts Cuts campaign.

Stephen seconded a motion from the Writers' Guild of Great Britain on their Free is Not an Option

campaign and spoke about Equity's Professionally Made, Professionally Paid campaign.

Other motions passed by Congress covered a range of issues including support for creative industry start ups, stop and search, FIFA reform and the Fast Food Rights/Hungry for Justice Campaigns. Several composite motions on electoral reform, campaigning for pregnant workers and productivity and investment were also included in the agenda. Emergency motions on Colombia and the BBC/Met Office contract were also agreed, as were TUC General Council statements on the current refugee crisis and the European Union.

On Monday 14th, following the address by Frances O'Grady, TUC General Secretary a stunt took place to coincide with the second reading and first vote on the Trade Union Bill in parliament. A diverse group of workers who have taken strike action during the last three years took to the stage to publicise the TUC's Protect the Right to Strike campaign. Three of these workers – a firefighter, a midwife and one of the Ritzy/Picturehouse Cinema staff members, representing the Fire Brigades Union, the Royal College of Midwives and BECTU respectively, spoke about their experiences of taking strike action, about how it was a last resort or their only option in attempting to bring employers to the negotiating table.

One of the most lively debates centred around Composite 18 on the Trade Union Bill and a separate motion from the RMT on the same issue. Both motions were taken the morning after the second reading of the Trade Union Bill (which passed with a majority of 33 in the House of Commons) and were passed by Congress.

TUC GENERAL COUNCIL elections: The following were elected to the General Council from Section C (unions with fewer than 30,000 members): Manuel Cortes (TSSA), Mark Dickinson (Nautilus International), Ged Nichols (Accord), Dave Penman (FDA), Tim Poil (Nationwide Group Staff Union), Eddie Saville (Hospital Consultants and Specialists Association) and Simon Weller (ASLEF).

Michelle Stanistreet (NUJ) was the only woman standing in Section C and was not elected by unions eligible to vote in this section.

The following were elected to General Purposes Committee: Sharon Holder (GMB), Michelle Rogers (RMT), Chris Tansley (UNISON), Linda McCulloch (Unite) and Paddy Lillis (USDAW).

Christine Payne continues to be automatically elected to the GC as Equity has over 30,000 members.

NEW TUC PRESIDENT – Liz Snape (UNISON)

SPEAKERS – included Speaker of the House of Commons John Bercow MP, Jim Kennedy (fraternal delegate from the Labour Party), Shami Chakrabarti (Director of Liberty) and TUC President Leslie Manasseh. There was also a video presentation from imprisoned Colombian trade union leader Huber Ballesteros.

Possibly the most popular address to Congress was made by the newly elected Leader of the Labour Party, Jeremy Corbyn who spoke about the importance of trade unions in the UK and internationally and about how the Labour Party will resist the Trade Union Bill and attacks on tax credits and will prioritise housing and mental health.

FRINGE – Christine Payne spoke at a Unions 21 fringe meeting: The Rebalancing Act: How we create a fairer, more productive economy. Christine used this opportunity to talk about Equity's campaigns to rebalance employment opportunities across the UK's nations and regions, particularly in the television industry. She was joined on the panel by Tim Page, Senior Policy Officer at the TUC and Alison McGovern MP.

Stephen Spence spoke at the Morning Star fringe meeting: Kill the Bill: Winning the Public Debate. Stephen gave Equity's perspective on the Trade Union Bill and was joined on the speakers list by Len McCluskey from Unite a number of other senior union officers.

MORNING STAR – An article in Christine's name about our motion on childcare was published in the Morning Star on the first day of Congress.

GENERAL COUNCIL DINNER – Christine and Charlotte attended from Equity.

Motions

Motion 39 in the creative industries

In the creative industries, as with many other sectors where unpredictable working patterns, last minute recruitment practices, low earnings, a culture of presenteeism and regular travel are the norm, parents are reporting significant difficulties accessing affordable, flexible childcare.

The lack of information and clarity regarding rules and entitlements to tax free childcare, Universal Credit, child tax credits and the Government's commitment to providing 30 hours of free childcare for 'working parents', along

with the lack of support during and post pregnancy particularly for those seeking to return to work mean that many parents - particularly female and lone parents in the creative industries - are at risk of dropping out of the workforce. Congress reaffirms its commitment to campaign for childcare support which will benefit all parents, including freelance and self employed workers and those who work shifts and unsociable hours.

Congress further resolves to continue to campaign for comprehensive policy measures geared towards the introduction of universal free childcare. This campaign will include provisions which seek to address the urgent needs of workers in the creative and freelance sectors.

Moved by Equity

Seconded by the Musicians Union

Motion 80 Collective Bargaining in Dance

Congress notes that over £100m will be invested by the Arts Council England (ACE) in Dance from 2015–2018, but that only a small proportion of those who receive this funding engage in collective bargaining with the dancers they employ.

Congress further notes that ACE's guidance for organisations who receive public funding states that: "Artists' fees for projects funded by us should be in line with recognised codes of practice set by the relevant lead bodies."

In practice, however, ACE does not ensure that funding is delivered in line with minimum union terms. Therefore it is up to dancers, as workers, to fight for recognition and the use of union agreements in publicly funded companies.

The companies in question often give assurances that they meet minimum conditions set out in national collective agreements, but refuse to use the full union agreement or enter negotiations with unions.

Congress believes that dancers deserve an input into the terms and conditions they work on. This status quo is unacceptable: dancers must have independent, collective representation in the workplace.

The nature of dance work makes it very difficult to achieve statutory recognition in most companies; however, Equity's Freelance Dance Network has been established to organise dancers outside of the traditional workplace-specific context.

Congress resolves to support the unionisation of freelance dancers through the Equity

Freelance Dance Network and support Equity's work to get publicly funded dance companies to participate in collective bargaining.

Moved by Equity

Seconded by BECTU

Motion 11 Public Funding for arts and culture

Congress acknowledges the contribution that the arts and cultural sector makes to the UK's economy, health, well-being, society, and education. Music and performing and visual arts are growing faster than the general economy, and now contribute £5.5bn, or five per cent, of Gross Value Added, having increased by 46 per cent in four years to 2013.

The creative industries as a whole, which depend on workers and ideas entering from the arts and culture sector, now account for nine per cent of all UK exports.

Yet the sector remains dependent on public support from government and local authorities, which has been badly constrained by austerity. More than 35 per cent of councils have closed their arts services since 2010, and nineteenthths of the remainder are planning cuts.

Central government funding through the Arts Council has been reduced by 30 per cent over five years, leading to the closure of many regional theatres and arts projects.

Public funding of the arts is essential to initiate projects and provide opportunities for creative workers who often move on to the commercial sector. Congress accepts research which shows that every pound of public money invested in arts and culture produces a fourfold return for local economies. The sector's global reputation is also a major factor in the £115bn spent by visitors to the UK.

Congress therefore calls on the General Council to lobby government to restore arts funding by central and local government to its level prior to the 2010 emergency budget.

Moved by the Broadcasting, Entertainment, Cinematograph and Theatre Union

Amendment from the First Division Association

- In paragraph 3, line 1, replace "public" with "funding"
- Add at end of paragraph 4: "National museums, libraries and galleries across the UK have seen drastic budget cuts of between 20 and 40 per cent, which may result in:

- i charging at the point of entry
- ii further staff redundancies and service outsourcing
- iii permanent or partial closures.”

- In the final paragraph, line 2, after “arts” insert “culture and heritage”

Supported by Equity

Motion 27 Free is not an option

Congress notes with concern a growing trend in which writers and other creative workers are expected to do a large amount of work for nothing.

A survey by WGGB found that 87 per cent of respondents in the TV and film industries reported a significant increase in the amount of work they had been asked to do for free. Authors, poets and playwrights also reported this practice.

Free work is routinely expected in the development stage of a project. Weeks of timeconsuming research and preparatory work are required, with no pay. TV ‘shadow schemes’ require writers to create entire scripts for nothing or very little money before a paid commission will even be considered. In many cases, the free work does not lead to any paid work at all.

If so much of a writer’s work has to be done for free, the only people who can afford to enter the business or remain in it are those who have independent financial resources, and the only stories that get told will be those of the wealthy.

Similar issues face performers, musicians and other creators.

Congress supports the Free is NOT an Option campaign launched by WGGB, and calls on the General Council to consult all unions in the cultural and entertainment industries and work with them to stamp out this unfair practice.

Moved by the Writers Guild of Great Britain

Seconded by Equity

Motion 15 Fair Internet for Performers

Performers bring life and soul to all types of artistic work – songs, films, TV programmes, dance, et al. However, their massive contribution to the success of the creative industries has been seriously undervalued in the modern digital environment.

Digital streaming services have been great news for music fans, but performing artists are not getting their fair share of remuneration. Recent research shows that that from the £9.99 that an individual pays monthly for a Spotify premium membership subscription only £0.46 is shared between all of the artists that the music fan has listened to during that month.

The International Federation of Musicians (FIM), which represents musicians’ unions in most EU member states, has combined with other European-based groups to launch a Fair Internet for Performers campaign (www.fair-internet.eu).

The campaign seeks to reclaim the ‘Making Available’ right – which is currently fully transferred, by contract, to the record label. This means that the income derived from it is swept up in the royalty paid to the artist based on sales – but streaming is not a sale. Put simply, if the campaign were successful it would stop most of the money going to the major record labels rather than the musicians.

Congress believes that performers should receive their fair share of income generated by streaming services and supports the Fair Internet for Performers campaign.

Moved by the Musicians Union

Seconded by Equity

Composite 4 Future of the BBC incorporating Motions 12, 13 and 14

Congress believes that the BBC is the cornerstone of the UK’s public service broadcasting system, delivering high quality content on TV, radio, and online. As a not-for profit organisation, the BBC informs, educates, and entertains our citizens, while setting standards for commercial broadcasters to follow.

The licence fee of £145.50 represents real value for money compared to the BBC’s subscription and pay-per-view competitors, and is less than the cost of a daily newspaper.

Congress is therefore concerned at the freeze in the licence fee for the last five years, and the impact this has had on the BBC’s ability to continue offering the range and quality of content that the public deserve.

Since 2010 this freeze has cut the BBC’s income by 14 per cent in real terms, and another 14 per cent has

been diverted into funding of the World Service, BBC Monitoring, rollout of faster broadband services, Welsh broadcaster S4C, and new local commercial TV stations. According to the BBC's own estimate, the savings it has had to make total £1bn per year, nearly 30 per cent of its income.

Over this period thousands of jobs have been lost, budgets for all activities have been cut, and there has been widespread outsourcing of programme-making and services, always resulting in lower pay, worse conditions, and less security for workers.

Congress is alarmed at the government's destructive approach to the future of the BBC, which proposes to strangle our much-admired public service broadcaster to the detriment of viewers and listeners, creators and other workers, and the UK; but to the advantage of non-dom tycoons and global media corporations.

Congress condemns the secret deal struck by the BBC with the Treasury that transfers the funding of licence fees for the over-75s to the corporation. Turning the BBC into an annex of the Department of Work and Pensions will also imperil the editorial integrity and independence of the corporation. The deal – struck without public scrutiny and engagement, and without the agreement of licence fee holders – will have a catastrophic impact on the BBC's budget and will lead to further major job losses and cuts that will inevitably compromise the ability of journalists and programme-makers to produce quality content.

The licence fee settlement announced in July 2015 was negotiated in secret, without a shred of public consultation or debate, and is inadequate to secure the future of the BBC.

Congress is concerned that the government's Green Paper proposes a diminished BBC and privatisation of parts of the service.

The Green Paper issued by the government is a thinly disguised plan to reduce the BBC to something akin to American public service broadcasting (which gets much of its best drama and documentaries from ... the BBC!)

Congress condemns the alliance of the BBC's political and commercial enemies who are seizing the process of charter renewal as an opportunity to emasculate the BBC, with its online news operations and its breadth of popular programming particularly high in the line of fire. The Reithian values of informing, educating and entertaining are in real danger of being abandoned by those who fail to value a public service broadcaster that is respected and loved around the world as much as it is at home.

The panel appointed by the Culture Secretary to advise on Charter renewal consists largely of enemies and critics of the BBC, and includes representatives of vested interests that will benefit from a much-reduced BBC.

Congress calls for an end to privatisation at the BBC, and asks the General Council to campaign for a BBC funding formula that increases its income by at least the RPI each year.

Congress further calls on the TUC to use the charter renewal process to campaign vigorously to defend the integrity, the breadth and the future of the BBC.

Congress calls on the General Council to use all its efforts to campaign on behalf of the union movement and in collaboration with other organisations to save the BBC as we know it for future generations.

Moved by the National Union of Journalists

Seconded by BECTU

Supported by WGGB, the MU, GMB and Equity

O. BAPAM

(www.bapam.org.uk)

BAPAM (the British Association for Performing Arts Medicine) is a unique health charity, which is part funded by Equity. This means that members and student members with any performance-related health problem are entitled to help from BAPAM which provides FREE and confidential assessment clinics with GPs who have specialist understanding of performers' needs, and referrals to the best treatment available. The types of issues that BAPAM help with include RSI and other muscle strain, back pain, voice problems, tinnitus, depression, stage fright and a host of other injuries and medical problems. They are also a source of advice on injury prevention and have a network of practitioners who have an interest in treating performing artists.

The union's representative on the Board is Xander Black (Equity Councillor).

P. CDET

Equity continued to support the work of the CDET which is continuing to flourish under the new Director Glydwr Jones. Hilary Hadley. CDET continued the work of accrediting vocational dance and musical theatre schools and attracted new schools. At the end of February 2014 CDET's membership comprised 24 Accredited Schools, 12 Validated Awarding Organisations, 5 institutions in Application for Membership status and 4 corporate members. CDET is in the process of introducing an Affiliate membership category to help organisations proceed and progress

to Accredited or Validated status over time. Liaising with the Department for Education CDET has facilitated negotiations on changes to the present funding arrangements for the DADA awards on behalf of the Accredited schools and has had considerable success with this. A new section of the website has been developed giving information on graded examinations and a Definitive Guide to Graded Examinations has been produced in booklet form.

Q. DRAMA UK

Drama UK, formed from the merger of NCDT and the CDS, continued with its work to support the supply of a talented and appropriately trained workforce under the leadership of Ian Kellgren and Julian Bird, chief Executive of SOLT as Chair. Hilary Hadley, Head of the Live Performance Department is on the Board on behalf of Equity and on the Quality Assurance Board are Equity members Malcolm Sinclair – President and Mercy Ojelade. Unfortunately during the course of the year two further schools withdrew from membership threatening the financial stability of the organisation and the latter part of the year the Board considered various options if the organisation is to survive.

R. JUSTICE FOR COLOMBIA

Equity continues to affiliate to the Justice for Colombia campaign. Justice for Colombia is a UK based NGO, established in 2002 by UK unions, that campaigns for human rights, workers' rights and the search for peace and justice in Colombia.

S. GHANA TWINNING

Equity continued its twinning with the Ghana Actors' Guild, under the auspices of the International Federation of Actors. In 2015 the twinning programme was supported financially by Union To Union, a Swedish trade union organisation.

Equity hosted two workshops in Accra during March 2015, the first with representatives from each of GAG's seven regional branches plus members of the National Executive and the second with the National Executive on its own. At the first workshop, each branch sent four delegates and each delegation was gender balanced.

The first workshop developed a strategy for the coming year which included developing women activists across the regions, building democratic structures and boosting leadership and management skills within the Guild.

The second workshop developed a management plan for 2015 which aimed to launch having a new membership management system and create clearer oversight and control over income and expenditure.

The twinning programme will complete in 2016.



CHAPTER 8:

COUNCIL

A. MEETINGS

The Equity Council met 10 times between 1st January and 31st December 2015.



CHAPTER 9:

APPEALS AND STANDING ORDERS COMMITTEES

The following members were elected in July 2014 to serve as members of the Appeals Committee for two years: Joan Blackham, Lynn Farleigh, Doreen Mantle, Graham Padden, Pab Roberts. Graham Padden was elected Chair and Joan Blackham Vice-Chair for the period 2014-2016. The newly-elected Appeals Committee did not meet during 2015.

The following members were elected in July 2014 by the membership to serve on the Standing Orders Committee for two years: John Carnegie, Chris Cotton, Jeremy Phillips, Pab Roberts and Terry Victor. The following members were elected by the Council to serve on the Standing Orders Committee: Maureen Beattie, Adam Burns, Graham Hamilton and Julia Carson Sims. Julia Carson Sims was elected Chair and John Carnegie Vice-Chair for the period 2014-2016.

CHAPTER 10:

NATIONAL, AREA, INDUSTRIAL & SPECIALIST COMMITTEES

A. NATIONAL COMMITTEES

i. Northern Ireland

CHAIRMAN'S REMARKS

Currently there is a consultation organised by the Department of Culture Arts and Leisure inviting views on the strategy for Culture and the Arts over the next five years. Interesting how the agenda has shifted in that the themes are now centred on Equality, Poverty and Social Exclusion? It could be argued that our members have suffered in all three categories but that's beside the point. Again it seems that the goal posts are being shifted in that in the recent past the Arts had to justify itself on economic grounds. I would argue we did that and that the argument has been generally accepted and won. Let's face it the whole economy has benefitted from the increase in Film and Television production alone. So let's change the conditions say the Politicians and that way we may be able to justify the massive cuts to the Arts Budget that has happened over the last year and looks set to continue into the future! However despite what they do we will still input into the strategy and continually fight against the cuts that are being made by both the devolved Government and the Westminster Government. Stormont itself is changing and after the May elections we will no longer have a Minister for Culture and the Arts along with a dedicated Department. The Department of Communities is being created and Culture and Arts will be merged into that along with Social Development and other parts from other existing departments. This is a retrograde step in my view and takes away completely from the positive statement of putting Culture at the heart of Government when the Assembly first came into being. The whole concept of the new nine departments instead of the former twelve was drawn up by Civil Servants acting on a Cuts Agenda which will diminish us and our community. It will become more difficult to prioritise our Agenda within a wider department with opposing priorities and we won't get the same access; only this week our Secretary Drew McFarlane had a face to face meeting with the current Minister for Culture on the strategy for the Arts. But despite it all the Union will be there fighting on your behalf and I want to thank Equity; particularly our Secretary and the staff in the Glasgow office, but also to all of you, for your support over the last year.

STAFF REPORT

The General Branch has moved on since the last AGM in that we now have a Committee and Vicky Blades is the new Secretary. At the meeting in June we had 19 members along and at the October meeting we had 37. That was due in part to our speaker Carla Stronge the Casting Agent for Game of Thrones in Northern Ireland coming along to speak. She was recently given an Emmy for her casting of GOT so it was quite a coup and she gave those who came along an insight into the world of casting with some very helpful hints. The meeting in January went back down to 14 but January meetings tend to be low turnouts. However the Policy of getting Speakers along seems to work better and the Committee will work on that. Members were out with the banner at the Anti Cuts March keeping the profile of the Union to the fore as well as Mayday. More recently the Arts Community had a lobby of Stormont against the in budget cuts and again the banner was there to be seen. We also heard an impassioned speech by our member Paula McFetridge who is Artistic Director at Kabosh Theatre whose funding was cut by 45% at the start of the financial year. The NI Committee were up for election this year and Frankie McCafferty and Tara Lynne O'Neil stepped down and were replaced by Gerard McCabe and BJ Hogg. We would want to thank both Frankie and Tara for the work that they put in on behalf of the Committee. More recently Shaun Blaney left to go and live and work in London and we wish him well in that respect. We have since co-opted Noleen Stevenson who is a working Stage Manager and Sheelagh O'Kane. Members of the Committee and Branch attended the World Live FIA Conference in Dublin in June which was organised jointly with Irish Equity. During the year both John Barclay Head of Film and Television and Drew McFarlane did a series of workshops on the PACT Agreement for Irish Equity members and Agents in Dublin on the back of Equity getting the BBC, when they commission a production in Ireland, that Companies use the PACT Agreement.

The NI Facebook site continues to be a good campaigning arm of the Branch and the NI Committee as well as a news feed and thanks has to go to Stephen Beggs as the main administrator. At the ARC this year Al Logan was given Honorary Life Membership and Al attended Council in September to be presented with a framed document from the President. Equity has spoken to Students at Queens University and other meetings have been held with Students at the Belfast Met. Stephen Beggs also met with Students at the University of Ulster and the role of Students within the Union has been

given more emphasis and they can now attend and vote at Equity meetings.

INDUSTRIAL REPORT

Theatre has been dominated by the cuts to Arts funding and at the start of the year we were led to believe that an across the board cut of 10% would be levied out. The majority of professional theatre however was given standstill funding but both Tinderbox Theatre and Kabosh Theatre were cut by around 45% and Greenshoot productions had their funding completely withdrawn. This was not only unfair but denied logic given that both Kabosh and Tinderbox were two Companies who were highly successful in what they did and for us were good Union companies. Kabosh has managed to carry on with a reduced staffing level and has accessed other funds. Tinderbox took a different approach with both the General Manager and the Artistic Director resigning from the Company at their own behest and handed the reins over to two younger members of the Theatre community on smaller salaries and on a part time basis in order to keep the producing side of the company going. To their credit both Mick Duke the Artistic Director and Kerry Woods remain on the Board which says a lot about people subsidising their own Art forms. Greenshoot was part of the Martin Lynch group of companies and the Commercial side will continue. The Lyric Theatre was cut by a further 5% after the cut of 5% last November but still continues to be the main employer within Theatre. We did have issues with the Lyric over the year and their production of "Dancing at Lughnasa" provoked widespread criticism for its casting of all parts to actors from outside of Northern Ireland. However having met with the Artistic Director at the Lyric over this we believe it was a one off, but it will be a watching brief. We also, despite the cuts, renegotiated all the Stage Manager grades at the Lyric in line with UK Theatre increases and all Stage Management are members. As regards the cuts we have had an e mail campaign as well as us and members writing to the Minister and we had an excellent flyer written by Paula McFetridge and produced by the ICTU NI who also wrote to the Minister on our behalf. Stephen Beggs from the Committee is also Equity's representative on Arts Matter NI which is the broad based lobby group representing all stakeholders in the Arts Community. The inevitability is that with Welfare Cuts being paraded in the press the public sympathy for our industry may wane however we will be guarding against that. That will be made even more difficult when Culture and Arts is subsumed into the new Department of Communities. Currently the Union is asking members to input into the DCAL Arts Consultation Strategy and we have met with the Minister for Arts recently over this.

In terms of Film and Television Northern Ireland continues to punch well above its weight and there is a clear coordinated process now between the agencies involved. In April the BBC NI and Northern Ireland Screen signed a new partnership agreement to work together and invest financially in developing an International competitive Industry in NI. The clear aim is to be the strongest Film, Television and Digital Centre outside of London with the BBC committed to invest a minimum of 2.9per cent of its network television spend in Northern Ireland in 2016. This is in addition to what BBCNI spends and through Northern Ireland Screens Open Doors strategy which has an overall added value target of £250 million by 2018. This is reflected in big budget TV collaborations which have seen major network Drama series being shot in Northern Ireland such as Line of Duty 3. The Fall 3 has also been given the green light and we will be visiting the production again in February. In our meeting with Stephen Wright Head of Drama for BBCNI he was glad to tell us that the BBC will be producing and commissioning 14 hours of Network Drama including a new series called My Mother and Other Strangers which is set to go into production in March. Again we will be visiting that production as well. ITV has also produced a major Network Television Drama "Frankenstein's Chronicles" which we visited in April and which was also welcome news. During the year the year ITV also bought over UTV for 100 million making their shareholders even richer. It's a sad indictment of UTV that we are still waiting on them to produce in house quality drama and with that in mind we are seeking that ITV through its new acquisition redress that deficit and with this in mind we have put a motion to the Northern Ireland Conference of ICTU seeking their help to lobby ITV alongside us.

Game of Thrones is in its sixth series and it continues to be a worldwide phenomenon. Over the years it is estimated that it has spent £110 million within the local economy and has boosted tourism by having the GOT Tours. Unfortunately it looks as if it's coming to an end but we will wait and see and again we are scheduled to visit the production later on in the year. Film production is also buoyant and we visited the sets of Morgan and The Lost City of Z during the year. As a result of the Film and Television production we now have three studios and as an economic strategy Politicians are seeing the dividend. Sadly we still need to remind them that what happens elsewhere in the Arts Community, particularly in professional theatre, is interlinked and that cuts to the Arts is not only folly but impacts on the rest of the creative industries.

MEMBERS OF THE NORTHERN IRELAND COMMITTEE

Al Logan – Chair, Christina Nelson- Vice Chair, Frankie McCafferty- resigned in June 2015, Sheelagh O'Kane, Alan

McKee, B J Hogg, Tara Lynne O'Neil- resigned in June 2015, Stephen Beggs, Shaun Blaney- resigned in June 2015, Naomi Rocks- resigned in June 2015, Gerard McCabe, Noleen Stevenson, Vicky Blades, Roxanne, Louis Rolston – NI Councillor

ii. Scotland STAFF REPORT

POLITICAL ISSUES

One year on from the referendum politics in Scotland is as lively as it has ever been. At Westminster, Labour collapsed in Scotland from the biggest party to having a single MP, Ian Murray, putting them on the same footing as the Conservatives and the Liberal democrats. The SNP won 56 out of 59 seats and are pursuing Alastair Carmichael through the courts to try and get him disqualified.

In Holyrood, Scottish Labour has a new leader, Kezia Dugdale and a new front bench team. Claire Barker has the culture brief as part of the 'Democracy' Portfolio. Claire is a huge improvement on her predecessor and is knowledgeable about and engaged with her brief. The SNP are currently predicted to be on course for a landslide at next May's Holyrood elections. It will be interesting to see what impact new leaders of the Labour party North and South of the border have on this prediction.

Fiona Hyslop continues as the Scottish Government Cabinet Secretary for Culture, Europe and External Affairs. It is widely known that she does not enjoy the same relationship with Nicola Sturgeon as she had with Alex Salmond and she is expected to move on after next May's election.

The Scottish Government budget for next year has been delayed by the Chancellor's Autumn statement which will make life difficult for all organisations dependent on the Scottish Government for funding.

At Westminster, The Scottish Affairs Committee held an enquiry into the Creative industries in Scotland. His seems rather bizarre as the vast majority of the area covered by this enquiry is devolved and the SAC has 11 members, only 4 of whom represent Scottish Constituencies. Equity's submission can be found at:

<http://www.equity.org.uk/committees/scottish-national-committee-2015-2017/documents/>

The Scottish Affairs Select Committee published its report on the creative industries in Scotland in January. Equity's Scotland Organiser Lorne Boswell and Policy Development Officer Louise McMullan appeared as witnesses before the Committee during its evidence gathering sessions in Westminster. The report includes the following paragraphs which are helpful to Equity's work —

88. There are also concerns that the definition for out-of-London productions excludes aspects of production such as on-screen talent and ownership of content. Equity noted that "Ofcom has a definition for 'out of London' production that excludes front of camera talent and activity", meaning that local actors do not have to be engaged. They suggested that Ofcom consult with stakeholders about how on-screen talent could be included in its definition of an out-of-London production.

91. We recommend that Ofcom review its definition of out-of-London productions, with a view to ensuring that spending by Public Service Broadcasters on out-of-London productions goes to indigenous production companies. This should include looking at whether local on-screen talent and ownership of IP should be included in the criteria for regional productions

98...Equity's written evidence stated that charter renewal offered an opportunity to considering BBC's role in Scotland, stating: there is an imbalance in what the BBC raises in Scotland and what it spends. The Charter renewal process is bringing focus on this issue as the BBC itself is debating its role in Scotland.

99. We welcome the focus there has been, during the debate about renewal of the BBC Charter, on serving the different nations and regions of the UK. It is important that the BBC takes the opportunity Charter Renewal represents to ensure it responds to concerns about the extent to which its content provides for and reflects the audience in Scotland.

Working with sister unions in the sFEU we have produced a manifesto for 2016 Scottish Parliamentary elections. Despite losing the referendum, the SNP hold an unnatural lead in the polls for the forthcoming General Election. Scottish Labour have been in meltdown since September. SNP are the only major party opposed to the 'austerity agenda' and this is reflected in their budget for 2015/16 (see below).

Inevitably there is significant evidence of smoke and mirrors in these figures. The National Performing Companies (NTS, Scottish Opera, Scottish Ballet, Royal Scottish National Orchestra and Scottish Chamber Orchestra) have in fact had a % in year cut and the increase in their budget is all accounted for as existing commitments to capital projects. The big increase in the Cultural Collections includes over £15m for the Waterfront V&A building in Dundee.

CULTURE

Level 3	2014-15 Budget £m	2015-16 Draft Budget £m
Creative Scotland and Other Arts	51.9	56.7
Cultural Collections	75.2	90.4
National Performing Companies	23.5	27.6
Total	150.6	174.7
<i>of which:</i>		
DEL Resource	136.1	139.5
DEL Capital	14.5	27.2
Financial Transactions	-	8.0
AME	-	-

What the budget does

The Culture budget contributes towards enhancing the quality of life for communities and individuals throughout Scotland by creating the conditions which enable artists to flourish and as many people, groups and organisations as possible to benefit from and enjoy our culture and heritage. Our rich culture is not only valuable in its own right, but participating in creative activities such as making, or engaging with, music or art can lead to a broad range of positive personal, social and economic benefits. Creative Scotland plays a significant role in coordinating the leadership of the Creative Industries sector working in partnership with our enterprise and skills agencies to help identify talent and maximise opportunities for creative enterprises to develop sustainable business models from their products and services. The sector has a turnover of £5 billion and supports 65,000 jobs.

Scotland's 430 museums and galleries attract around 25 million visits per annum and sustain over 3,000 tourism-related jobs. The estimated gross impact to Scotland's economy of the museums sector is £271 million.

Budget changes The budgets for 2015-16 include additional financial transactions of £6 million for investment in cultural projects and additional capital of £10 million for investment in Scotland's cultural infrastructure.

In 2015-16 we will:

- invest in Scotland's cultural infrastructure including continuing our support for the V&A Dundee project;
- continue funding for the National Collections, maintaining their assets and enabling free access to the public;
- support the artistic and educational activity of our five National Performing Companies with over £25 million in direct funding, including £350,000 for the International Touring Fund;
- provide Creative Scotland with over £48 million in core and ring-fenced funding to support artists and cultural activity across all art-forms and for the benefit of communities right across Scotland;
- provide continued support of £4 million for non-national museums, galleries and libraries, strengthening their connections with communities and developing the skills of those in the sector; and
- provide loan facilities for investment in Scotland's cultural sector including enabling the National Theatre to proceed with the development of a new headquarters for its production needs.

Make it in Scotland Drew McFarlane spoke to the Education and Culture Committee of the Scottish Parliament

when they held an enquiry into the Film industry in Scotland. The comparisons with Northern Ireland and their pro-active actions in attracting productions illustrated the mistake of splitting film policy between two bodies in Scotland, Creative Scotland and Scottish Enterprise.

Creative Scotland moves forward at an unbelievably slow pace. In 2014 they announced their RFOs <http://www.creativescotland.com/what-we-do/latest-news/archive/2014/10/regular-funding-decisions-announced-for-2015-18> There was a huge press operation supported by the Culture Division of the Scottish Government to ensure that the announcement of the successful companies was a 'good news' story. Nevertheless CS was tripped up by its decision to demote Scottish Youth Theatre to project funding. Outgoing First Minister Alex Salmond, in his final act in office, announced an extra £1m funding to 'rescue' SYT without any prior consultation with CS which left them clearly embarrassed.

The Creative Scotland announcement of the Regularly Funded organisations included theatre companies who have not been in that position before which was welcome. However it also included a cut in funds for Perth Theatre (currently undergoing a major refurbishment) and cut for the Lyceum and Traverse theatres of 17% and 11% respectively. These were the only 'bad news' stories and were well hidden in the press releases. It is hard to make sense of them. The Lyceum's cut, especially was very difficult to understand as the company goes into its 50th year. The Lyceum has had to negotiate with CS to maintain their support for 2015/16 and to defer the cut into the last two years of the funding period. It is not clear what this means yet.

Creative Scotland has a new Chairman in Richard Findlay, former Equity member and actor. Previously he has been chairman of Scottish Television, National Theatre of Scotland, Royal Lyceum Theatre and Scottish Radio Holdings. He replaces a be-knighted banker.

The National Companies have a very close relationship with Government. I think they are the only performing arts companies who are directly funded by Government with no intermediary/Arts Council involved. They have had to take a 2% in year cut. Scottish Ballet maintains that it is constrained by public sector pay limits. Having met with Culture Division, it became clear that there was no objective decision making about funding being made and that the grants awarded to them remained in the same proportion to each other to when the companies were first moved on to direct funding.

Television drama production continues to increase. River City is in its 13th series. Outlander is back for its second series. The BBC is the main source of commissions as STV seems to be concentrating on factual and antiques shows (although they did make one major drama for BBC).

Creative Scotland is not dealing well with the criticism it is getting from the film sector over its lack of progress on a film studio. To be fair, this was being handled by Scottish Enterprise under the agreement involving CS, SE and the local authorities, known as SCIP, the Scottish Creative industries Partnership. Scottish Enterprise has demonstrated it has neither the interest nor the detailed knowledge to play a meaningful role in SCIP but is not prepared to pass over any of its budget to its partners. As a result of this, as far as attracting incoming film productions is concerned, Scotland is possibly the least developed part of the UK.

After being stonewalled by CS on Gender Equality we have moved on and have written to the CEO of all relevant CS Regularly Funded Organisations inviting them to work with us on the issue of gender equality (letter attached at end below).

Case work continues to be consuming, difficult to pick out trends.

We concluded a long running case over the employment status of a radio presenter at significant cost. Very helpful rulings, all in our favour, but the defendants, Bauer Radio appealed and appealed when the prudent thing to do would have been to settle. It felt like they were trying to price our member out of justice.

We have had two cases where members employed as Artistic Directors of CS Regularly Funded Organisation have needed representation because board members were crossing the line between non-executive board membership and micro-management. One of these cases was Mull theatre where we hope we have saved the AD's job.

Individual issues at River City. Outlander proving to be difficult to establish a relationship with. Interesting case on behalf of a member who claims her improvisation in an audition was used in a TV commercial.

STV Local is proving to be a success in contrast to most other Local TV companies. We are trying to start talks with STV about rates of pay for voicing their TV commercials.

Culture Counts campaign

We continue to be involved in this advocacy project, networking within the arts sector and lobbying government and elected members of the Scottish Parliament and local authorities. The focus of campaigning will be the 2016 Scottish Elections. Culture Counts is one forum through which we have been advocating for greater prominence for culture in the National Performance Framework, the formal mechanism that governs the relationship between Scottish and Local government (please see STUC section below). More information can be found on these links.

<http://www.scottishtheatre.org/advocacy/culture-counts> and <https://delicious.com/culturecounts>

STUC

Motions to this year's STUC:

1. This Conference condemns the inadequate efforts of Scottish Enterprise to deliver a satisfactory and functioning Film Studio to support the Screen industries in Scotland. The delays in this project have allowed other parts of the UK which do have large studio facilities to establish themselves on the world map. A fully functioning studio would increase job opportunities in the Screen Industries in Scotland and has an important role to play in helping to grow the industry based in Scotland. This can only be of benefit to the wider cultural sector in Scotland.
2. This Conference calls on the STUC to lobby to ensure Local Authorities provide adequate resources so that the expressive arts are a key component in the Curriculum for Excellence and that all young people get the opportunity to participate in and access the expressive arts through their formal education

Scottish Committee

Andrew Brodie-Frew, Morna Burdon, George Drennan (Co-opted 2014), Tom Freeman, Natasha Gerson (Vice Chair), Clunie Mackenzie (Chair), Kate McCall, Kirstin McLean, Sheena Penson, Ian Petrie (Resigned 2014), William Riddoch, Pab Roberts (Vice Chair), John A Sampson

Scottish Councillor

Isabella Jarrett

National Theatre of Scotland

Minimum rates of pay from 7/4/15 are as follows:- Rates to be reviewed annually

Minimum Performers Salary	£562.92
Stage Management Minimum Salaries	
Stage Manager / Company Stage Manager	£562.92
Deputy Stage Manager	£506.63
Assistant Stage Manager	£450.34
NTS Development rate (Performers and Stage Managers)	£440
Walking Understudies' Salary (to be raised to the Performer's Minimum in any week they perform)	£450.34
Understudy Obligation (Minimum per week)	£31.31
Performance payment (per show) for performer with understudy obligation	£31.31
Relocation / Commuting Allowance: to cover 7 days of transport costs / travel time/ meals/ accommodation to relocate or commute from home to company base during rehearsals if company base is further than 25 miles from home address. Also to cover 7 days of transport costs / travel time/ meals to commute from home to performance venue further than 25 miles from home address , if choosing to make own way to venue, and not required to stay over night.	£156.05 or pro rata daily payment of £22.30
Touring Allowance: to cover 7 days of meals and accommodation, if required to stay overnight whilst on tour, and if making own arrangements	£278 or pro rata daily payment of £39.72
Away from base Allowance: to cover meals if the Artist (not in receipt of subsistence) is required to perform / rehearse at a place of work more than 50 miles from designated company base but is not required to stay overnight	£16.65 per day
Daily Meal Allowance if tour accommodation provided by NTS	
Where full catering facilities provided	£11.60 per day
If Catering facilities are not available:	
Breakfast provided	£16.65 per day
Breakfast not provided	£23.05 per day
Push / Pull (per week) – unless agreed at contract stage	£15.15
Flying pre contractual consent (per week)	£37.37
Head Girl/Boy responsibilities (per week)	£31.31
SM in costume (per performance)	£5.70
SM prompt copy for other management (minimum)	£95.55
Supernumeraries (per hour)	£6.57

III. WALES GENERAL

The Annual General Meeting of members was held in the main hall at Transport House in February and attended by 25 members. It was also attended by General Secretary Christine Payne who spoke about the growing solid financial base which the union now had. She also spoke about the £11 million which had been distributed to members because of the unions film agreements. She also spoke about the new members of staff recruited covering the important areas of Recruitment and Retention, Low Pay/ No Pay, Equalities and Diversity and Students. There is a lot more still to be done, but the union is in very good shape with an increasing membership. The Vice-President Ian Barritt turned the tables somewhat in asking a number of questions of the meeting about what affects them as members in Wales. The subjects were Jobs, the new Equity structure, Equality and Equality Monitoring, Live Entertainment Works Campaign, Professionally Made/Professionally Paid and National Theatre Wales. There was a lively debate on all of the issues. One motion was approved by the meeting to go the Annual Representative Conference on freedom of expression.

During the course of 2015 there were four newsletters, produced from the office. As in previous years the continued ability to email members throughout the year using the membership database system has meant that more targeted mailings continued to be sent out and news can instantly be disseminated to members without the need to wait for a newsletter, this has been very useful for the branches, and for CULT Cymru and associated training opportunities.

Membership figures for the whole of Equity have continued to show growth during 2015 and it is encouraging that membership figures in Wales have matched that growth. In all there are a total of 1,482 members in Wales, rising by 20 from 2014, representing a 3.66% share of the total membership of Equity. We cannot, however, rest on our laurels and Recruitment and Retention must continue to be our main focus for 2016.

Julia Carson Sims continued to serve as the Councillor for Wales on The Equity Council.

LIVE PERFORMANCE

As in previous years the effects of the investment review and the shrinking of budgets from the Arts Council of Wales continue to challenge companies throughout Wales, however despite these financial challenges they continue to put on challenging and exciting work.

The Sherman Theatre has produced a robust programme of work, including a number of small tours. It was announced towards the end of the year that Margaret Jones, the General Manager, would be stepping down. Margaret has guided the Sherman through tough times and will be a hard act to follow. Decisions about the running of the New Theatre and St David's Hall in Cardiff are still outstanding, there is no clearer news from Cardiff Council as to the future of these venues.

CLYWD THEATR CYMRU welcomed a new Artistic Director during 2015. Tamara Harvey arrived in April 2015 taking over from Terry Hands. She spoke of a hope to develop the theatre as a home for theatre makers and writers, with a focus on new writing, with a much more collaborative approach to its work with other organisations.

National Dance Company Wales continued throughout 2015 producing work throughout the UK, but unlike previous years there has now been some stability in the management of the company. With the arrival of Chief Executive Paul Kaynes in February came the announcement that the new previously announced Artistic Director Gustavo Ramírez Sansano would not be arriving in July 2015. Caroline Finn was then announced as Artistic Director joining the company in September 2015.

Welsh National Opera Despite a challenging landscape WNO continues to produce productions which are garnering critical acclaim, and the odd award! Negotiations with the Chorus and Stage Management were uncommonly short this year, with a 1% rise being offered and accepted.

National Theatre Wales announced that John McGrath would be leaving as Artistic Director at the end of the year. Productions throughout the year continued to push the boundaries with a production taking place, amongst other places, on a train between Bristol and Newport. A co-production with Out of Joint of a play about the Welsh rugby player Gareth Thomas was performed at the Sherman before embarking

on a UK tour.

Theatr Genedlaethol Cymru produced a wide range of work throughout the year, including a co-production with National Theatre Wales celebrating the Patagonia 150th anniversary. It was performed in English, Welsh and Spanish and took place in the Scenery Stores of the Royal Opera House in Aberdare.

The Other Room – at Porters, Cardiff – the first pub theatre in Cardiff opened in 2015 to great critical acclaim. They have received a small amount of ACW money and signed up to the Equity Fringe Agreement via a House Agreement. They are paying in line with ITC rates and have in their autumn season encouraged all co-producers to use the same agreement. They agreed to re-sign to the same agreement for 2016.

Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £6,203.81 as a result of 8 cases. 2015 has seen many key issues affecting members, but again venues going out of business with no possibility of recovery are high on the list. We have also seen a number of claims being paid over long periods with small monthly amounts being endorsed by the HMCTS.

RECORDED MEDIA

BBC

Pobol y Cwm: After the changes in 2014 it was hoped that things would settle down during 2015, however S4C made an announcement in the summer that they would be reinstating the 5th Episode before the end of 2015. Obviously this meant further changes were needed to the contract, however this was completed in reasonable time and secured a percentage rise in salaries across the whole cast. Changes were also made to the engagement of the core Walk On's which resulted in a drop in guaranteed days from 5 to 2. As a result of these changes Equity insisted that from February 2016 all Walk On and Supporting Artists would be engaged on the main BBC/Equity agreement rather than a local variation.

Casualty and Doctor Who – the industrial side of both these productions remains central, and we continue to cultivate a good presence on both these productions during their shoots including a regular 6 weekly visit pattern to the Casualty set, plus a visit at least once a shooting block to Doctor Who.

Cast in Wales – the campaign continues to be an objective of the Welsh National Committee but is, currently, more a statement of intention than anything else. The uptake on the Equity Oriel Database continues to be disappointing and whilst this continues to be the case we cannot roll this out to Casting Directors and Producers within Wales. There was an attempt to engage with members directly and through Social Media and the branches but the uptake is still slow.

It was disappointing to note that Atlantis, which had a studio base in Magor near Chepstow, did not return for another series. It was also disappointing to note that both Sherlock and the new adaptation of War and Peace, made by BBC Wales, did not shoot within Wales. Sherlock filmed in Bristol, Bath and London and War & Peace was filmed in Eastern Europe.

TAC:

Rownd a Rownd remains the only 'full time' commission in North Wales from S4C and has also been a victim of budget cuts with a reduction in episodes in the latest commission. They have, however, secured a two series commission at the reduced episode level. The cast continue to work on a variation of the TAC agreement which grants a guaranteed level of earnings depending on the number of episodes.

Hinterland has been a big success for both S4C and the BBC both in the UK and overseas. Series 2 concluded filming in June 2015 and as a result Series 3 filming was delayed until January 2016.

The new TAC agreement came in to effect from January 2015 and aside from a couple of hiccups was

correctly used on all new productions.

2015 saw one of the largest commission and filming of new drama for S4C with a large number of new productions – this caused some problem with them all seemingly filming at the same time but it was encouraging to see newly commissioned drama on the increase. A number of continuing series returned as well. Productions included Gwaith Cartref, Ysbyty Hospital, Byw Celwydd, Tref a Tryst, Lan a Lawr, O Flaen Eu Gwell, Parch and Cariad Erin.

S4C:

S4C will, like the BBC, be subject to scrutiny as part of the Royal Charter renewal this year and the National Organiser gave evidence to the Welsh Assembly about how the charter review is serving the people of Wales.

As part of the Westminster Spending Review S4C were informed in November that it's direct funding from the DCMS would drop to £5million. This reduction, almost £2million, will have a major effect on the channel especially with its planned move of headquarters to Carmarthen.

S4C opened a dialogue with Equity, The Writer's Guild and the MU about the possibility of 'Daytime Repeats' but not using the terms of the current TAC agreement, instead using a much reduced formula. Equity entered in to a without prejudice discussion on the matter and got S4C to increase their original offer by 50% but the amount of concessions was troublesome and we would still have to discuss this with the Agents Association. The Writer's Guild rejected any proposal and seemingly this initiative is no longer being pursued.

Other TV and Film:

Stella returned for another series and Christmas special for Sky, made by Ruth Jones' company Tidy Productions.

Davinci's Demons was not commissioned for a further series.

We welcomed the American network FOX to Wales to film the pilot and then first series of The Bastard Executioner or TBX. The pilot was filmed at Pinewood Wales but had to move to the Dragon Studios for the first series – this move supported by Fox and the Welsh Government signing a 10 year lease of Dragon Studios. Ultimately the series wasn't commissioned for a further series and FOX were able to get out of their deal.

The Pinewood studios are up and running, the TBX pilot originally filming there and now being geared up for the remake of the film The Crow.

WELSH ASSEMBLY GOVERNMENT / NATIONAL ASSEMBLY

In February 2015 the final budget for the Welsh Assembly for 2015/16 showed that, as expected, a further 2.6% had been cut from the arts for this period. So once again RFO's (Revenue Funded Organisations) of Arts Council of Wales (ACW) faced an in year cut as it did in 2014/15. The in year cut for that period was only £300,000 but RFO's were warned that the ACW has to find savings of £965,000 for 2015/16 which is a daunting target as many companies faced the 2015 Investment Revue to secure RFO status for 2016-2018. The Welsh Assembly stated that the funding total of £32,543,000 from the total budget of £15.3bn is to 'support and sustain a strong arts sector via the Arts Council and Others' – but the continual squeezing of budgets coupled with the cuts from Local Government purse place a real threat to the overall infrastructure of the industry in Wales.

A review of TIE/YPT provision was published in late 2013 and made a number of interesting recommendations. The Welsh Assembly and Arts Council Wales pledged £20 million pounds for this project going forward and in early 2015 the Action Plan for this project was finally published. Entitled

Creative Learning Through the Arts it set out the vision for the next five years 'The arts, and creative approaches to teaching and learning, should have a major role in all our schools, where collaboration with arts and cultural organisations and with creative practitioners is a common feature, and where good practice is shared and accessible to all'.

OUTSIDE BODIES

Arts Council of Wales: The Arts Council of Wales (ACW) undertook an Investment Review with the RFO companies in the latter stages of 2015 for future funding from April 2016 for three years. The 'Provisional Portfolio' was published in late September. The money would be shared between 67 companies, including 5 new organisations Arts Alive, Blackwood Miners' Institute, Jukebox Collective and Ystradgynlais Miners' Welfare and Community Hall Trust Ltd. Unfortunately this resulted in 5 companies being dropped as RFO's including Earthfall, Dawns TAN Dance, SWICA, Theatr Ffynnon and Touch Trust. Unfortunately the Arts Council had not received confirmation its own budget by the end of 2015 so funding confirmation will not be known until March 2016 for funding starting in April 2016. This timeframe could be disastrous should companies find themselves facing reductions having already had to plan repertoire.

CULT Cymru: Creative Unions Learning Together (Equity, The Musicians Union, BECTU and The Writers Guild) – The CULT Cymru training initiative is ongoing and is now in the final year of three years worth of funding from the Welsh Union Learning Fund, including a specific 'Equity only' pot for targeted courses for members. The CULT Cymru fair in February 2015 at the Royal Welsh College of Music and Drama was very successful. The applications for a new two year funding cycle were being prepared towards the end of 2015 in what will be a highly competitive selection process.

Wales TUC - The National Organiser is a member of the Wales TUC General Council. The GC in Wales reports on the main TUC initiatives but also has devolved responsibility for the areas devolved to the Welsh Assembly. One main focus during 2015 was the Trade Union Bill.

BRANCHES

The South Wales Variety Branch has continued to meet monthly in Baglan and attendance has been very consistent. They continue to raise the profile of Equity with their support of the Live Entertainment Works campaign.

Chair: Noel West
Branch Secretary: Shelli Dawn
Treasurer: Cei Phillips

The Cardiff and South Wales General Branch continued to engage members with a number of interesting meetings during 2015. A number of well attended workshops with Paul Murphy were also organised by the branch. The branch committee elections didn't necessitate an election but did bring a full number of members. There are plans for more workshops and guest speakers during 2016.

The committee for 2015/17 is:
Chair: Richard McAndler
Vice-Chair: Jonathan Gilmore
Branch Secretary: Philip Rapier
Treasurer: Abbie Hirst
PRO: Caron Reidy
Committee Members: Nana St Bartholomew-Brown, Marie Westcott, Adrian Metcalfe and Conor Clarke-McGrath (co-opted).

During 2015 we were able to hold two Open Meetings to explore the feasibility of the North Wales General Branch. After a very well attended meeting in Llandudno in March 2015, we then held a follow up meeting in Caernarfon in June which was also well attended. From this meeting we put together the starting point of a committee in Chair: Doc O'Brien and Vice Chair: Chris Williams. Due to a number of reasons another meeting in 2015 was not possible but one is planned for the 17th February 2016 in Theatr Clwyd to relaunch the branch properly.

WELSH NATIONAL COMMITTEE

The Committee for 2013-2015 met four times in 2015. The Committee for 2015-17 met twice in 2015. The Committee were again well engaged on a wide variety of issues including the ongoing negotiation on the TAC Agreement. The motion to the ARC from the committee asked for Equity to take the lead in to looking in to class and access to the performing arts. This was passed with an overwhelming majority.

The WNC for 2013-2015 consisted of:

Chris Batten – Chair, Abbie Hirst - Vice-Chair, Megan Brooks, Phil Evans, Goldini – Died July 2013, Joanne Grabham, Bev Lennon, Doc O'Brien, Ben Owen-Jones, Cei Phillips, Gerri Smith, Terry Victor, Roger Nott – Co-opted July 2013

The WNC for 2015 – 17 consists of:

Chris Batten – Chair, Abbie Hirst - Vice-Chair, Doc O'Brien, Cei Phillips, Terry Victor, Sean Carlsen, Tamsin Griffiths, Tom Powell, Steve Purbrick, Phillip Rapier, Nana St Bartholomew-Brown Morgan, Marie Westcott

At the beginning of its term of office the new WNC were obliged to set its aims and objectives for the next two years. An extensive list was produced, many of which carry forward from committee to committee, but they also set some very specific aims for the future:-

- For the committee to continue to work with and support the National Organiser for Wales and Recruitment and Retention Organiser to serve and represent Equity members throughout Wales.
- Continue to monitor the output and provision of BBC Cymru Wales and S4C, in particular monitoring the new framework agreement between the two broadcasters and upcoming Charter renewal.
- To carry forward the Cast in Wales campaign pushing for a casting office in Roath Lock and more consideration of the local talent. The relaunch of the Oriel Database is a priority.
- To monitor the effectiveness of the recent updated TAC report and look to renegotiate this in January 2017. The WNC still believes they have a key role to play in advancing Equity policy on this issue in conjunction with the new Screen Committee,
- To work with the Student Coordinator and the National Organiser on a policy for engaging with students studying in Wales and also recent graduates entering into the profession.
- The members of the committee are well placed within the industry to be able to feedback concerns expressed by fellow members from workplaces and elsewhere about the operation of union agreements and guidelines.
- To continue its good working relationship with the three branches in Wales – the South Wales Variety Branch, the Cardiff and South Wales General Branch and also the North Wales General Branch.
- It is important to remember that the WNC serves the whole of Wales and through exploration of new technology and media needs to maintain contact with members through formal branches and online branches.
- Interactions with other bodies in Wales occur through the National Organiser. The Committee forms a view and are happy for that to be represented by the Organiser to whomsoever is appropriate.

- To build upon its relationship with the Arts Council of Wales and to monitor the implementation of the Arts in Education provision going forward.
- The WNC enjoys a full and comprehensive report from the Welsh Councillor Julia Carson Sims and needs to represent the members through motions to the council, the new industrial committees and the Annual Representative Conference where appropriate.
- To liaise and consult with the Equity Industrial Committees and other Equity committees representing the Nations and Equality & Young Members.

B. REGIONAL

1. MIDLANDS AREA

Equity's Midlands Region spans the English counties of, Northamptonshire, Leicestershire, Warwickshire, Herefordshire, Worcestershire, Shropshire, Staffordshire, Derbyshire, Nottinghamshire and Lincolnshire. Within the Midlands Region there are currently four branches, the Central England General Branch with Secretary Marc Phillips, the meetings are normally held on the second Monday of the month in Birmingham.

There are also three Variety Branches, the Birmingham Variety Branch with Secretary Mandelea, the meetings are normally held on the last Wednesday of the month in Birmingham.

The Coventry & Leicester Variety Branch with Secretary Sheila Payne the meetings are normally held on the third Monday of the month in Coventry.

The East Midlands Variety Branch with Secretary Christine Shaw who took over from Allan Jefferies in November, the meetings are normally held on the first Tuesday of the month in Nottingham.

All the branches play an important role in bringing members together at the monthly meetings as well as organising events/training linked to Equity and the industry together with guest speakers. The Branches regularly send out emails, newsletters and increasingly use social media to promote the content of the forthcoming meetings and inform members of Branch news.

After many years spent representing and servicing the Midlands Area, Tim Johnson retired on the 1st December 2015, in the run up to Tim's retirement to show their appreciation the branches showered him with cards and presents. Tim's replacement Ian Bayes is based in Guild House Equity's London head office within the Live Performance Department and he also utilises the services of Tim's assistant Mair James, who is based in Equity's Cardiff office.

The Midlands Area held their AGM at the Crescent Theatre Birmingham on the 27th February 2015, which was well attended. Tracey Briggs and Wezley Guren were elected to represent the Region at the Annual Representative Conference which was held in London on the 17th and 18th May 2015.

The AGM passed the following motion for debate at the ARC,

This Annual Representative Conference calls on the Equity Council to be more visible in its support for the TUC Action for Rail campaign and encourage members to take action to stop the massive, unreasonable and continual price hikes in rail fare prices. Many Equity members have to travel hundreds of miles to auditions and attend castings at extremely short notice. Even those living in London may find themselves called to Leeds and Manchester to audition. Travel expenses are never paid, certainly not for first auditions, and often due to extremely short notice it is just not possible to get advance tickets. Further, the continuous hike in prices, even for off-peak tickets, will impact on the cost involved for many touring companies from the big number one tours to small scale touring.

At the ARC the motion was proposed by Tracey Briggs, seconded by Alec Powell and it was carried unanimously. During the Midlands Area AGM and throughout the year the Branches were kept informed of Equity's campaigns, national & regional issues including the work of the Equity Council by the Midland Regional Councillor Sally Treble. These reports included the Live Entertainment Works! campaign and the My Theatre Matters Campaign which had generated a phenomenal response. The No Pay/Low Pay Campaign, the work of the Live Performance and the Screen & New Media Committees, the current on-going theatre and television negotiations, the work of the VCEC including the steps being taken to inform members about the impact caused by the Disclosure & Barring Service requirements/DBS checks and the importance of members joining/registering with BECS.

Sally Treble is also a member of the Equity Council as well as the Variety Circus and Entertainers Committee (VCEC). She also chairs the Midlands Area Network which includes the Branch Secretaries from within the Midlands together with the Equity Organiser Stephen Duncan-Rice acting as Secretary.

Equity's Annual Representative Conference in May 2015 was held in London and all of the Midlands Branches were represented.

Members sought legal representation for a wide range of complaints through the Midlands office with claims to the Courts for cancellations and unpaid fees being the most common complaints with the majority coming from variety artists. During 2015 a total of 54 claims were progressed which recovered a total of £20,395.30. Students talks were held at many higher educational establishments in the region including, Birmingham University, Stafford University, Oxford School of drama, Elmhurst Ballet & Dance School, Cirencester College, Derby University, Midlands Academy Nottingham, Stratford College, West Nottingham College, De Montford Leicester, Expressions Academy Notts, Lincoln University and Birmingham School of Speech & Drama. These visits inform students about Equity, the benefits of student membership and the importance of reserving professional names. The Curve Leicester, the Nottingham Playhouse, the Derby Theatre, the Royal Theatre Northampton and the Belgrade Theatre Coventry continue to produce new productions at regular intervals throughout the year. The productions are a mix of theatre produced and co-produced with other Subsidised Repertory Theatres and also commercial production companies. The theatres receive fixed Arts Council funding and are also having to take steps to absorb the cuts in the monies they receive from local Councils. These include increasing the ticket prices and hiring out the theatres as conference venues.

The BBC One daytime drama Doctors continues to be produced in Birmingham coming out of the Drama Village in Selly Oak. The same production team also produce the popular drama series Father Brown, which is filmed in Moreton-in-Marsh in the Cotswolds.

The BBC also continues to produce and record the long running Radio Four drama The Archers at the BBC Mailbox studios in the centre of Birmingham.

2. NORTHERN North East

Live Performance

The seven established building-based Subsidised Repertory theatres, Harrogate Theatre, Hull Truck, Northern Stage, Sheffield Crucible, Stephen Joseph Theatre (SJT), West Yorkshire Playhouse (WYP) and York Theatre Royal, produced successfully during 2015 on Subsidised Repertory terms. York Theatre Royal underwent its major redevelopment and took up residency at the purpose-built Signal Box Theatre at the National Railway Museum. The redeveloped York Theatre Royal is due to reopen in Spring 2016.

Live Theatre, NTC Touring Theatre, Open Clasp, Red Ladder Theatre Company, Tell Tale Hearts, Theatre Hullballo, Tutti Frutti Productions and Vincent Dance Theatre all produced as ITC Ethical Managers. A number of smaller scale theatre companies produced on House Agreements, including Esk Valley Theatre, Mikron Theatre Company and Black Toffee. Halifax-based Northern BroadSides continued its prolific touring commitments and the Contemporary Dance world was represented by Phoenix Dance, Ballet Lorent and Dora Frankel Dance, while Northern Ballet maintained a classical presence in the region. Opera was represented by Opera North and the region has many theatres which have played host to opera, ballet and musical productions from outside the region.

Throughout the year cast visits were undertaken in the Subsidised Repertory houses across the region. A large number of commercial tours and many other smaller scale theatre companies were also visited.

Pantos and Christmas shows in the North East region were produced on a range of contracts including the Subsidised Repertory Agreement, the Commercial Theatre Agreement, the ITC Agreement and many other non-Equity contracts. Staff visited as many pantos and Xmas shows in production as possible and visits included to the West Yorkshire Playhouse, Sheffield Crucible, Northern Stage, York Theatre Royal, Hull Truck, City Varieties Leeds, Georgian Theatre Royal in Richmond, Cast in Doncaster, Victoria Theatre in Halifax, Customs House South Shields, Sunderland Empire, Whitley Bay Playhouse, Middlesbrough Theatre, Billingham Forum and the Brindley Arts Centre.

The prolific use of non-Equity contracts in panto continues to be a major concern, as the terms and conditions are commonly very poor and often unlawful. This results in the exploitation of members who have to work excessive hours for very low rates of pay and travel long distances. The fall-out from the use of such contracts generates a significant amount of case work to the Equity North East office, as members contact Equity for help chasing money that has been withheld etc. Staff and members in the region have begun work on formulating a strategy to tackle this area of exploitation, the intention being to bring more panto companies onto Equity contracts before next Christmas.

During the year work began rolling out Equity's Professionally Made Professionally Paid campaign in the North East and it is hoped that many more fringe companies will start using the Fringe Agreement for Performers and Stage Management as a result. Branch involvement is integral to this and the two general branches in the North

East have begun working with staff on the promulgation of the Fringe Agreement.

As in other parts of the UK there has been a notable increase in co-productions throughout the region and this trend is set to continue in 2016.

Work is well underway in Hull to ensure the delivery of a successful City of Culture in 2017. Members in the region are looking forward to the opportunities this will provide and are keen to ensure that Equity has a visible presence throughout the schedule of activities and events.

Whilst there was relief across the region at the news that funding cuts to the DCMS and Arts Council England were not as great as had been feared, companies in receipt of public investment continue to operate in difficult financial circumstances as austerity driven local authority cuts bite and look set to get a lot worse. During the year the North East Culture Partnership launched its Case for Culture which is intended to help drive investment in culture in the North East, recognising the sector's significant potential for growth.

Equity members across the region continued to highlight the unfairness of the industry's London and South East of England centric casting practices which serve to exclude Northern based members from being seen. The issue of regional casting was and will continue to be a focus of activity for both general branches in the North East throughout the coming year.

Recorded media

Screen Yorkshire continued to champion film, TV, video games and the digital sectors in Yorkshire and Humber. Since its launch in 2012 Screen Yorkshire's Content Fund has brought more than 35 film and TV projects into production in the region, many of which Equity has visited. This year the work of Screen Yorkshire delivered a major new studio space to the region, providing a significant boost to Yorkshire's film and TV infrastructure. The former RAF site in Church Fenton has been converted into The Yorkshire Studios, which is almost 100,000 sq ft of aircraft hangar space for film and TV use, which will be an added incentive for productions to be made in the region.

Recorded media visits took place wherever possible and included to productions made under Equity's various recorded media agreement. Location visits included to Happy Valley (Brighouse); Jericho (Thurgoland); Beowulf (Co. Durham); Hank Zipser (Dewsbury); Dark Angel (York); Vera (South Tynesdie); Await Further Instructions (Bubwith); Victoria (Tadcaster); Swallows and Amazons (Leeds); Lady Macbeth (Chester Le Street); How to Talk To Girls At Parties (Sheffield) and I Daniel Blake (Newcastle).

A number of studio meetings were held throughout the year with the Emmerdale cast. Equity was ably assisted on Emmerdale by long-serving Deputy John Middleton together with Nicola Wheeler.

Variety

The four variety branches in the region continued to hold regular meetings. At the North and West Yorkshire Variety Branch Valerie Jean Mann continues in the role of Secretary and meetings usually take place at the George IV pub in Birkenshaw. Meetings are followed by an open mike night and the branch organized a couple of socials throughout the year for members to get together outside of the formalities of a branch meeting. The Humberside Variety Branch continues under Secretary Christie Clifford to hold meetings in Hull, Scunthorpe and Scarborough. Members travel from across the Humber region to attend branch meetings in Hull and branch members once again raised money for local charities by taking part in LEAPS in Bridlington. The branch actively supported Equity's Live Entertainment Works campaign, with members taking campaign posters and literature into local pubs and venues. Christie Clifford attended the Grow Festival in Hull on behalf of Equity and branch members expressed an interest in taking part in an organised schedule of visits to variety venues in the Humber region in 2016. The North East Variety Branch continued to meet at the Pelew Social Club in Jarrow and Steve McGuire, as Secretary, worked tirelessly on behalf of the branch throughout the year. Steve McGuire's commitment to Equity's national campaign, Live Entertainment Works, was unfaltering and the branch's motion to the ARC succeeded in focusing minds on how Equity might represent its variety members through collective bargaining. The South Yorkshire Variety Branch met regularly throughout the year in Rotherham and Joy Palmer continues in her role as Secretary.

General Branches

The North East of England General Branch met regularly at Northern Stage over the course of the year and Sue Reid continued as Secretary until the AGM. The branch continued to highlight the ongoing issues of the lack of casting opportunities for actors based outside of London and London's significant arts and cultural funding bias. It also campaigned to preserve the essential role of performing arts within the national curriculum by taking this issue to the ARC.

Charlotte Bence, Equity's Student Coordinator, attended a branch meeting as the guest speaker to discuss how members can encourage students to become Equity members.

Members of the branch took part in the Tyne and Wear May Day Rally in Newcastle which was also attended by Equity's General Secretary who addressed the rally as a speaker.

The Yorkshire Ridings General Branch met regularly throughout the year and the branch utilised Facebook and Twitter to communicate with branch members across the region. A number of guest speakers attended branch meetings including Sally Joynson (Screen Yorkshire); Stephanie Upsall (West Yorkshire Theatre Network); Abigail Olive (York Theatre Royal); Jo Adamson-Parker (Casting Director); Martin Green (Chief Executive of Hull City of Culture 2017) and Emmanuel de Lange (Equity's Low Pay No Pay Organiser).

Branch members took part in a Branch Development Training Day and steady progress was made developing the branch's Cast It In Yorkshire campaign. An Open Space session on #castitinyorkshire was run at Devoted and Disgruntled North. The branch actively encouraged members to support the 50p for Culture campaign by developing a campaign pack to assist them in contacting their local councils on the issue of arts funding. The branch also organized screenings of the film *Miss Representation*, which explores how the media misrepresentation of women has led to the under-representation of women in positions of power and influence, at a number of libraries in Calderdale.

Members of the branch represented Equity at Trades Councils across the region and also at the Yorkshire and Humber Regional TUC AGM, where branch representatives moved motions, which were unanimously carried, on Defending Arts and Cultural Investment; Supporting Regional Casting and National Minimum Wage Enforcement and Protection for All Workers. Pete Keal represented Equity on the Yorkshire and Humber TUC Executive for 2015-16.

Branch members took the Equity Yorkshire Area Banner to the TUC's Britain Needs a Pay Rise demonstration in London and the branch was also represented at the No to Austerity, Yes to Workers' Rights TUC National Demonstration at the Conservative Party Conference in Manchester.

Towards the end of the year a contested election was held for the Branch Committee and the newly elected committee began work on formulating a strategy for branch development and increasing attendance at branch meetings.

Students

Visits were arranged to drama and dance students across the North East, including to Gateshead College, Calderdale College, Doncaster University, Burnley College and the Backstage Academy in Wakefield. A major presence was maintained at the National Student Drama Festival in Scarborough and at a number of careers fairs across the region.

Legal Claims

During the year £10,580 in damages for breach of contract claims was recovered for variety members. Damages recovered in respect of employment related disputes (e.g. unfair dismissal claims) totaled £27,879.

North West

Live Performance

Subsidised Repertory Theatre – The position of the subsidised theatre sector in the North West of England has remained relatively healthy, in the face of on-going cuts more widely in the sector, with each of the building based producing houses continue to maintain good levels of output. There has been a continued growth in the number of co-productions, which has thrown up a number of issues, particularly when Sub-Rep producers have co-produced with commercial producers or when they have produced 'in association with' companies who do not use Equity contracts. In addition, there has been continued use of student, youth and community groups in professional productions and efforts have been made to ensure their appropriate usage in accordance with the guidelines set down by Equity Council. The third emerging characteristic in the sector has been the development of closer relationships between theatres and University – most notably at Bolton and Lancaster, which has been significant in terms of mitigating some of the funding cuts imposed from local government and the Arts' Council. Regular and routine cast visits have continued to take place throughout the year at all the producing theatres in the North West, with strong returns in terms of recruitment and retention, along with the election and support of Equity Deputies. Throughout 2015 visits have largely focused on two key areas. The firstly was the 'Stop Arts Cuts' campaign with the emphasis shifting from lobbying parliamentary candidates in the run up to the 2015

General Election through to efforts at a local level where appropriate. The second area of focus has been centred on preparing the ground for the re-negotiation of the Sub-Rep Agreement in 2016. Alongside this work being undertaken at cast visits, an invited panel of Equity members looked at the issues in more detail at a meeting which took place at the Bolton Octagon in April 2015.

In terms of individual theatres, Theatre by the Lake, Keswick continued to produce a strong programme of work across its two performance spaces. The summer season Company engaged 12 actors and a team of 5 stage management, between April and November and the theatre was named the North West's most welcoming theatre at the UK Theatre Awards.

2015 saw both of the Liverpool Theatres, The Playhouse and The Everyman continue to present a broad programme of home produced, co-produced and visiting work. Their co-production of *The Hudsucker Proxy*, saw a serious industrial injury whilst rehearsals were taking place at The Nuffield in Southampton. As well as offering support to the individuals affected, visits to the Company took place both at The Nuffield and The Playhouse to ensure appropriate actions had been taken to prevent a reoccurrence of the incident. The Everyman and Playhouse have continued to support the activities of the local branch and following some lobbying work by the branch, they introduced a discount on theatre tickets for Equity members.

The New Victoria Theatre in, Newcastle Under Lyme, continued to put their programme of home produced work at the heart of their work and embarked upon ambitious project in the summer with *The Staffordshire Hoards*. Alongside staged productions, small scale immersive pieces of theatre were produced outside the traditional spaces. The project received significant funding from Staffordshire County Council, illustrating the strength and reputation of the New Vic amongst its funding partners. The theatre was also named as the West Midland's most welcoming theatre at the UK Theatre Awards.

There was change at the Bolton Octagon, as David Thacker stood down as the Artistic Director, to pick up his new role with the University of Bolton. He was replaced by Elizabeth Newman, who has worked at the theatre for a number of years as an Associate Director. Towards the end of 2015 it was announced that the theatre had been awarded £4.3 million by the Arts' Council which will contribute to a £10 million refurbishment of the theatre as it approaches its 50th year.

In May 2015, Home opened in Manchester, a new Arts Centre bringing together the Cornerhouse Arts Cinema, the former Library Theatre Company and an Art Gallery. In terms of theatre production, there has been a mixed programme of home produced and collaborative productions. As the new organisation continues to establish itself, it will be interesting to see whether there will be an increase in the number of productions produced by Home. Equity has written to Home requesting that their MRSL grading is revised from a grade 3 to a grade 2, but at the time of writing this report, no response had been received. Elsewhere in Manchester, the Royal Exchange continued to produce a strong season of home produced work, in addition to working on co-productions with The National Theatre (Pomona) and The Manchester International Festival (*The Skriker*). After many years of using a House Agreement to contract their performers, the Royal Exchange migrated to the Equity/UK Theatre Sub Rep Agreement at the end of 2015. Stage Management we invited to do the same, but opted to continue with their Equity negotiated House Agreement. A re-negotiation of this agreement took place delivering an average increase of 9.8% in rates of payment for stage management at The Royal Exchange.

Chester Performs completed its fifth successful season of open air theatre in Grosvenor Park Chester and for the third season used the Equity/TMA Sub Rep Agreement. An acting company of 14 and stage management team of 3, worked on their season rehearsed and played over a 12 week period in the summer. This year saw a third play added into the repertoire which led to some issues, particularly in the resourcing of the stage management team. Chester Performs were also busy preparing and overseeing the development of the new arts centre opening in Chester in 2016, bringing together the City Library, a cinema and a two theatre performance spaces. Alex Clifton was appointed Artistic Director.

The Dukes' Theatre in Lancaster continued to adjust to their new reduced funding settlement from the Arts Council and managed to maintain the number of their home produced productions. The theatre company has developed a relationship with Lancaster University, which has drawn a new funding stream and provided increased scope for partnership. Concerns were raised over the engagement of two community actors in their production of *A Tender Thing*.

Independent Theatre Sector - In the Small Scale Sector the M6 Theatre Company, Horse and Bamboo, Reveal Theatre Company and 20 Stories High still continue to actively produce and work using the ITC/Equity contract. In

addition, in December 2015 Z-Arts in Hulme, Manchester became a new company using the Equity/ITC contract.

Equity has continued to have a presence at the various theatre festivals taking place in Manchester throughout 2015, including the '24:7 Festival', which was well supported by members of the Greater Manchester and Region General Branch. Each of these has provided opportunities for members to work and seen the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as Theatre funding, but also raise awareness of statutory rights, including the National Minimum Wage, amongst members. The next steps for this work should see producers and venues signing up to the Professionally Made, Professionally Paid Campaign.

Commercial Theatre - In the commercial sector throughout 2015 a number of cast visits took place with a number of companies visiting theatres in the North West, including

In Pantomime, 17 professional companies were visited. Non-compliance with the Equity/TMA Commercial Theatre Agreement is still prevalent in the North West of England, with five pantomime using the Agreement.

Visits were undertaken to commercial tours playing venues in the North, including Nottingham Theatre Royal, Leeds City Varieties, West Yorkshire Playhouse, Bradford Alhambra, Customs House South Shields, Chesterfield Pomegranate, Mansfield Palace Theatre, Stockport Plaza, Ellesmere Port Civic Hall, Sunderland Empire, Whitley Bay Playhouse, Middlesbrough Theatre, Billingham Forum, Lowther Pavillion, Southport Theatre, New Brighton Floral Pavillion, Blackpool Grand Theatre, Liverpool Empire, Theatre Royal St Helens, Brindley Arts Centre, Liverpool Royal Court, Chesterfield Winding Wheel, Sheffield Lyceum, York Opera House, Manchester Palace Theatre, Southport Theatre, New Brighton Floral Pavillion, Manchester Opera House, Liverpool Empire, Bradford Alhambra, Chesterfield Pomegranate, Nottingham Theatre Royal, Blackpool Grand Theatre, Crewe Lyceum Theatre, Stafford Gatehouse Theatre, Hull New Theatre, Salford Lowry, Birmingham Hippodrome, Stoke Regent Theatre, The Pantaloons (Langley Priory/Arley Hall), The Handlebards (Rufford Old Hall), Oddsocks (Nottingham Castle), Heartbreak Productions (Fletcher Moss Botanical Gardens/Walton Hall Gardens), Salford Lowry, Buxton Opera House, Liverpool Royal Court, York Merchant Adventurer's Hall, Theatre Royal St Helens, Leeds Carriageworks, Blackpool Grand Theatre, CAST, Cannon Hill Park, Bridlington Spa, Bradford Hotel, Fylingdales Hall, New Brighton Floral Pavillion.

Variety

All three variety branches continue prosper to varying degrees under the leadership and direction of their hard working officers. The Manchester Variety Branch continues to be very active with good attendances at their monthly meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. In addition to their annual outing to Blackpool, the branch also hosted a number of social evenings throughout the year. The branch has been represented at each of the Northern Area Network meetings which had taken place in 2015 and members of the branch continue to take an active role in other Equity committees.

The Blackpool Variety Branch has continued to play an active role in all aspects of Equity's business raising the profile of Equity amongst members working and living in the Blackpool Area. The Branch supported Equity at the Keeping it Live Showcase in Blackpool in 2015 and joined in with the summers recruitment activities referred to as The Blackpool Blitz. They have actively pursued involvement in the Recruitment and Retention activities of the Union and they continue to work with the Recruitment Organiser in the North to encourage Hoteliers and Club Officials to engage Equity members on the back of the public liability cover our members carry. They have also produced a series of Variety shows, to fundraise for the branch and other local charities.

The Merseyside Branch has continued to make good progress under the leadership of their Chairman, Chris Dale, has seen a much more vibrant and healthy branch with increased participation and attendances at meetings, aided by their move to The Adelphi Hotel for their meetings. The also hosted a fundraising evening at the Adelphi in August raising money for the branch and other good causes.

Equity attended many events throughout 2015, aimed at organising and recruiting variety members; Keeping it Live National Variety Showcase, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Agents Association Meeting, North West Burlesque Society. In addition, Equity has responded to local authority consultations on the regulation of busking, most notably in Chester and Liverpool.

Claims – 2015 saw work undertaken on 90 claims (62 arising from variety and 28 arising from general areas). Out of these 57 have seen full recovery, totalling £66272.13, with work continuing on 18 more. None of these claims were referred to Equity's solicitors with the remaining claims all being dealt with in house.

Recorded Media

Television Production continued to increase in the North West in 2015, coinciding with the continued development of Media City UK in Salford. In addition two further studio spaces continue to develop in Manchester – The Sharp Project and The Space Project. In 2015 it was also announced that the former Littlewoods headquarters on Edge Lane in Liverpool was going to be turned into further studio space.

Boy Meets Girl, (The Space Project), 'Cradle To Grave' (TSP), 'Moving On' (Crosby), 'Fresh Meat' (The Space Project), 'Mount Pleasant' (TPS), 'Close To The Enemy' (Cain Brewery, Liverpool), 'Midwinter Of The Spirit' (Stockport), 'Beowulf' (Co. Durham), 'Hank Zipser' (Dewsbury), 'Jericho' (Thurgoland), 'Houdini & Doyle' (TSP), 'Citizen Khan' (Media City), 'Dark Angel' (York), 'Vera' (South Tyneside), 'Happy Valley' (Elland), 'Await Further Instructions' (Bubwith), 'The A Word' (TSP), 'Peaky Blinders' (Arley Hall), 'Victoria' (Tadcaster), 'Prey II' (Blackpool), 'Home Fires II' (Cheshire)

Film

'Swallows and Amazons' (Leeds), 'Lady Macbeth' (Chester Le Street), 'How To Talk To Girls At Parties' (Sheffield), '#1, Daniel Blake' (Newcastle) Away (Blackpool).

The Coronation Street forum has met three times this year covering a wide range of workplace issues.

Membership levels remain strong on both Coronation Street and Hollyoaks.

General Branches

The Greater Manchester and Region General Branch had a positive year, which has seen them continue to focus their efforts on reaching out to new members and building participation in the branch. Guest speakers included Walter Meijerjohann, Artistic Director of Home and Christine Payne, The General Secretary. The Branch again engaged with the theatre festivals in Manchester, including the 24/7 Festival, and awarded the Vicky Allan Memorial Award for the best new single act play at the Summer Social in August. In addition the branch committee supported Equity activities at the Surviving Actors Exhibition in Manchester in October.

The Liverpool and District General Branch has had another positive a successful year organising and campaigning in the Liverpool Area and they have settled into their new meeting space at The Everyman. They have had a number of guest speakers at their bi-monthly meetings, including Alex Clifton, Artistic Director of Chester Performs, Vice-President, Charlotte Cornwell and General Secretary, Christine Payne. They also offered a branch development workshop to new and existing activists, which was facilitated by the Area Organiser.

The North Lancs and Cumbria General Branch has also had another successful year and has been steered under the leadership of the Chair, Erica Rogers. They have continued to engage politically with the local authorities and have had a range of guest speakers at their bi-monthly meetings, including the MP for Lancaster, Cat Smith and the Director of the Rural Touring Network (North West).

The Isle of Man General Branch has continued to enjoy positive attendances at meetings, under the leadership and direction of the branch officers. The branch has focused on improving relationships between Isle of Man Films and the branch, although the number of productions filmed on the Isle of Man has reduced significantly. In August they hosted an open evening aimed at new members, which was attended by Matt Hood and in October, Barry Evans Northern Area Councillor was their guest speaker.

Student Visits – a number of student visits have taken place across the North West throughout 2015 raising awareness and recruitment to Equity's student membership scheme and also where appropriate informing graduates of the benefits of full Equity membership. Schools and colleges visited include, West Cheshire College, The Hammond School, Salford University, Shrewsbury College Manchester Met, ALRA North, The Arden, LIPA, Liverpool Theatre School, University of Cumbria, and Blackpool and The Fylde College South Staffordshire College, Doncaster University, Burnley College, Loughborough University, Manchester College, Preston College. Whenever possible the North West Regional Organiser and The Recruitment and Retention Organiser has been accompanied by an Equity member, particularly where the member is a graduate of a particular school. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example on Tax, National Insurance and Benefits. It is hoped that this will not only encourage students to participate in the Equity student membership scheme, but also offer a way for Equity Student members to become more involved with Equity campaigns. Student showcases have been supported wherever possible as a more informal environment to engage with our student members shortly before they graduate.

Organising, Campaigning and Events

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Organisers and the Recruitment and Retention Organiser 274 workplace visits took place across companies in both Live Performance and Recorded Media. This has contributed the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

Alongside the workplace visits, Equity has had an active role and presence at a number of industry events in the Northern Area, including the Keeping it Live Showcase in Blackpool, The Magicians' Convention in Blackpool, Surviving Actors Exhibition, The Take Off Theatre Festival in Darlington, West Yorkshire Theatre Network, Careers in the Arts in Hull, The National Student Drama Festival in Scarborough, North West Burlesque Society, Merseyside Dance Initiative, 24/7 Theatre Festival, Kidology (Wolverhampton), Ventorama (Wolverhampton), Grow Festival Hull, Manchester Magic Circle, Leaps variety Showcase (Hull and Bridlington), Scarborough Spa Summer Spectacular, Billy Smart's Circus, Circus Mondao, Variety Showcase Viva Blackpool.

Equity participated in the TUC National Demonstration in Manchester in October 2015, with members from across the country marching behind the Equity banner. In addition Equity members Julie Hesmondhalgh and Nicola Hawkins were platform speakers.

3. SOUTH EAST

Annual General Meeting of Members in the South East Area

The Annual Meeting was held at Guild House on Saturday 7th March and was attended by the General Secretary and the Honorary Treasurer. It was attended by 19 members of the South East including the Area Councillor Claire Wyatt, presiding over her first AGM.

A motion was submitted to council regarding child protection policies at all venues and the need for clarification of these. The motion

Staff Changes

Branches and members from across the South East were all sorry to see the departure of John Ainslie as Regional Organiser after 18 years in the post and many more years' service to Equity. John was succeeded by Will Holmes, who took on the role from August after joining Equity from the Alzheimer's Society.

Live Performance

The main regional subsidised houses continued to produce a range of work throughout the year, much of this being completed as co-productions with other subsidised houses and occasionally commercial producers. This has presented a real challenge to organising in the region and ensuring that work produced here is always done on Equity agreements. Pegasus theatre in Oxford is facing a total cut to its funding from Oxfordshire City Council, which the new branch has been actively trying prevent. The Oxford Playhouse has begun producing its own work once again under the leadership of a new Chief Executive and plans to increase the number of productions in 2016. Chichester Festival Theatre had two productions that transferred to the West End and on tour.

ITC companies have continued to have low take-up of the Ethical Manager agreement in the South East, although a specific campaign to meet with casts and producers of ITC companies has borne fruit – with both Gecko and HighTide Festival signing up to use it for 2016.

An agreement was signed for the first Fringe production to take place in the South East at the Brighton Emporium, which will be opening in February 2016.

A successful event for members in Hampshire was held at the Nuffield Theatre in Southampton in October, which gave members the opportunity to be seen by directors at the theatre to be included in casting calls for their new writing work. This was attended by around 90 members and was met with positive reviews from those that attended and the theatre itself. The hope is to have similar events at other regional theatres.

In pantomime, 29 professional companies were visited across the region for the first time in a few years. Unfortunately, very few use or comply with the Equity/UK Theatre Agreement.

In Variety, Equity had a presence at the International Brotherhood of Magician's Convention in Eastbourne in September. Sadly, the convention attendance was very low this year, a trend that seems to be continuing. New avenues of work in the Variety sector for members opened including Dreamland in Margate.

Recorded Media

A couple of small commercial film productions have been visited in the South East, although much of the larger

work produced in the region is picked up by the Industrial Organisers in the department.

General Branches

The South East ended 2015 with 5 active General Branches. Unfortunately, the Hertfordshire and District branch failed to meet in 2015 and is beginning the process of winding itself up.

The Brighton and Sussex branch welcomed a substantial number of members from the now closed Wessex branch. The branch continues to be extremely active, playing a key role in the campaign to ensure that the Brighton Hippodrome remains a performance venue and holding a very well received rally in support of the BBC – as part of the FEU's Love It or Lose It campaign.

The Kent, Essex and Home Counties West branches all continue to hold meetings regularly and communicate with members, although all have struggled to have more new members attend and engage with meetings and events. All have explored a range of guest speakers and workshops and are hoping to increase turnout at meetings and events in 2016.

October saw the formal launch of the Oxford and District branch. The launch took place at the Oxford Playhouse and was attended by nearly 100 members from Oxford and the surrounding areas. Equity Vice-President Charlotte Cornwell and Equity Trustee Sir Ian McKellen attended and spoke at the launch, and many interesting ideas were put forward by members for campaigns that the branch could be involved with in the future.

Variety Branch

The sole remaining Variety Branch in the South East, the East Anglia Variety Branch, continues to have a small but active membership. The committee has a full complement of members, including some newly elected for 2015.

4. SOUTH WEST

The South West Annual Meeting was held in March with 19 members attending. It was attended by Christine Payne the General Secretary and Charlotte Cornwell the Vice-President who spoke about her background and the reasons she decided to stand again for Council and Vice President having previously been on Council between 1994 and 1998. She spoke about her time in America and the work of SAG/AFRA and American Equity. She was thrilled by the changes Equity has made – all very positive changes with a more forward thinking and forward looking prospective. There were two main areas she was passionate about – The Low Pay/No Pay campaign, now called Professionally Made/Professionally Paid and also Diversity and Youth. A motion was sent to the Annual Representative Conference on Childcare Expenses for members attending Equity committee and council meetings. Two further motions were sent to Council – one seeking to reduce the quorum number for branches with fewer than 200 members and one asking for training for Branch officials.

Theatre in Bristol once again continued to flourish, despite difficult financial criteria. The work of the Tobacco Factory as both a host of, and producer of, successful productions is again worthy of mention, particularly the Shakespeare at the Tobacco Factory season which also toured. The focus of the Tobacco Factory is on nurturing local talent and many productions cast locally. The Bristol Old Vic produced a number of shows throughout the year and also transferred its very successful Jane Eyre to the National Theatre in London. The Bristol Old Vic also announced a major redevelopment of their Front of House areas and Studio Theatre which is due to start in the summer of 2016.

Television and Film work in the region has been extensive through 2015. Filming in the region took place on Poldark (BBC), The Casual Vacancy (BBC), Broadchurch 2 (ITV), Galavant (ABC Studios), Doc Martin (ITV) and Wolf Hall (BBC) and a number of smaller projects. There were also a number of feature films made. As in previous years local casting continued to be an issue for members, however there were castings offered for Poldark in Bristol exclusively to Equity members from which a number of members were cast. Whilst these were limited in number, and very specific, we can only see this as a positive step and the agent involved will be more inclined to come to us again.

The Northcott Theatre in Exeter was successful in gaining some Arts Council funding and announced that with the arrival of new Artistic Director Paul Jepson they would restart 'in house' productions. Their first production 'A Christmas Carol' was co-produced with local company Creative Cow and ran over the Christmas season in Exeter before performing in Malvern.

As part of a boundary change the county of Wiltshire moved to be part of the South West Region. The Salisbury Playhouse being the main employer in the area we continued the very good relationship that Equity has always had with the venue.

The Everyman Theatre in Cheltenham produced 'Mrs Warren's Profession' with Christopher Timothy and Sue

Holderness which followed its season in Cheltenham with a short UK tour. It also produced a number of studio shows. The Arts Lab initiative continues to run engaging with local performers and writers throughout the year. Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £11,274.76 as a result of 10 cases. 2015 has seen many key issues affecting members, but again venues going out of business with no possibility of recovery are high on the list. We have also seen a number of claims being paid over long periods with small monthly amounts being endorsed by the HMCTS.

Membership figures for the region continue to be encouraging matching the growth in membership across the UK as a whole. There was a net gain of 59 members over the year which brings the total membership to 2,725 or 6.74% of the total number of Equity members in the UK.

SOUTH WEST AREA NETWORK

The South West Area network continued to meet in 2015, the first meeting took place in March 2015 at the Barnfield Theatre, Exeter, and the second at Wessex FM studios Dorset in September 2015.

The Network met with a full complement of attendees, with both the 4 Branch Secretaries and another branch committee member present at the network. The 4 Branch secretaries in attendance were Mary Lane - West of England Variety, Sarah Buckland – Bristol & West General, Nigel Howells – Devon & Cornwall General, Chris Gallarus – Dorset General Branch.

Following the changes that Council made to the democratic structure and the formation of the Area Network in 2014, the Area Network has settled into the new structure under the chairmanship of Cllr Xander Black, with discussions around branch democracy and participation at branches a constant theme of discussion.

Branch membership lists are circulated with ideas discussed with regards to Recruitment and Retention, and member involvement with their local branches.

Equity's main campaigns are a constant agenda item with the network. The main focus of the campaigns in the past year have included Live Entertainment Works, Low Pay No Pay, My Theatre Matters and local branch campaigns. BAPAM and the issue of mental health awareness has been a topic of discussion at every network meeting and how to further their involvement in Equity.

The Area Network continues to move on a rotational basis throughout the branch area with the focus of this continuing through 2016.

BRANCHES

Devon and Cornwall General Branch

The branch met regularly across both counties, including an exploratory meeting in Falmouth in March 2015 looking at how the branch serves Cornwall. It was with much sadness that the branch announced in October the death of its Chair Mark Cartier, who was also a founder member of the branch. The branch motion to the ARC concerned Regional Casting and was passed with an overwhelming majority at conference. Alongside the work that Equity staff would now do with broadcasters the branch was to also launch its own campaign to publicise the issue.

Chair: David Richey

Branch Secretary: Nigel Howells

Treasurer: Wanda M. Blair

Dorset General Branch

Once again the youngest branch in the region continues to punch above its weight, including a major presence at the Tolpuddle Festival which included street theatre and the Branch Secretary giving the George Loveless speech to the whole festival. The General Secretary was also in attendance and was the only General Secretary to give a speech. The branch committee elections didn't result in an actual election, but the committee is up to full strength.

Chair: Caron Yardley

Branch Secretary: Chris Gallarus

Treasurer: Owen Cash

Bristol and West General Branch

The branch has had a difficult year with many meetings cancelled, and those that did take place mainly being inquorate. There was also a disappointing number of nominations for the 2016/18 branch committee meaning that an election was not necessary. It is hoped that the focus of the Annual Representative Conference being held

in Bristol in May 2016 and also a new committee that things will be more positive in the year to come.

Chair: Cheryl Rowlands

Branch Secretary: Sarah Buckland

Treasurer: Matthew Robertson

West of England Variety Branch:

Whilst previous years have seen the branch struggling to be quorate, 2015 has been much more positive and this has resulted in some lively discussion and a couple of very interesting guest speakers. The ARC in Bristol has been a focus, and it is hoped that the branch will provide the backbone of the entertainment at the Sunday night event. There was an encouraging number of people standing at the branch committee elections and for the first time in many years the branch has a full complement of 9 members on the committee.

Chair: Pete Le Feet

Secretary: Mary Lane

Treasurer: Cliff Evans

C. INDUSTRIAL COMMITTEES

1. Screen and New Media Committee

The Screen Committee and New Media advises the Equity Council and takes appropriate action on any matters relevant to the professional employment of Equity members working in audio and recording and in all areas of audio-visual work to be shown on screen in television, film, games, internet, non-broadcast and TV commercials.

The committee also has the power to submit industrial claims to an employer and to settle industrial claims.

This committee is made up of representatives of actors, dancers, choreographers and walk-on artists all of whom have recent experience of working on screen. The committee comprises 15 elected members, plus the Chairs of the Stunt, Audio and Singer Specialist committees along with a Council Observer. The current members of the Screen Committee and New Media Committee elected during 2015 are listed below. Two Equity officials staff the Committee-Drew McFarlane and John Barclay.

Christine Bucci, Cyril Nri, Henrietta Branwell, Jim Dowdall- Stunt Committee, Jo Cameron Brown-Vice Chair, Karina Cornell, Kobna Holdbrook-Smith, Lachele Carl, Laurence Bouvard-Chair, Lynda Rooke, Martina Laird, Nicholas Woodeson, Paul Kirby, Peggy Ann-Fraser, Peter Barnes, Sarah Crowden, Sheila Mitchell-Audio Committee, Sup Dhanasunthorn-Dance Committee, Tom Emlyn Williams-Singers Committee, Tony Gardner

As with previous years the committee dealt with many complex issues across all areas of Recorded Media and provided a report to Council following each meeting.

The February 2015 Committee meeting received a report from the staff on the BBC's intention to move BBC3 from a linear TV Channel to a Channel that would be available online. As the collectively bargained TV agreements do not provide for first use online negotiations were to commence on the following basis a) availability of programming on BBC3 online over a 2 year period b) a night time off peak repeat on BBC1 or BBC2 c) terms to be applied to both the BBC TV and PACT TV Agreements. A report was given to the committee that the staffs were in consultation with the cast and agents of East Enders on the BBC's wish to move from an episodic fee to a weekly fee. The committee received a report on the successful conclusion of negotiations with Global Radio, which is the umbrella organisation for numerous independent radio stations across the UK, which has resulted in the first collectively bargained agreement/rate card of the engagement of voice over talent in radio commercials. It was also reported that early discussions were taking place with UK producers who were commissioned by Subscription Video on Demand (SVoD) platforms for a new make for SVoD agreement.

The March 2015 Committee received another report from the staff on the progress of discussions with the BBC for the engagement of talent on BBC3 online, the committee unanimously rejected a proposal from the BBC and instructed the staff to continue to negotiate. The Staff presented a claim to revise the PACT TV to the committee and gave a detailed report the claim covered a) the introduction of the pre purchase arrangements for SVoD in the UK, US and North America b) pre purchase arrangements for Download to Load(DTO) in the UK, US and North America c) extensive definitions on new media platforms and the circumstances under which such uses can be pre purchased d) 5% increase on all fees and c) licence periods on productions for UK secondary channels, the committee endorsed the recommendation to agree the revisions to the agreement. The committee elected Alexa Brown, Laurence Bouvard and Henrietta as its representatives to the 2015 ARC with its motion on a revised Inclusive Casting Policy.

The June 2015 Committee meeting, received a report on the negotiations on the BBC Audio Agreement and unanimously agreed that any decision be referred to the Audio Committee for endorsement. The Committee

were informed that discussions were still continuing on the provisions for the engagement of talent on BBC3 productions. The committee endorsed the staff recommendation to accept the negotiated proposal for the ITV player catch up agreement for 2015-2016. A report was given on the discussions with ITV around holiday pay on Emmerdale. A report was given to the committee on the progress of negotiations to revise the Equity/PACT Cinema Films Agreement. The committee received a detailed report on the process leading up to the BBC Charter renewal

The September 2015 meeting addressed its Aims and Objectives for its term. The committee endorsed the recommendation to agree the negotiated agreement covering new make for SVoD platforms.

The December 2015 committee meeting received a detailed report on the Backing the BBC Campaign, Love it or Lose it. A report was made on the discussion with the BBC on the creation of the BBC Store, which is a DTO service, discussions centred on the methodology applied for the payment to performers whose work is available on the platform. The committee agreed its aims and objectives for 2015-2017:

- To work with the Recorded Media Department Staff to progress to conclusion the negotiations to revise the BBC, ITV and PACT TV Main and Walk-on/background/supporting artists Agreements
- To continue the steady progress on the work of moving the Television Commercials Agreed document for the engagement of artists towards a more formal and collectively bargained agreement with the IPA through the creation of a Commercials Working Group comprised of members of the SNMC and staff. The WG will be empowered to invite other industry specialists and practitioners to join the WG
- To work closely with the Equalities & Diversity Organiser along with the Equalities committees to deliver industrially an Inclusive Casting Policy and to work with the industry to deliver in front of camera monitoring
- To work with the Love it or Lose it BBC campaign
- To continue the work on the audit of US studios to ensure that members receive the appropriate level of remuneration derived from their engagement on the Equity/PACT Cinema Films Agreement and where appropriate and necessary instruct further audits both within the scope of the Cinema Films and PACT TV Agreements
- To Identify and work with US producers and/broadcasters to deliver a collectively bargained agreement for US productions working in the UK
- To address any advances in technology which has an impact on members employment and remuneration
- To identify and reach out to those organisations and/or companies who are in a position to engage with the Screen and New Media Committee to further existing work on collectively bargained agreements for those members engaged in the Games industry
- Work with the Screen and New Media Committees sub-committees for Audio and Singers and to ensure that any industrial claims are addressed speedily and professionally
- To offer any and all assistance to Equity's Recorded Media specific recruitment and retention initiatives and encourage and welcome the establishment of work place branches in those areas covered by Recorded Media In line with Equity's 'Organising for Success' policy to engage members, working with officials, in active participation on an agreed agendas in support of Recorded Media's industrial, organising and servicing objectives.
- To work closely with the various Equity Committees within the Nations and Regions and ensure that specific areas of Recorded Media are addressed in a collaborative manner and ensure that any specific industrial claims from the Nations in the area of Recorded Media are addressed through the Screen and New Media Committee
- To work closely with the agent community through the Personal Managers Association (PMA) and the Co-operative Personal Management Association (CPMA)
- To progress through the life of the Screen & New Media Committee various recruitment and retention campaigns i.e. 100% TV Campaign, Films and Engagement of children
- To work closely with sister Unions within the umbrella organisations the Federation of International Actors (FIA) to ensure that wherever artists work in the Recorded Media they are engaged under recognised and accepted Union agreements
- To ensure that the Screen and New Media plays its part in the Unions wider democratic structures i.e. Council and the Annual Representative Conference (ARC)
- To treat all business of the Screen and New Media Committee professionally and with an awareness of the confidential nature of the work to be addressed.

The committee received a detailed report on the headline changes to the Cinema Films Agreement which was negotiated by the staff and the Cinema Films Working Group (a detailed report is given elsewhere in the Annual Report). The committee were given a report on the Audiobooks' Meeting. The committee were given a report on

the progress of discussions on TV commercials, should there be a requirement to move to negotiations a working party would be formed to assist with the process.

2. Variety, Circus and Entertainers Committee

The Variety, Circus and Entertainers Committee (VCEC), Equity's industrial committee for this sector, re-elected its contingent of 12 elected members in the summer of 2015 for a two year term. Sally Treble was elected Chair and Yvonne Joseph the Vice Chair following the election. The Committee also comprises the 4 Variety, Circus and Entertainment Councillors as observers (elected until the summer of 2016) as well as one former member of the Variety Artistes' Federation (VAF) Executive, also as an observer.

A list of the elected members together with other components of the committee can be found in Appendix 6. The Variety, Circus and Entertainers Committee met five times during 2015 including once with the Variety Branch Secretaries. During the year the Committee oversaw the work of the Live Entertainment Works campaign with Steve McGuire taking on the role of campaign coordinator. The Committee set up a working party to look at collective agreements in the sector which was still ongoing at the end of the year. A working party on street performance set up by the committee also continued through 2015. They also looked at an action plan for dealing with employers asking for unnecessary Disclosure and Barring Service checks, discussed the proposed agency regulations consultation, cancellation clauses in agency contracts and the bill on a ban on wild animals in circus. The VCEC established the following as its priorities for its 2015 – 2017 term:-

- Maintain and wherever possible raise the status of professional performance and performers within the entertainment industry, both live and recorded, and with the public at large
- Keep under review the contracts and contract structures in place for the area of work covered by this committee
- Monitor the effectiveness of new agency regulations and report deficiencies and offending practitioners to the relevant government bodies and generally promote good practice
- In addition to the Live Entertainment Works campaign facilitate and support local campaigns through the Variety and General Branches to ensure venues remain open and viable places for live entertainment work
- Ensure liaison between the committee and the Variety Branches and support Branch initiatives
- Continue to establish Networks linking into the Committee of various performance types to ensure the committee is representing interests across the field
- Recruitment and Retention of members
- Health and Safety of performers
- Equalities in the workplace and at Equity meetings

The VCEC put two motions to the Annual Representative Conference both relating to Recorded Media. One was to persuade television companies to show programme credits in full and the other was to highlight the benefits of the British Equity Collecting Society (BECS) to walk-on members. Both motions were carried by at least a two-thirds majority. The VCEC's representatives were Nicholas K Brand and Jeremy Phillips.

3. Stage Committee

The second Stage committee was elected in Summer 2015. Hywel Morgan was elected chair and Nick Fletcher Vice chair. Other committee members are: Geoff Breton, Bertie Carvel, Jackie Clune, Marilyn Cutts, Sup Dhanasunthorn (Dance), Bryn Evans (Opera Deps), Patricia Leventon (Audio), Rebecca Louis (West End Deps), Tanya Moodie, Fiona Mott (Stage Man), Fran Rifkind (Directors and Designers), Jean Rogers, Jessica Sherman, Milo Twomey, Linden Walcott-Burton, Nicola Hawkins (Council Observer)

The committee set its objectives as:

Overall aim

To secure, by all means possible, the best possible terms and conditions for members working in theatre throughout the UK. In line with Equity's "Organising for Success" policy to engage members working with staff, in active participation on agreed agendas in support of Live Performance Department's industrial, organising and servicing objectives in the five key industrial areas: West End, Commercial Theatre, Sub Rep, ITC, Low and No pay. As follows:

1. Form the nucleus of all working parties to work with Live Performance staff to prepare and progress the claims and negotiations for the key industrial agreements.

Specifically during this term:

- A new Equity/UK Theatre Commercial Theatre Agreement
- A new Equity/ITC Agreement
- A new Equity/UK Theatre Subsidised Repertory Agreement

Work with staff to build up groups of activists/networks to support and include as members of the above working parties to inform, compile and help negotiate the key national industrial agreements

2. Ensure that the industrial work of the Specialist Committees and any industrial claims that arise are fit for purpose and within the Council policy and can be endorsed by the Stage Committee
3. To consider and as appropriate take forward any Motions that have been referred by Council to the Stage Committee as falling within the Committee's remit.
4. To help wherever possible with the Union's campaigns, and under the Professionally Made, Professionally Paid campaign, assist staff to reach out to companies and organisations that may be in a position to adopt one of the standard agreements covered by the Stage Committee and engage in any development work required.
5. Ensure link up with the Union's other Committees, Branches and other Democratic Structures such as Deputies Networks and their work, wherever appropriate, ensure effective communication and help take forward those parts of the equality agenda that fall within the Committee's brief. To work on building communication with the constituencies of each individual Committee member.
6. To offer assistance to support Live Performance recruitment initiatives in the five key areas ensuring membership density across all the industrial areas.
7. Identify campaigning issues within the remit of the Stage Committee and support campaigns as appropriate.
8. To ensure the Committee is aware of any technological changes that effect members' employment in the areas covered by the Stage Committee and to liaise closely with the Screen and New Media Committee as appropriate.

The committee concentrated its work on the five key areas of its remit, West End, Commercial Theatre, Subsidised Repertory, ITC and Low Pay No Pay. The new West End agreement was overwhelmingly endorsed by Equity members when the results of negotiation were put out for consultation (92% approval on a 76% turn out). Arising out of these negotiations the Committee endorsed a standardised form for claiming recall costs for auditions. In the Commercial Theatre negotiations significant progress was eventually made despite very slow progress at the start of negotiations. Significant improvements have been achieved by banding pay according to auditoria size and achieving an in principle agreement that there should be one living away from home allowance.

The working party for 2016 Sub Rep negotiations was assembled and the claim is in the process of being put together, likewise for the ITC negotiations.

In the area of Low Pay No Pay, significant progress was made over the year getting venues to sign up to the 'Fringe' agreement. The Fringe agreement itself was revised during the year based on the experience of those currently using it.

The committee is committed to embracing the newly energised Equalities Agenda and enthusiastically endorsed the Inclusive Casting Policy Statement.

The committee was pleased to see ATG theatres offering free Wi-Fi access as a result of their motion to ARC 2015. Future committee meeting for 2016 published in order to enable co-ordination with specialist committees.

D. SPECIALIST COMMITTEES

1. Audio Sub-Committee

The Committee met five times this year and continued to advise Equity on issues affecting audio artists across the industry, whether it be in radio drama, audiobooks or film and television. These issues range from rates on educational language recordings, radio commercials, voice over work on television and film and various new media platforms.

One of the primary roles of the Committee is monitoring issues related to the BBC Audio Agreement and responsible for updating the agreement each year. A negotiating team was elected made up of Sheila Mitchell, Ted Kelsey, David John and David Thorpe. The Committee assisted with drafting the Equity claim for the

2015/2016 BBC Audio Agreement and the negotiating team attended meetings with the BBC.

The negotiations with the BBC were difficult due to the cuts across the BBC and the constraints on the budgets. A 2% increase was agreed on the minimum engagement fees, the Carleton Hobbs/Soundstart/RDC member minima and the fees for the Archers cast. It was agreed to increase the engagement fees above the minimum by 1% and also for the rates for readings to be increased by 1%.

The Committee were asked to consider a further cut in multi episodic fees which was rejected by the Committee. Actors are due to receive an engagement fee for each episode they appear in and the BBC were trying to come to an arrangement to pay the same fee per session regardless of the number of episodes.

There was a focus on equal opportunities and the lack of diversity in the audio area. This was discussed with the BBC and with the Radio Independents Group. Members of the Committee agreed to be vigilant on this matter and report any concerns. The inclusive casting policy was embraced by the Committee and it is hoped there will be improvements in this going forward.

The Committee has continued to campaign for radio drama and expressed concern about the decline of radio drama output. The Committee are continuing to campaign for this and still chasing a meeting with Tony Hall to discuss our concerns. There is still the ongoing question of how much of the licence fee is spent on radio drama and to emphasise that more money needs to be allocated to this vital genre in order to create a renaissance in radio drama. It is still proving difficult getting this information.

The Committee continued to police issues such as late payments from fixers working in ADR (Additional Dialogue Replacement) and general practices in this area. Any non-compliance in this area was stamped out and members have been receiving the correct rates in this area. This has been particularly successful thanks to the help of David John who has set up a network of members working in this area. This has resulted in information being fed back quickly and action has been taken.

The Committee, initiated by David Corden, has been working on drafting an advisory leaflet for actors and employers working in the field of voice over work. The work on this is continuing. It is hoped this will provide much needed assistance to members but also to employers and casting sites and ensure that minimum standards are adhered to.

The Council Observer role is held by Jean Rogers and Jean Rogers has attended meetings of the Committee and provided reports from Council.

Ted Kelsey represented the Screen and New Media Committee and Sheila Mitchell on the Stage Committee. They both provided feedback from the meetings of these industrial committees and ensured vital audio issues were represented on both the industrial committees.

The representatives to the ARC were Sheila Mitchell and David John.

The motion sent to the ARC was as follows:

ARC Motion

This Annual Representative Conference notes that audio members of Equity feel that they have been put at a disadvantage ever since the restructuring of committees and the Equity Council. Conference also notes that the Audio Committee is struggling to cope with a vastly increased workload with a committee almost halved in number, and with fewer meetings. On top of that, audio appears to be the only specialism without representation on the central ruling body – the Council.

Therefore Conference calls on the Equity Council to put a Rule change to a referendum of members in time for the 2016 elections to re-introduce an Audio box on to the Equity Council.

This was carried at the ARC.

The elected members until June 2015:

Edward Kelsey (Chair), Sheila Mitchell (Vice chair), David Corden, David John, Patricia Leventon, Michael McClain, Liza Ross, David Thorpe, Annette Rizzo

The elected members from June 2015:

Sheila Mitchell (Chair), David John (Vice Chair), David Thorpe (Vice Chair), David Corden, Edward Kelsey, Patricia Leventon, Liza Ross, Annette Rizzo, Nico Lennon

AIMS AND OBJECTIVES: 2015-2017

- To continue the committee's long tradition of efficiency and non-partisanship
- To concentrate its efforts on improving working conditions of and opportunities for members in all areas

of the Audio Field

- To encourage full membership in that field
- To encourage members from as many different aspects of that field to stand for elections to the committee so that the committee may be as fully representative as possible
- Most importantly to react rapidly and effectively to events that may affect that field

Particular areas of focus for this two-year term are –

- Audiobooks – continue to organise in this area and fight to improve pay and terms and conditions for members.
- Continue the fight for BBC Radio Drama and assist in BBC Campaign
- Campaign for diversity in audio
- Devise Advisory Leaflet for Audio industry – which will provide specific help for those working from their own studios.
- The area of games and the engagement of voice over artists
- Radio Commercials
- Fight and campaign against low pay in audio
- For the committee to have a presence on social media and ensure that audio artists are aware of the work being done by their Union.

After many years of hard work and dedication, Ted Kelsey decided to not stand as Chair of the Committee any longer and the position of Chair was filled by Sheila Mitchell for the 2015-2017 term. Equity would like to thank Ted for the brilliant job he has done over the years for the Committee in his role of Chair. He has always ensured that the members working in this field are represented in the best possible way. We are grateful he is continuing to assist as a member of the Committee.

2. Singers' Sub-Committee

Until July 2015, the committee consisted of Simon Preece (Chair), Viva Cassidy (Vice-chair), Tom Emlyn Williams, Zoe Bonner, Annie Skates, Rosalind Waters, with Nicholas Keay and Rita Campbell as co-optees and Bryn Evans as Singers Councillor.

A new committee was elected in June 2015 which consisted of Tom Emlyn Williams (Chair), Zoe Bonner, Rosalind Waters, Marie Kelly, Grainne Gillis and Nicholas Keay. Zoe Bonner resigned in August.

The Committee met four times this year and it continued to advise the Council on issues affecting concert and session singers across the industry.

The rates for Classical Public Concerts were increased by the rate of inflation in April. The Committee dealt with many issues relating to work in this area, namely low subsistence rates being paid for overseas engagements and unreasonably long working hours.

The Committee have continued to make recruitment and retention a priority and assisted by attending numerous student talks and given students a valuable insight into the issues facing singers and the importance of belonging to the Union, particularly at the music conservatoires.

3. International Committee for Artists' Freedom (ICAF)

ICAF was active on a number of fronts during 2015 in its continuing efforts to fight against censorship and to protect the right to freedom of expression in the UK and abroad. ICAF protested Government decisions to censor theatre performances in Slovakia and Poland and sent messages of solidarity to theatre workers in Moscow and Thailand suffering persecution. The Committee also signed up to support the campaign in aid of Oleg Sentsov, a Ukrainian film director, who was sentenced to 10 years in jail on trumped up charges.

During 2015 ICAF committed funds to support workers at the Donetsk opera house and ballet following reports that none of the artists employed at the company are being paid but are continuing to work despite the ongoing conflict in the region. The Committee also campaigned in the lead up to the trial of performance artist Tania Bruguera who was detained in Cuba at the end of last year for attempting to stage her piece "Tatlin's Whisper #6" in Havana's iconic Revolution Square.

ICAF also continues to support its partners working Gaza and the occupied territories including the Freedom Theatre and Az Theatre and in the last year has supported performers and theatre workers who have been imprisoned and persecuted by the authorities. Artistic Director of Theatre for Everybody, Nabil Al Raei, spoke movingly at the Equity 2015 Annual Representative Conference in support of ICAF's appeal.

Equity members are encouraged wherever possible to attend and take part in the Committee's regular fundraising events. Further information about ICAF can be obtained from Louise McMullan, Secretary to the Committee.

Current members of the Committee are:

Rosamund Shelley – Chair, Ian Barritt – Vice-Chair, Fiona Whitelaw – Vice-Chair

Philip Arditti, Thomas Baptiste, Yvonne Bonnamy, Henrietta Branwell, Michael Branwell, Morna Burden, Chipso Chung, Anna Carteret, Angela Crow, Deborah Davies, Esther Ruth Elliot, Lynn Farleigh, Caryl Griffith, Edward Halstead, Janet Henfrey, Sara Kestelman, Joseph Kloska, Adam Knight, Peter Kosta, Karen Lewis, Helen Lindsay, Stella Marris, William Maxwell, Kerry Michael, Robert Mill, Kristin Milward, Rowenna Mortimer, Geremy Phillips, Freddie Pyne, Sheila Reid, Prunella Scales, Jessica Sherman, Malcolm Sinclair, Terry Victor.

4. Lesbian, Gay, Bisexual and Transgender Committee

Members in 2015

2013-2015 Term: Giovanni Bienne, Jo Freya, James Hamilton-Welsh (Chair), Peter Kosta (Vice Chair), Julie McNamara, Mjka-Anne Scott, Julian Sims and Jane Thorne

2015-17 Term: Giovanni Bienne (Acting-Chair), Joel Gorf, Amy Forrest, Dave Frost (Acting-Vice-Chair), Paul Kendrick, Amy Lane, Amie Taylor and Frankie Williams

Paul Kendrick and Joel Gorf resigned during the year. Amy Forrest, Amy Lane, Amie Taylor and Frankie Williams were co-opted.

The committee met 3 times in 2015.

The committee's motion to the ARC centred on partnerships between UK organisations and territories with homophobic laws. The committee remains focused on the issues for LGBT members working overseas and will progress this area through the Aims and Objectives for its 2015-17 term.

The committee's motion to the TUC LGBT Workers Conference highlighted the prevalence of mental ill health among LGBT people, its impact on LGBT performers and called for further work to tackle stigma towards people with mental health issues and opposition to cuts to mental health services.

The committee was involved in the review of the union's policy on inclusive casting, informing the development of the new policy statement from the perspective of LGBT performers. The committee also held an Open Meeting which included a presentation from the UK Intersex Association.

The new committee has set its Aims and Objectives for the term, focused on supporting members working overseas and engaging with students – in addition to contributing to campaigns on inclusive casting and equality monitoring (Count Me In).

5. Deaf and Disabled Members Committee

Members in 2015

2013-2015 Term: Natalie Amber, Simon Balcon, Dan Edge, Paul Henshall, Phoebe Kemp, Ann Lorraine, Mik Scarlet (Chair), Freddie Stabb (Vice Chair) and Kiruna Stamell

2015-17 Term: Freddie Stabb (Chair), Natalie Amber, Cindy-Jane Armbruster, Ali Briggs, David Cockayne, Dan Edge, Phoebe Kemp (Vice Chair), Sophie Partridge and Mik Scarlet

Ali Briggs and Sophie Partridge were co-opted.

The committee met 4 times during 2015.

The Committee amended the ARC motion calling for good practice guidelines on casting, to give clear consideration to diversity in casting, including the accessibility of casting sessions. Equality and diversity will be a core consideration of the Casting Working Party set up to pursue a set of casting guidelines for the industry.

This year the committee has continued its work on Access to Work - the government's employment service designed to support and enable disabled people in work and which many Equity members rely on to enable their work in the industry. Access to Work has undergone successive cuts and regressive policy changes to which Equity is opposed. The committee's motion to the TUC Disabled Workers Conference was focused on opposition to the cuts to Access to Work, highlighting the impact on freelance workers in the industry and calling on delegates to sign an online petition and lobby their MPs, and was carried unanimously. The committee has actively lobbied government, taken part in a government consultation through participating in workshops and informed ongoing dialogue between union and DWP officials. The committee has also submitted a motion to Council to campaign on these cuts which actively work against wider aims to increase the representation of disabled people in the industry. The committee was involved in the review of the union's policy on inclusive casting, in particular in addressing the prevalence of non-disabled actors cast in roles where the character has an impairment. The new committee has set its Aims and Objectives for the term, with a focus on Access to Work and engaging with disabled students – in addition to contributing to campaigns on inclusive casting and equality monitoring (Count Me In).

6. Minority Ethnic Members' Committee

Members in 2015

2013-2015 Term: Lachele Carl, Paul Courtenay Hyu, Helen Crevel, Mai Cunningham, Nicholas Goh, Mo, Irene Ng, Somi De Souza and Daniel York

2015-17 Term: Paul Courtenay Hyu, Somi De Souza (Vice Chair), Muhith Hakim, Nicholas Goh (Chair), Stacy Laing, Irene Ng, Vik Sivalingam, Nana St. Bartholomew-Brown, Adam Wittek and Daniel York

Stacy Laing resigned during the year and Irene Ng and Daniel York were co-opted.

The committee met 4 times in 2015.

The committee led on reviewing and updating the union's policy on diversity in casting. Two previous policy statements on what was previously described as 'integrated casting' – one on ethnicity and the other on disability were reviewed to consolidate, strengthen and update policy to create a new Inclusive Casting Policy Statement.

The committee worked with the other equality committees to incorporate their views from each of their perspectives and also consulted with the industrial committees. The new policy statement was agreed by Council in June, together with authority to stage a campaign alongside the new policy.

The Committee's motion to the TUC Black Workers Conference stressed the disproportionality of BME people with mental health issues, the stigma people experience as a result and called on the TUC to campaign to tackle these discriminatory attitudes and for appropriate mental health services for BME people.

The new committee has set its Aims and Objectives for the term, centred on engaging with commissioners and employers on inclusive casting – in addition to contributing to the campaign on equality monitoring (Count Me In).

7. Women's Committee

Members in 2015: 2013-2015 Term: Kelly Burke, Karina Cornell, Norma Dixit, Rachael Fagan, Susan McGoun, Jean Rogers, Lynda Rooke (Chair), Cleo Sylvestre, Flip Webster (Vice Chair)

2015-17 Term: Kelly Burke (Vice-Chair), Karina Cornell, Norma Dixit, Maureen Hibbert, Rosie Hilal, Susan McGoun, Jean Rogers, Flip Webster (Chair), Fiona Whitelaw

The committee met 5 times in 2015.

The committee held an Open Meeting at the West Yorkshire Playhouse, titled #Wherearethewomen. Over 70 women attended the panel discussion which focused on the representation of women on stage and screen. Panellists included James Brining, Caroline Hollick, Kay Mellor, Elizabeth Newman and Dawn Walton followed by an open discussion.

The committee's motion to the ARC highlighted the prevalence of inappropriate questioning of actors' age during auditions – in contravention of government guidance and called for action to address this issue with casting directors and members which will be taken forward through a campaign on inclusive casting.

The committee's motion to the TUC Women's Conference was focused on sexual harassment on public transport, calling on the TUC and Action for Rail to address this issue through a dedicated campaign.

The committee was involved in the review of the union's policy on inclusive casting, informing the development of the new policy statement from the perspective of women performers.

The new committee has set its Aims and Objectives for the term, focused on engaging with commissioners for comedy and drama – in addition to contributing to campaigns on inclusive casting and equality monitoring (Count Me In).

8. Models Network (formerly the Models Committee)

The Models' Network continued to meet and develop its programme of work during 2015. Work has been undertaken to develop advice available online to model members, in particular around their relationship with agents. Members of the Models' Network gave evidence to the All Party Parliamentary Group on Body Image's inquiry into the working conditions and health of models. The models section continues to grow, and attract new activists to participate in driving forward the Network.

9. Stage Management Committee

The Stage Management Specialist Committee met 4 times during 2015. There was no joint meeting with the SMA Board in the calendar year, but one has been scheduled for the first meeting of 2016. The Sub-Committee submitted a motion to the Annual Representative Conference on the use of new technology to facilitate remote access to Equity training events. The two representatives to the Annual Representative Conference were Fi Mott and Graeme Reid.

The committee, through the Chair Graeme Reid (until July 2015) and Fi Mott (after July 2015), has been represented on the Stage Committee, who also represented the committee on the Commercial Theatre Working Party. Peter Kosta represented the committee on the West End Working Party. Along with raising the profile of the work of the committee and Equity through social media, the committee have actively encouraged and supported the Equity/SMA professional development brunches.

Members of the committee until July 2015 were: Graeme Reid (Chair), Jamie Byron (vice-Chair), Elizabeth Fielding, Prudence Haynes, Nadia Javed, Peter Kosta, Caron Jane Lyne, Fiona H Mott and Brian Perkins.

Members of the committee from July 2015 was Fi Mott (Chair), Jamie Byron (Vice-Chair), Alex Burke, Claire Kennard, Peter Kosta, Caron Jane Lyon, Lisa Mellor, Brian Perkins, Sarah Thomas

10. Directors and Designers Committee

The newly formed Directors and Designers Committee has met three times since its inception in July 2015. It has now established clear Aims and Objectives which are about refocussing the Unions perceptions of Directors and Designers and how the Union can be more understanding and embracing to their needs. Fundamental to this is the need to recruit and retain more D&D into Equity and to that end the Committee is revamping the literature it has on D&D with a view to re orientating the perception of what Equity can do for them. The rewriting of our Industrial agreements is part of that and to complete the jigsaw we are now engaging with the Independent Theatre Council to update both the Designers and Directors Agreements which haven't changed since 1994. Similarly Lisa Blair of the Committee is engaging with the West End Organiser over Assistant Directors and how they are remunerated in the West End Agreement which was an omission from the negotiations last year. The Committee have also engaged with other outside organisations including Stage Directors UK and the Society of British Theatre Designers. The current Committee is Fran Rifkin (Joint Chair) Lisa Blair (Joint Chair), Phil Stafford, Robert Shaw, David Woodhead, Jessica Curtis, Richard Lambert, Kate McCall, David Cockayne, Dan Ayling and Drew McFarlane (Secretary).

11. Theatre Safety Committee

The Theatre Safety Committee met four times during the year to discuss relevant matters including relevant legislation, recent incidents, and draft reports produced by the HSE. A representative of the HSE attends the meetings to ensure the best possible link to the HSE. Matters that have been of serious concern to the Committee are the safety of ceilings in theatres, following the incident at the Vaudeville Theatre where part of the ceiling collapsed on the audience, and the implementation of the CDM regulations on sets. The Theatre Safety Committee is also producing a newsletter to be circulated throughout the industry. The ABTT have produced revised guidance on the use of Smoke.

12. West End Deputies' Committee

The Committee met eight times during 2015. Throughout 2015 Rebecca Louis remained Chair of the Committee and Sean Kearns became the Vice-chair. Ed Currie and Lisa Mellor were the Committee's representatives to the ARC. The Committee put forward an amendment to the Stage Committee's motion seeking to ensure that free, accessible and hi-speed wi-fi is available at work. Most of the Committee meeting were taken up with the progress of the negotiations for a new West End Agreement and several of the deputies sat on the working party. However, in April the meeting welcomed Emmanuel de Lange who spoke about his work in Low Pay/No Pay, in October Laura Sangster-Poole attended to report on our social media profile and in November Hamida Ali came to discuss her work on Equity's Equalities and Diversity agenda.

13. Young Members' Committee

The 2015-2017 Young Members Committee are: Abigail Poulton, Ed Currie, Jessica Bastick-Vines, Jonathan Vickers, Kayi Ushe, Kezia Davis, Paul Valentine (Vice-Chair), Wayne Ingram & Adam Pettigrew (Chair). Benjamin Luke, a Stage Manager, was co-opted onto the committee before the first meeting in order to ensure the YMC had a representative who does not work as a performer.

In 2015 members of the 2013-2015 committee attended TUC Young Workers' Conference and put forward a motion calling on the TUC to better consider the needs of freelance workers when drawing up policies around housing, in addition to passing an emergency motion which secured the backing of the TUC Young Workers Forum for the Save IdeasTap campaign. With the support of the Young Members' Councillor, Nicola Hawkins, committee members also ran a Live Entertainment Works! pub crawl for Conference attendees, and had the support of their

fellow trade unionists in visiting Central London venues to secure buy-in for Equity's campaign.

The committee also produced a Young Members' Guide to Equity in 2015, which is available in both printed booklet and pdf form and has been used by the committee to talk about the union with their peers both on cast visits and on student talks: <http://bit.ly/1LqFr2>

Since their election in Summer 2015, the current committee have participated in TUC Young Workers' Month by holding another of their popular twitter competitions and running two training events specifically for Young Members in conjunction with the Federation of Trade Unions – both of which proved to be very popular with our members and resulted in Equity members being filmed by the TUC for their Young Workers Month promotional videos: <http://bit.ly/1PYs7vL>

The committee have also been heavily involved in the #BaccForTheFuture Campaign to protect creative subjects in schools, have participated in Equity delegations to Parliament, conducted a number of student talks with staff, participated in regional TUC Networks such as SERTUC Young Members, supported the work of the Low Pay No Pay Organiser and developed their links with Equity branches to help recruit, and retain, more young people into Equity.

14. Opera Deputies Committee

The Committee held one quorate meeting in March 2015 given the difficulties of arranging times when Deputies from the companies could meet. In March the meeting where six companies were represented including ROH, ENO, WNO, ON and Glyndebourne. Bryn Evans remained as Chair and John Mulroy as Vice-Chair. The Deputies discussed events and negotiations in the various Houses.

15. Dance Sub Committee

The Dance Committee began its first term in the summer of 2015. There was an ambitious launch event, which consisted of the committee sharing their objectives with a well-attended open meeting of members. There was much positive engagement between the committee and the existing Freelance Dance Network.

The Committee's objectives were determined to be as follows:

The purpose of this Committee's work is to develop a stronger, larger and better informed Equity membership in all areas of dance. This will be achieved by pursuing five priorities:

- Campaigning to increase the use of and access to Equity contracts
- A programme of education on rights, professional skills and union knowledge
- Achieve improved rates and conditions on Agreements where dancers and choreographers work, through live performance and recorded media, and develop unorganised areas.
- Campaigning around health & safety and wellbeing for dancers.
- Developing strategies for career stability and progression.

The Committee sent no motions to Council.

Dance Committee – 2015-17

Gareth Mole – Chair, Flora Wellesley-Wesley – Vice-Chair, Sup Dhanasunthorn- Stage/Screen Committee Delegate, Rachel Birch-Lawson, Dom Czapski, Khyle Eccles, Natasha Gerson, Yukiko Matsui, Joe Walkling

CHAPTER 11:**STAFF CHANGES****A. RETIREMENTS**

John Ainslie – Regional Organiser for the South East Area

Tim Johnson – Regional Organiser for the Midlands Area

B. RESIGNATIONS

Steven Littlewood - Recruitment & Retention Organiser, Recorded Media

C. INTERNAL MOVES

Ian Bayes - Regional Organiser for the Midlands Area

Shannon Burns – Recruitment & Retention Organiser, Recorded Media

Charlotte Bence – Student Coordinator

D. NEW APPOINTMENTS

Hamida Ali – Equalities and Diversity Organiser

Emily Andersen – Office Assistant/Organising Assistant, Live Performance Department

Will Holmes – Regional Organiser for the South East Area

Laura Sangster-Poole – Social Media & Admin Assistant, Communications & Membership Support

Caroline Tobiere – Office Assistant

CHAPTER 12:

MEMBERSHIP**A. IN BENEFIT MEMBERS AT 31st DECEMBER 2015**

Region	Dec-15	Percentage
London	15,445	3.8%
South East	8,553	2.9%
Northern Area	5,577	1.5%
Midlands	3,190	2.5%
South West	2,725	2.2%
Scotland	1,966	2.9%
Wales	1,482	1.4%
International	459	9.3%
Northern Ireland	403	1.5%
Europe	373	9.1%
GoneAway	278	10.8%
Total	40,451	3.1%

B. NEW MEMBERS

CATEGORY	TOTAL	%
Actor Film	62	19%
Actor PACT	74	17%
Actor ITV	25	56%
Actor BBC TV	39	-24%
Actor Channel	1	n/a
Actor Radio	5	25%
Actor TV/Comm	41	-21%
Actor West End	86	6%
Actor Com TH	75	-4%
Actor Sub Rep	106	47%
Actor Small Scale	24	9%
Actor Tac	2	-33%
Actor Opera	10	67%
Actor Theatre House Agreements	41	-9%
Actor Guidelines Recorded Media	85	33%
Actor Guidelines Live Performance	419	15%
Actor Overseas	129	3%
Actor Fringe	34	240%
TOTAL ACTORS	1258	13.6%
Dancer Film	0	n/a
Dancer PACT	0	-100%
Dancer ITV	0	-100%
Dancer BBC TV 2	1	0%
Dancer TV/Comm	0	-100%
Dancer West End	10	233%
Dancer Com TH 8	6	-14%
Dancer Sub Rep 3	0	-100%
Dancer Small Scale	6	20%
Dancer Opera	4	-33%
Dancer Theatre House Agreements	0	-100%
Dancer Guidelines Recorded Media	4	33%
Dancer Guidelines Live Performance	68	3%
Dancer Overseas	18	100%
TOTAL DANCERS (excluding variety & ballet dancers)	117	0.0%

Singer Film	0	n/a
Singer PACT	0	n/a
Singer ITV	0	n/a
Singer BBC TV	2	100%
Singer Radio	0	n/a
Singer TV/Comm	0	n/a
Singer West End	2	100%
Singer Com TH	0	n/a
Singer Sub Rep	0	n/a
Singer Small Scale	0	n/a
Singer Theatre House Agreements	0	n/a
Singer Guidelines Recorded Media	2	n/a
Singer Guidelines Live Performance	14	250%
Singer Westminster Abbey	0	n/a
Singer Overseas	4	33%
Singer	10	11%
TOTAL SINGERS (excluding variety, concert & opera singers)	34	88.9%
Stage Management Com Theatre	12	-33%
Stage Management Sub Rep	31	63%
Stage Management Small Scale	3	-57%
Stage Management Guidelines	22	5%
Stage Management Opera & Ballet	5	400%
Stage Management Variety	2	-33%
Stage Management Overseas	1	-50%
Stage Management West End	10	43%
Stage Management House Agreements	1	-80%
Stage Management Fringe	5	n/a
TOTAL STAGE MANAGEMENT	92	10.8%
Variety	255	19%
Variety Singer	92	3%
Variety Dancer	61	9%
Circus	255	-10%
TOTAL VARIETY	663	3.3%
Ballet Dancer	31	-33%
Concert Singer	3	50%
Opera Singer	15	-21%
Theatre Director	32	-6%
Choreographer	9	13%
Theatre Designer	10	-9%
Model	12	-54%
TV Presenter	10	43%
Radio Presenter	4	-20%
Audio Artist	42	121%
TOTAL OTHER CONTRACTS	168	-5.1%
Walk-on	145	54.3%
Youth Member Upgrade	0	n/a
Graduate	870	14.6%
TOTAL	3347	11.7%

CHAPTER 13:

OTHER BENEFITS**A. BENEVOLENT FUND**

£26,756.00 was paid out by way of grants and loans to members during 2015. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

B. FOREIGN LANGUAGE REGISTERS

The registers, which are maintained at Equity's head office, continued to be used by employers requiring artists who are able to speak a foreign language fluently with an authentic accent and often to take direction in a foreign language.

C. INSURANCE**The Members' Public Liability Cover**

The policy was renewed with the Hiscox in October 2015.

- a) Full members remain insured for £10,000,000 limit of indemnity including temporary trips World Wide.
- b) Student members are insured whilst participating in self-produced productions, rehearsals, profit share performances and occasional professional performances.

This cover extends to temporary trips World Wide excluding USA and Canada provided that the student member is usually resident in Great Britain, Northern Ireland, Channel Islands or Isle of Man. The limit of indemnity is £2,000,000.

- c) Fire Performers may apply for public liability cover at an annual cost of £66.59 including insurance premium tax and fee. Equity currently subsidises this premium by £26.50 leaving the member to pay the remaining balance of £40.09.

- d) Stage Hypnotist can apply for public liability cover at an annual cost of £229.

9 claims have been recorded between 1st October 2014 and 30th September 2015.

Members' Accident and Backstage Cover - Excluding Stunt Performers.

- a) Cover was renewed with Hiscox in October 2015 at the following benefit levels;

Loss of Life/ Permanent Disablement	£20,000
Temporary Disablement	£150 per week payable for a maximum of 52 weeks
Facial Disfigurement (up to a maximum)	£5,000

Cover applies whilst the member is performing as an "artist" and while in the course of daily travel directly between residence (normal or temporary) and place of work.

- b) Members who have registered under the Equity category of "Model" are insured on a 24hr basis to a maximum £10,000 in respect of facial disfigurement. Hand scarring is also insured where the member is registered as a hand model.

- c) Performers Accident MRI/RIB is £12.59 per member for £1,000 cover.

- d) Stunt Performers and Arrangers have been offered cover under their own scheme arrangement administered by First Act Insurance tel 0208 686 5050. Equity currently subsidises this premium by £165.

- e) Equity members can extend the Members' Accident Cover to operate on a 24 hour a day worldwide basis meaning that accidents outside work would be insured. The cost of this cover is £5.17 per annum.

- f) The Backstage cover remains at £500.

119 claims have been reported for the period 1st October 2014 to 30th September 2015 with claims estimated at circa £208,643.

Members who have any queries with regards to the Equity Members Insurance Benefits should contact First Act Insurance on tel 0208 686 5050.

Full details of the Equity covers can also be found at www.firstactinsurance.co.uk

D. EQUITY PENSION SCHEME (EPS)

- Total income from contract related contributions in the year exceeded £7 million for the first time (+16% on 2014)
- Total income from personal contributions (not contract related) remained flat at £1.45 million (+11%)
- The total funds under management exceed £83.5 million (+10%)
- There were 848 new member registrations

TV & Film - contract related income \geq £2.2 million

- BBC - £830K (level)
- ITV Companies - £760K (+12%)
- PACT/TAC - £620K (+3%)

Theatre – contract related income \geq £4.9 million

- SOLT - £1.8 million (+28%)
- TMA Commercial - £900K (+50%)
- TMA Sub Rep - £550K (level)
- House Agreements - £1.5 million (+7%)
- Production Cos – staff schemes - £170K (+30%)

2015 has been another record year for the EPS.

The effect of auto-enrolment legislation has raised the profile of the scheme within the industry and announcements in the budget have further contributed to making pensions a more attractive proposition.

E. LEGAL ADVICE AND PROTECTION

The past twelve months have been busy for Equity's Legal Department. Equity supported a total of 624 cases for breach of contract and 334 cases for personal injury sustained in the course of a professional engagement or outside their professional working capacity.

During 2015 Equity saw a steady increase in the number of claims received from our membership. The existing CCFA agreement continued to produce results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. We also successfully resolved a large number of contractual claims working in partnership with Pattinson & Brewer Solicitors.

The Jackson Review continued to influence how claims have been maintained and has forced solicitors throughout the country to reassess how they deliver a competitive service to their clients.

Premium payments to the Union came to an end in 2014 with our suppliers developing new ideas on increasing service to members on a cost neutral or profitable basis.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. There were no emergent trends with Equity members sustaining injuries at work in most areas of the entertainment industry. The service extension to injury cases outside the work place saw an increase in claim numbers as members became more aware that Equity could assist in those circumstances.

The figures for year ending December 2015 as far as recoveries are concerned are up on the previous year with the number of claims increasing by 12% on contract cases and 21% on personal injury related cases.

There were a series of disputes arising against agencies with a number of members experiencing difficulties in being paid within the statutory time limits.

F. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS

2015 continued the theme of major developments within the field of tax, national insurance and social security and these kept the team wholly occupied throughout the year.

Advice and Information

The team continued to deal with a high volume of calls to the Helpline and emails to the Helpline inbox. 836 enquiries were dealt with over the year, many of which developed into longer and more complex cases or raised policy issues which needed to be taken forward.

In terms of tax advice the sort of areas covered included registration as self-employed, payment of tax, allowable business expenses, foreign tax, royalties and residuals and VAT. We continued to get queries from members on cruise ship contracts which raised questions of residence status. Some members had tax investigations underway which they sought our advice on.

Many national insurance queries were connected to the shift from payment of Class 1 national insurance which had been the case until 6th April 2014 to payment of Class 2 and Class 4 national insurance which applied from tax year 2014/2015. There were also questions on registration for national insurance, contributions record for State Pension and other benefit purposes and the changes to Class 2 national insurance payments.

Social Security queries continued to be varied and increasingly complex and covered the whole range of benefits from JSA (income-based and contribution-based), Housing Benefit, Council Tax Reduction, Maternity Benefits. Employment

Support Allowance, Personal Independence Payments, Pension Credits with one or two cases emerging on the new Universal Credit for members who had PAYE employments.

Casework

The varied enquiries above gave rise to many individual items of casework for members, several of which involved significant financial gains or avoidance of liability.

Over the year, we covered about sixty-five cases of this kind some of which involved continuous work over several months or the whole year in a few cases.

The kind of issues covered included reconsiderations and appeals on JSA status, habitual residence, overpayments, Employment Support Allowance, Personal Independence Payments, Housing benefit entitlement and the implementation of the Work Programme and sanctions regime.

There were some significant growth areas including appeals on Access to Work and Tax Credit disputes. There was very large increase in the number of escalations that had to be made to ensure that a reconsideration or appeal was properly considered in both these areas as well as a large number of complaints to the Independent Case Examiner.

With tax, we had prolonged correspondence with HMRC about tax coding issues under Real Time Information (RTI) which led to fifteen members having their income details wrongly duplicated. This issue had carried over from 2014 and whilst by the end of the year we had mostly resolved the immediate problem there continued to be issues with how the RTI system dealt with members' income which we were seeking to resolve.

In terms of financial gain, we estimate that we have helped members to obtain over £100,000 in welfare benefits and charitable payments in 2015 and reduced their tax liabilities substantially in several cases.

Policy/Networking

During the year the team addressed a number tax and social security policy issues. As part of the Social Security Consortium we were heavily involved in advising peers on the issues around the proposed changes to the tax credit tapers and work allowances which led to the government's historic defeat in the Lords. We were looking particularly at how the changes would affect members on low income with unpredictable earnings. Through our continuing involvement with the Benefits and Credits Consortium Group we were able to [Add something on tax credits/ Concentrix]? We continued our very successful policy work on Access to Work as it effects self-employed entertainers and through our lobbying had a major influence on the change in the regulations which resulted in Class 2 national insurance [add]. We continued to engage with the DWP about the roll-out agenda for Universal Credit and whilst the original Entertainers' Sub-Group set up by Lord Freud appeared to have been discontinued by the end of the year we were invited to input into a new Self-employment Universal Credit group to be running in 2016. This will include further attempts to agree a viable sector specific guidance and increase awareness of our sector amongst decision makers. With tax it was apparent by the end of the year that the government was planning to introduce a new system of Digital Tax Returns and they issued a Discussion Paper on 18th December which floated the idea of quarterly tax returns. We indicated that we wished to be involved in the consultation events on this and will be seeking members' views and lobbying on this in 2016.

Guides/Information

The team continued to develop information resources on the Equity website including a section on Class 2 National Insurance, Tax Credits and Childcare. We also posted specific guidances such as one on the recent Tim Healy tax decision. As usual we produced our Tax and National Insurance Guide which was sent out to many members and we are planning a series of other guides for 2016 including a Maternity and Parental Rights Guide, one on Universal Credit as well as a series of Factsheets on different social security areas.

Drama Schools

We continued our talks to Drama Schools in 2015 which included a summary of key tax, national insurance and benefits as well as the crucial issue of what to claim in expenses. We also covered the practical steps to take when leaving drama school and registering with HMRC.

Equity Test Case

We continued this case throughout 2015. It involves HMRC pursuing several high-profile members for Class 1 national insurance. By the end of the year we were close to lodging fresh appeals and we anticipate that the case will finally be heard in 2016 having commenced in April 2011.

Alan Lean, Tax & Welfare Rights Officer. Emma Cotton, Tax & Welfare Rights Organiser

CHAPTER 14:

IN MEMORIAM

Hazel Adair
 Lynn Anderson
 Bob Appleby
 Rodney Archer
 Helen Arkison
 Teresa Maria Asquith
 Edward Atienza
 Barbara Atkinson
 Michael Atkinson
 James Austen-Murray
 Patricia Authbert
 Jim Bailey
 Peter Baldwin
 Ian Bamforth
 Barloni
 Zen Barr
 Anthony Barrie
 Michael Baxter
 Tom Beard
 Bernard Behrens
 Carl Belew
 Zouina Benhalla
 Chrystine Bennett
 Jack Benny
 Brook Benton
 Petrus Bertschinger
 Angela Bevan
 Bowles Bevan
 Joy Beverley
 Theodore Bikel
 Toni Bird
 Cilla Black
 Philip Blaine
 Syan Blake
 Norma Blezard
 Jessica Bonar
 Stella Bond
 Richard Bonehill
 Kan Bonfils
 Valerie Boothman
 Maurice Bowen
 Robert Bowman
 John Brandon
 Julia Bretton
 Bryony Brind
 Blythe Brockett
 John Russell Brown
 Gerald Bryce
 Edward Burnham
 Sammy Cahn
 Nina Caie

Les Carlson
 Judy Carne
 Patricia V Carr
 Ronnie Carroll
 George Carroll
 Eve Carroll
 Joan Carroll
 Mark Cartier
 Jill Cary
 Pauline Cecil
 Cha Cha
 Daniel Chadwick
 Cynthia Cherry
 Don Chester
 John Chesworth
 Robert Chetwyn
 Maureen Cliff
 George (Edward) Cole
 Natalie Cole
 Elliot Collins
 Jackie Collins
 David Cook
 Ernie George Cooke
 Steev J Cornwall
 Linda Cotterill
 Susan Crawford
 John Crocker
 Debbie Cronshaw
 Pamela Cundell
 Margaret Dalton
 Brad Danford
 Jake D'Arcy
 Richard Davies
 Tricia Dawn
 Glyn Dawson
 Gary Dean
 Avril Dean
 Monica Dell
 Deckland De'Niro
 Terence Denville
 Gillian Diamond
 Jim Diamond
 Mattiwilda Dobbs
 John Dodd
 Peter Donaldson
 Val Doonican
 Lyn Douglas
 Sally Douglas
 Geoff Dowdle
 Jane Downs
 Rex Doyle

Dozy
 David Drew
 Christopher Driscoll
 Jeanne Du Gay
 Vivienne Duncan
 Norman Dunn
 John Dunn-Hill
 Ludmila Dvorakova
 Clifford Earl
 Ray Edwards
 Michael Egan
 Anita Ekberg
 Barbara Ellams
 Betty F England
 Eileen Essell
 Bill Everett
 Violetta Farjeon
 Jackie Fielding
 Ron Flanagan
 Stanley Fleet
 Nelson Fletcher
 Joe Fool
 David Forder
 Eric E Forster
 Sonny Fossett
 Robert French
 Colin Fry
 Kay Gardner
 Eveline Garratt
 Peter Garrett
 Malcolm Gerard
 Alex Giannini
 Kenneth Gilbert
 Selena Gilbert
 David Glover
 Brian Godfrey
 Jack Gold
 Claire Gordon
 Stephen Gordon
 Lesley Gore
 John Graham
 Roger Grainger
 Rose Granville
 Joseph Greig
 Maureen Guy
 Catherine Hammond
 Stephen Hancock
 Margaret Hanley
 Beth Harris
 Keith Harris
 Donald Harron

Dorothy Harwood	John Lennox	Jonathan Ollivier
Mercy Haystead	Charles Lepper	Adrian Ord
Ron Heathcote	Maeve Leslie	Dickie Owen
Katherine Hendy	Tamara Letendre	Richard Owens
Jan Hennell	Stephen Lewis	Christine Page
Sylvia Hibbert	Patricia Linden	Diana Page
Joan Hinde	Graham Lines	Joslin Parlane
Michael Hogan	Robin Lloyd	Clifford Parrish
Guy Holloway	Ted Longmore	Natasha Parry
Liddy Holloway	Joan MacAlpine	Lance Percival
Sheila Holt	Angus Mackay	Michael Percival
Gordon Honeycombe	Elizabeth Maclennan	John Perrin
Bertie Hope-Davies	Patrick Macnee	Gordon S Petrie
Edith Hornall	Jo Manning Wilson	Aubrey Phillips
Bob Hornery	Colette Marchand	Robin Phillips
Alan Howard	Ronald Markham	Frances Pidgeon
Gary Howe	Jean Marlow	David Hugh Pitman
Peter N B Howell	Julia Marshall	Olaf Krohn Pooley
Peter Hudson	Terry Martin-Terry	Gwynneth Price
Christine Hughes	Alan Mason	Doreen Purchase
Neville Hughes	Marcello Mastroianni	Peter Quigley
Andy Hunter	David McAlister	Keith Rawlings
Bob Hunter	Geraldine McEwan	Elizabeth Reber
Anne Hyde-Johnson	Kate McGeever	Roger Rees
Jill Hyem	Simon McGuinness	Michael Reese
Barrie Ingham	Alison McGuire	Kathryn Reid
Junix Inocian	Sean McKee	Bill Reimbold
Saeed Jaffrey	Donald McKillop	Derek Rencher
Neville Jason	Toby McLauchlan	Peter Retey
Bunny Jay	Michael Meacham	Peter Rhodes
Gordon Jay	Ken Mercer	John Richards
Richard Johnson	Isabel Metliss	Ria Richardson
Julia Jones	Keith Michell	Roy Riches
Lewis Jones	Mick Milford	Robert (Bobby) Rietty
Jonno	Douglas Milvain	Maggie Riley
Arthur Jorgensen	Warren Mitchell	Rex Robinson
Louis Jourdan	Brian Mitty	Barry Rocard
Patrick Kavanagh	Al Molinaro	Paul Rodney-Methuen
Alex Keenan	Ron Moody	Ronnie Ronalde
Janet Kendall	Billy Moore	Marie Rose
Rick Kennedy	Graham Moore	Brin Rosser
Patricia Kern	Bill Moores	Demis Roussos
Lemmy Kilmister	Richard Morgan	Gene Saks
Anne Kirkbride	Aubrey Morris	John Samson
Roger Kitter	George Moss	Brian Sanders
Gaye Knox	Ian Mullins	Sonia Sandford
Thalia Kouri	Doreen Murray	Carol Sandy
Redvers Kyle	Stuart Myers	Cengiz Saner
Sally Lahee	Mysteeny	Kitty Scopes
Toby Lakin	Iggy Navarro	Alex Scott (i)
Helen Landis	Martin Neville	Jeffrey Segal
Robin Langford	Nicholas Newman	Frieda Shand
Roy Law	Leonard Nimoy	Omar Sharif
Bettine Le Beau	Johnny O'Boyle	Denny Shaw
Christopher Lee	Steve O'Connor	Susan Sheridan
Freddie Lees	Maureen O'Hara	Stuart Sherwin

Gerald Sim
Hans Sinclair
Leon Sinden
Karen Slade-Pluck
Percy Sledge
Alistair Smith (i)
Nicholas Smith
Don Smoothey
Yolanda Sonnabend
Ann Spiers
Tony Starr
Vince Starr
Shirley R. Stelfox
Jack Stephens
P G Stephens
Robin Stewart
Roy Street
Michael Stroud
Terry Sue Patt
Lolly Susi
Ward Swingle
Philippa Tatham
Rod Taylor
Ronald Taylor
Shaw Taylor
Nigel Terry
Bimbo The Magical Clown
Bryan The Magician
Morlais Thomas
Jennifer Thorne
June Tobin
Jackie Trent
Anthony Valentine
Joe Valentine
Jon Vickers
Stuart Wagstaff
Simon Wallis
Hugh Walters
Derek Ware
Gary Webb
Colin Welland
Ron Welling
Dolore Whiteman
Janet Whiteside
Annest Wiliam
Helen Wilkinson
Di Williams
Keith Wilson
Julia Wilson-Dickson
Robin Winbow
Pauline Audrey Winter
Trevor Winter
Herbert Wise
Brian Withstandley
Eva May Wong
Vincent W Wong

Kate Woodville
Belinda Wright
Jules Wright
Peter Wyatt
Pauline Yates
Margaret Yelding

(i) not Alex Scott of Worksop
(ii) not Alistair Smith of Perth



APPENDICES



APPENDIX 1:

ANNUAL REPRESENTATIVE CONFERENCE MINUTES

THE MINUTES OF THE 2015 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE IBIS HOTEL, EARLS COURT, LONDON 17 AND 18 MAY 2015

Present: Malcolm Sinclair (in the Chair – President) and Ian Barritt (in the Chair – Vice-President)

Members of the 2014/2016 Equity Council

Christine Payne (General Secretary)

Equity Representatives and Observers

Maximum Attendance: 172 with 23 Councillors, 113 Representatives from English Area AGMs, Branches and Committees (including 28 first-time attendees), 8 Standing Orders Committee members and 1 Trustee in attendance. There were 24 Observers and 7 Visitors

The proceedings of the 2015 ARC formally commenced at 11.05 a.m.

1. Formal Welcome

In opening the proceedings, the President reported that there were 28 representatives present who had never attended an Annual Representative Conference before. He also welcomed the new Oxford Branch and then went on to remind representatives about the arrangements for expenses, WiFi access, the fringe events, the Standing Orders Committee session on jargon busting and, in the foyer, the demonstration on the Online Branch. He then pointed out the tablecloth from Ghana, displayed on the dais, which had been provided by the Ghanaian Actors' Union.

2. Obituaries

The list of members who had died in the previous year was usually read out to members by the two Vice-Presidents. However, as neither Vice-President could be present that morning, these were being read out by the President and by Bryn Evans, Honorary Treasurer, as the two remaining Officers.

3. Report of the Standing Orders Committee (SOC)

Julia Carson Simms, as Chair of the Standing Orders Committee, then went through the rules on photos and recording, the rules of debate and other matters relevant to the work of the Standing Orders Committee.

In relation to Motion 8, the amendment from the Essex General Branch had been accepted.

In relation to Motion 13, the amendment from the Deaf and Disabled Members' Committee had been accepted.

4. President's Address

The President commenced his address by saying that the union faced a big task ahead given the impact of the government's austerity policies but overall it was in good shape. He wished to talk about three significant elections: our own, the Scottish referendum and the General Election. One third of the new Councillors had never served on Council before and this is what Equity needed if it was to survive – we had to get the balance right. The number on Council had reduced to 31 and Council now had an increased number of younger Councillors.

In Scotland, he noted that even the most vociferous advocates of Scottish Independence within the union did not want a divided Union between an English and a Scottish union.

The union had recruited about a thousand new members in 2014, taking the total to just over 45,000 including students. As a union we were coping quite well financially but there was little spare capacity and this had to be borne in mind in decision-making.

As a union we were now able to employ new staff to take matters forward and promote policies such as the "Professionally Made Professionally Paid" campaign. This was vital to take forward these agendas. When he was first elected it had been part of this task to promote greater diversity within the union and although the age and gender balance had improved in the past ten years, the ethnic balance had not. However, there were now some excellent new candidates and the union had created reserved seats for ethnic minority candidates on the Industrial Committees.

However, he knew that most BAME candidates wanted to stand in the open seats and were keen on working on the industrial front where they thought change had to happen. In a recent article in *The Stage*, the distinguished black director, Paulette Randall, had been quoted as saying she was very uncomfortable with the word 'diversity'. She had gone on to describe the use of the term BAME as making people feel like "an unwanted appendage". In due course, what Equity needed was a proper ethnic balance between union and activists and then these problems would begin to diminish. He welcomed Hamida Ali, the union's new Equalities and Diversity Organiser.

The union was now pushing ethnic minority monitoring with the Arts Council who had undertaken to do this; we needed representatives to feedback on how well this was being done in individual theatres and so on. There would also be a new Working Party looking at casting – a huge issue for many with diversity a key issue on the agenda. Further the Minority Ethnic Members' Committee was putting a motion to Council about the diversity policy of the union.

The President went on to talk about the important campaign Act For Change, set up a year before when ITV had put out an advert about its new drama season featuring no ethnic minority faces. The campaign had grown on Social Media and there had been a meeting at the Young Vic to promote it, chaired by Shami Chakrabarti, Director of Liberty; there would be a further meeting on 2nd June at the Olivier Theatre.

He said that it was notable how many groups were now forming through social media - another example was Stage Directors UK. The union could improve its track record in representing such groups and he was pleased to see that some members of Stage Directors UK would be standing for the Creative Team Sub-Committee – the more we can represent them the better as it was counter-productive for us to be in competition.

The President then went on to speak about branches who had been setting up campaigns independently of Guild House e.g. that involving the Orange Tree Theatre in Richmond, run by the South West London Branch, or the one involving the new Dorset Branch which had got involved with the South West TUC in doing a project on the Tolpuddle Martyrs. In the Midlands, Tracey Briggs and fellow activists had highlighted the BBC's cut back on local production and had recruited local papers and local MPs to support the campaign. "Live Performance Works!" had had more patchy results with some branches being more involved than others so it was important that those branches who were promoting it provided encouragement.

With regard to the General Election, it was clear that very stormy waters lay ahead. It was worth reminding ourselves that the creative industries represented 5% of the UK economy or 77 billion pounds per annum and that between 2011 and 2013 employment had grown in our sector by 14%. One of the questions was whether the money we received was subsidy or investment – we should be unashamed about asking for subsidy as part of our purpose as an industry was to create good, risky work; the fact that there was a net return to the taxpayer did not make it the same as investment.

There was now a new Arts Minister, John Whittingdale, who did hold some views the union would not agree with. For example, he thought of the BBC licence fee as a kind of poll tax and had voted against the extension of gay rights; nevertheless, the union had been able to work very successfully with him during the last three years. He has been Shadow Arts Minister, Chair of the Culture, Media and Sport Select Committee and Vice-Chair of the Equity Parliamentary Group. We have been on demonstrations with him and he helped greatly with our licensing campaign which had culminated in the Live Music Act. It is fair to say that some of the previous Arts ministers such as Maria Miller had little knowledge of the Arts but this could not be said of John. Clearly, there will be disagreements but they will at least be with someone who is well informed. The Shadow Arts Minister, Chris Bryant, is also up to speed with Equity's issues and has been very good on diversity issues.

The President also mentioned the TTIP International Treaties and other treaties that might seriously damage the creative industries – it was vital to remain vigilant about these and get involved in the debates on them. Another big issue we had to keep in mind was the ongoing issue of bullying where there were still many problems to be resolved.

He said that a key focus for the union had to be on recruitment – this backed up our agreements and meant that when we talked to employers they listened to us.

He concluded by saying that he was very proud of what the union had been able to do for Rachael Presdee, the Stage Manager who had fallen through a door at the Soho Theatre and would never walk again. With Equity's backing, she had secured an award of £3.7 million in damages. The President said that he had worked with her in Sydney and knew her to be a fantastic Stage Manager but this world was now closed to her. It was for people like Rachael that we paid our subscriptions and this kind of example had to motivate us as we moved forward.

5. General Secretary's speech introducing Annual Report.

The General Secretary said that it was her job to present the Annual Report on the activity of the union over the year and she thought Conference would agree that it had been a remarkable year. More details would be given by Bryn Evans, Honorary Treasurer, on the annual accounts, Stephen Spence would give an update on the work of Recorded Media and Live Performance departments and Martin Brown would report on the Communications and Membership Support department. The President had already given an outline of the challenges that the union had faced over the last year.

She said that it was vitally important for the union to maintain its focus on Social Media, Equality and where the union was heading to in the next 5-10 years. She and the President had visited a number of local branches over the year and she referred to the tweeted questions she had received at one of these meetings which had brought

home the usefulness of social media. The union was now embracing the benefits of this and taking it forward as part of the union's message to members and to the public as well.

[At this point, a film was played which demonstrated the value of Social Media].

She particularly wanted to thank Charlotte Bence for the excellent work she had done on Social Media before taking up the temporary post of Student Co-ordinator and she welcomed Laura Sangster-Poole who would now be working with Charlotte on Social Media.

The General Secretary went on to say that equality issues were not just about making us feel better but about being a union that really does reflect the people working in our industries. Only by involving all the communities in our industry could we start to deliver the policies that members really wanted. She said that years ago when she first stood for the role of General Secretary improving Equalities had been one of her aims. At that time Max Beckmann was combining work on equalities with her full-time duties but the General Secretary was now very pleased to welcome Hamida Ali, the union's first full-time Equalities and Diversity Organiser, to her first ARC. With Hamida and the Equalities Committees we would start to get those voices into the union and start to make a difference.

The President had said that the union was in pretty good shape but it was wise to exercise caution – we had a fantastic team in Duncan Smith, Head of Finance, and Bryn Evans, Honorary Treasurer, looking after the union's finances. She wished to thank Bryn for all the work he had done and continues to do for the union – he was always prepared to listen and to change his mind when he could be persuaded to do so but, above all, he was always committed to the future of the union.

We will continue to move forward and meet the challenges ahead – we are the first union in the world to reach an agreement on NetFlix and for the second year running a record amount has been negotiated through Recorded Media: £11 million for work on TV and the Internet. This was a stupendous achievement.

The Low Pay/No Pay Campaign was making a difference and there was a wonderful quote on the Equity website quote from one of the venues which had signed up to it: "Equity agreements assure me that people coming into my space will legitimately be paid the National Minimum Wage and will also guarantee a measure of quality".

With regard to "Live Entertainment Works!" the General Secretary said that, as the President had pointed out, support for this campaign was as yet patchy. She wished to record her thanks to Mary Lane, Steve McGuire and Rhubarb the Clown as the driving forces in terms of the Working Party and also to Dave Eager who had provided his support through the Selfie Campaign he had created. The campaign had been supported by some you might not expect including Nicola Hawkins and others attending the TUC Young Members' Conference who had been on a pub crawl to highlight it.

She also referred to the Audio Books Conference, a valuable event, organised by the Audio Committee, that had sought to build bridges; from the quality of those present and the tone of the discussions it had probably achieved its aim in getting a dialogue going. This was an important initiative.

The General Secretary said that she had been in the post for ten years now and had worked with Equity for a long time. She enjoyed being General Secretary enormously. As Conference knew, there were elections for the post of General Secretary this year and, subject to discussions with the Officers, she was willing to put her name forward for another five years. In doing that, she said that all of us in one way or another were carrying a baton which at some point we needed to hand on and we should not be afraid to do that. It is our duty and responsibility to do that as for example Chris Ryde had done in relation to Wayne Bebb and Simon Curtis and as Max Beckmann had done when Nigel Jones retired. Similarly, following Max's move, Alan Lean had now been joined by Emma Cotton and they formed a great team.

With John Ainslie and Tim Johnson's forthcoming retirement, the baton would be handed over but the union would continue to be in safe hands.

But the union was also in strong hands and no producer or employer should underestimate the power of this union which she believed would go from strength to strength. She would be looking to hand over to the next generation because only in that way can we continue to be strong and inclusive.

The General Secretary concluded by saying that she was very proud to present the 2014 Annual Report and with the trust and confidence of Conference she hoped to be back next year to present the 2015 Annual Report.

The General Secretary concluded her address at 12.10 p.m.

6. Motions on Policy

These were then taken.

7. Appeal of behalf of Equity's International Committee for Artist's Freedom

The President then introduced Nabil Al-Raei and Zoe Rafferty from the Freedom Theatre in Palestine who were at Conference to speak in support of the ICAF appeal.

Nabil told Conference that it had been a long fight and a long journey to get to the UK. He had not come on his

own but with a company of six actors who were performing a play called *The Siege* at various venues around the country.

He spoke, firstly, about the ten years he had spent in the Freedom Theatre. He recalled his first meeting with the co-founder of the theatre, Juliano Mer-Khamis in Ramallah who had welcomed him with the words: "Welcome to the Revolution". At the time, he did not fully understand what Juliano had meant by this but now, after some years, he was able to appreciate that Art can represent a revolution. The loss of Juliano on 4th April 2011 also taught him that Art could be perceived as dangerous by those who do not want change.

He appreciated the support Equity had given him during the period of his own imprisonment and throughout this difficult period this had helped him to feel that he was not alone. He added that a member of the Board of Management of the theatre was still imprisoned today. He said that it was vitally important that artists supported one another so far as possible. He was once asked by a refugee in the Jenin camp, which consisted of one square kilometre with 17,000 people living in it, why he didn't support the building of a factory to provide work rather than the theatre. He had thought about this for a while but concluded that theatre provided a vital space for freedom of thought and decision. He said that without such freedoms factories would never get built.

Nabil Al-Raei went on to say that it was a great thing to be able to bring a play to London given the amount of misinformation about the situation in Palestine and this was a good opportunity to present the reality of the situation there. Moreover, it was an opportunity to be with people and to communicate with them through art.

LUNCH WAS THEN TAKEN, the time being 1.05 p.m.

8. Motions on Policy (continued)

9. Introduction to the Open Space sessions.

Andrew MacBean, from the London AGM, then explained the procedure for the Open Space sessions that would be held during the lunch period on Monday. Notes from the event would be collated and fed back to the entire union and ideas put up on the website. The deadline for contributions was 7.00 p.m. on Sunday.

10. Honorary Treasurer's Submission of Accounts and Balance Sheet for 2014.

In 2014, Equity again achieved a significant operating surplus and this was higher than the surplus recorded in 2013. And our investments, now handled by Charles Stanley and Adam & Co, have also done well. But the news regarding the Equity Staff Pension Scheme was more worrying.

Representatives would see that in 2014 our total Income was £6,858,093 – an increase on the previous year of £373,541 or 5.76%. Our total Expenditure was £6,084,615 – an increase of £120,164 or 2.01%. The difference between these two figures – Income minus Expenditure – is our Operating Surplus, which was £773,478.

Directly below the operating surplus is the section headed "other gains and losses". In 2014, we made a profit on the sale of investments of £390,258. We were able to reduce the provision for permanent impairment in some property stocks, which has led to a plus figure of £135,000. But there was an actuarial loss in respect of the Staff Pension Scheme of £3,399,000.

As explained in previous years, we are required to include within our annual accounts the liabilities of the Staff Pension Scheme under regulations called FRS17. Bond values are significant drivers in these regulations and the strategy of Quantitative Easing adopted by the coalition Government and the Bank of England has had a profound and unprecedented effect on these bond values. And this has led to us having to declare an actuarial loss of £3,399,000 even though bond values have very little relevance to how the actual funds within our Staff Pension Scheme are invested. The union's auditors had informed him that most, if not all, employers who run defined benefit pension schemes will have had disappointing results in 2014.

The liability of a pension scheme is a long-term commitment over an extended period of more than 20 years. It is not an immediate debt. And the fact that we have assets of over £11 million before the impact of the pension liability should give us some comfort. A full valuation of the Scheme has to take place every three years and is being prepared currently. This valuation, which should be received in late summer or early autumn, will give a much more accurate picture both of the value of the funds invested and of the true liabilities of the Scheme.

The overall deficit for the year was £2,100,264 – represented by the operating surplus of £773,478 minus the total of "other recognised gains and losses" of £2,873,742. This means that, as at 31 December 2014, our Net Assets stood at a figure of £5,966,246.

The Honorary Treasurer then went into some more detail on the different parts of the accounts.

Subscription income - the core funding of our union – was £4,663,357, an increase of £310,949 or 7.14% on 2013. There were two reasons for this: subscription rates went up by 3.45% from January 2014 and there was a net increase of 1,050 in our membership. As at 31 December 2014, we had a total of 39,247 Equity members.

Income related to Members and other performers came to £1,248,879, a decrease of £15,336 compared to the previous year. This reduction in income is less than feared. Last year the ARC was warned that the amount we

received from the Services Sound and Vision Corporation would reduce to £16,000. This has indeed happened but has been offset by larger receipts from the Educational Recording Agency, which have gone up from £1,035,813 to £1,180,575. The Honorary Treasurer also drew Conference's attention to the cable retransmission monies received from Channel 4, which were £49,398. In 2014 we distributed 50% of the monies received and in 2015 we will distribute 100% of the monies received. It had been anticipated that this income stream would not feature in next year's accounts. However, some monies relating to 2014 were received late after the closure of the 2014 accounts, so there would therefore still be a small entry in next year's accounts. Thereafter this income stream would cease.

Our investment income in 2014 came to £456,872, £10,421 more than in 2013. He was pleased to report that, while the book cost of our investment portfolios stand at £9,907,507, the market value as at 31 December 2014 was £11,078,324.

Total staff costs came to £3,260,055, an increase of £282,836, or 9.5% on the previous year. In 2014, Equity spent a total of £873,210 on benefits to members. A total of £139,467 was spent on the legal protection granted to our members. We spent £47,275 on Funeral Benefit and £25,793 on financial assistance from the Benevolent Fund to 158 members of the union. We also provide two insurance policies – Accident and Backstage insurance and Public Liability insurance of £10 million pounds for every Equity member. In 2014 these two policies cost the union a total of £379,258.

Also contained in Note 7 is the sum of £44,510, which we spent on the Equity website during 2014. Some of this total relates to the development of the Online Branch. Some members have asked why we are spending the union's money on such a project. The development of an Online Branch was the subject of a Motion at the 2011 ARC and was passed by a two-thirds majority. It has proved to be a difficult project and is further discussed in the written report from Martin Brown that is contained in your conference pack.

All the details given re Benefits to Members are of course just a small amount of the work that Equity does for you, its members. To continue to do this, it was vital that we kept control of both our income and expenditure. The Honorary Treasurer was pleased to report that our democratic costs were less than in the previous year - £125,387 in 2014 compared to £159,613 in 2013. There was also a reduction in our administrative costs and our professional costs. However there were increases in Organising Expenses and Property and Equipment Costs. So we needed to stay vigilant.

Last year he had reported that the Financial Stability Working Party and the Council were considering whether to continue to bank with the Co-operative Bank, given the difficulties that the Bank had been experiencing. In October the Council accepted the advice of the FSWP to move our bank accounts from the Co-operative Bank to the Unity Trust Bank, which is owned principally by a number of trade unions. For technical reasons, this transfer has taken a little longer to effect than we expected. It was now expected that the necessary procedures would be completed by the end of July.

Conference might remember that in 2012 we supported three of our members in a defamation case. We won that case but, because one of three had lied to the union, the legal team supplied by the union and crucially to the High Court, the judge awarded only token damages of 1p and ordered that 75% of the defendant's costs should be paid by the claimants. As we were funding the case, this cost Equity a total of £639,045. In July 2014, the Honorary Treasurer had lodged a Rule 28 complaint against the member concerned. In February 2015 there was a hearing before the Disciplinary Sub-Committee of the Council, who brought a report to the February Council meeting. The complaint was upheld and the member concerned, Craig Joseph, had been expelled from the union. Before ending this report, the Honorary Treasurer wished to thank Duncan Smith, our Head of Finance and Richard Mason who assists Duncan. Their help was invaluable. He also wanted to mention our auditors where the team is led by Philip Clark.

In a period of austerity and with interest rates low, these were challenging times for all of us and we needed to remain alert. But there was quite a lot of good news. In 2014, Equity's membership figures increased to 39,247; we were very close to the figure of 40,000. Many of our fellow trade unions were not so fortunate. We achieved an operating surplus of £773,478 and our net assets excluding pension liability stand at £11,890,246 and at £5,966,246 when the pension liability is included. The union's financial position therefore remained strong and he commended these accounts to Conference.

Following this address there was a five-minute comfort break.

11. Motions on Internal Union Business.

These were then debated.

12. Awards of Honorary Life Membership

Conference then moved on to the awards for Honorary Life Membership which concluded the business for Day

One.

The President announced that the first recipient, Al Logan, could not be at Conference due to having sustained an accident to his hand. He had joined the union in 1985 and had been a member for 30 years. He was known as the Irish Bing Crosby and had been a member of the Northern Ireland National Committee from 1999 and Chair of that Committee from 2000. He was also a long-term and very important part of the Irish Equity negotiating team as well as Chair of the Northern Ireland Variety Branch. Throughout his career he had made records, entertained and been a great entertainer in Northern Ireland. The arrangement would be to present him with the award at a Council Meeting.

The second recipient, Jean Rogers, had joined in 1961 and had therefore been a member for 54 years. She was Vice President from 2004-2014, a Councillor from 1994, on the Women's Committee from 2009 and elected to the TUC Women's Committee in 2013 where she was now serving a third term, the first time an Equity member has been elected to this committee. She had been Chair of the BECS Board since 2008. The President also wished to recall her huge contribution to the Credits Campaign which she had kept going at a time when it was losing impetus.

In accepting the award, Jean Rogers said that she had known about the award since the Council Meeting at which the awards were endorsed and had been dreading this moment. She said that given all those who had received it she wasn't sure she deserved it and hoped it did not mean she was being "pensioned off". She expressed to Conference her love for the union and paid tribute to Freddie Pyne for all his support over the years. He had played her husband in Emmerdale and had originally encouraged her to get involved in the union. It was important for members to show solidarity with one another and care for one another and without this collective voice we would be nothing in this industry. She thanked Conference very much for the award.

The third and final recipient of Honorary Life Membership, Annie Bright, had joined the union in 1967 and so now had 49 years of membership, having been active in the Variety Artistes Federation before that. She had been a member of the Variety Artists' Federation and then a Variety Councillor from 1984 to the present, serving on the Thames Variety Branch and a director of the Equity Charitable Trust (formerly the Equity Trusts Fund) from 1994-2012. She had been Vice-President of the Union in 2000-2001 and a member of Council continuously since 1984.

In accepting the award, Annie said that she had been in the business for 50 years this year and her work had taken her all over the world. She had worked in many different media and locations – TV, Radio, Recording Studios, casinos, working men's clubs, palaces, prisons, cruise ships and conflict zones. Among her audiences had been both crowned and uncrowned heads of Europe, Arab Sheikhs, ambassadors and gangsters. She was very proud and honoured to receive the award.

13. Conference adjourned for the day at 5.40 p.m.

DAY TWO

14. The Chair formally reconvened Conference and thanked Hiscocks who had sponsored the dinner the evening before. He referred representatives to the need to submit their Equality Monitoring Forms and said that the Online Branch demonstration was also continuing.

15. Live Performance Report from Assistant General Secretary, Industrial and Organising
Stephen Spence thanked the union's Officers and Senior Management Team and all the Organisers and Assistant Organisers in Guild House and the nations and regions and specifically those in the Live Performance department under the leadership of Hilary Hadley. The Annual Report outlined the work of the department since the last ARC. He said that structurally the union had been getting into its stride as the first term of the new Committees came to an end. It was no accident he said that membership was up, subscription levels were increasing and campaigning levels were up. The Stage and Variety, Circus and Entertainers' Committees, the National Committees, the Specialist Committees and the Area Networks were focussing on the industrial work of the union with officials and activists working together on a common agenda. At the same time, the Branches provided a forum for member engagement – this was not yet fully developed across the country but we were working on this. The union was at full stretch but not at full effectiveness yet. That effectiveness would come not just from new Councillors or Committee posts or additional meetings of existing structures but from developing the profile and experience of activism and linking those to the skills and experience of professional trade unionists such as the new Equalities and Diversities Organiser.

Areas where progress still needed to be made included Variety contracts, deeper unionisation on pantomimes and stopping discriminatory practices in casting. We needed to stay focussed and it was only when we had 80 or more coming to branch meetings and 100% coverage at cast meetings that we could relax.

Our "Professionally Made Professionally Paid" campaign was a low pay campaign aimed at unionising workplaces and moving them towards our main agreements. There had been fourteen new agreements with

Fringe companies, the fifteenth being Jermyn Street for both in-house and visiting productions. This was some achievement. He said that the union was seeking to maintain and improve national agreements in Subsidised Repertory, Commercial Theatre, Independent Theatre and the West End. To have national agreements of this kind was in itself quite a significant achievement with officials and artists working together on a common agenda. The Stage Committee gives industrial matters their attention and the branches campaign against cuts with campaigning training being available for those who wanted it.

In Variety, a Comedian's network would be launched on 24th June with a contract for comedians and a manifesto for fair work. They would also be joining the "Live Entertainment Works" campaign. Dozens of venues had now signed up. What was involved here was the direct lobbying of engagers with the Variety Circus and Entertainers' Committee and coordinating sub-committee being ably assisted by individual members.

He went on to talk about the Selfie competition which had been coordinated by Dave Eager. This involved members taking photos of themselves at venues that were supporting the "Live Entertainment Works!" campaign and a "Live Entertainment Works!" poster also needed to be shown in the photo. The winners of the Selfie competition were then announced with the 3rd prize going to the cast of Romeo and Juliet at the Rose Theatre, Kingston, the second prize to Nicola Hawkins from the Young Members' Committee and the First Prize to Equity member Kat Martin. This was followed by applause.

This concluded Stephen Spence's address.

16. Motions on Live Performance.

These were then debated.

17. Guest Speaker – Shami Chakrabarti

Council then welcomed Guest Speaker, Shami Chakrabarti, Director of Liberty. She opened by saying that she had come to Conference with a plea for Equity's help in saving the Human Rights Act from this government's reforms. Dramatic Arts were a very important export from the country but the rule of law was a very important one as well. However, the current government was undermining human rights and the rule of law.

She said that there was sometimes a problem with the work of Liberty and human rights in general looking too excessively legalistic and not appearing a human and a broad enough church but she said that trade unionists, actors and writers had always been involved in the past. Creative industries were at the heart of Liberty's work for human rights and these celebrate everything that it is to be a human being.

She reminded Conference that in 1965 Equity called upon its members not to show any support for Apartheid South Africa and to ask its members not to appear there or allow their work to be shown there. This was at a time when even the Labour Party was ambivalent about imposing trade sanctions on that totalitarian regime.

Human Rights were not a fashionable subject at the moment; we had been suffering for years from deliberate lies and spin and myths about immigration such as allegations that people had been allowed to stay in this country because of their pets, something which had been repeated by senior Conservative politicians.

What is proposed now was a British Bill of Rights and Responsibilities with "common sense". It is already the case that prisoners cannot access legal aid and now it is proposed that there should be no Human Rights Act for those regarded as bad or suspect. This threw into question the whole point of having a right to a fair trial. Secondly, it will not apply to what are described as trivial cases. What would constitute a trivial case? Would it apply, for example, to Rosa Parks who refused to go to the back of the bus in Montgomery, Alabama in 1955. Or would it cover the case of a care home resident not helped to use the lavatory during the last 24 hours of her life? Then there was the question of who should decide – at the moment you can take your case to an independent tribunal in a court of law. Should elected politicians be left to determine whose rights are trivial?

Further these rights would not apply to our armed forces meaning that should you be detained by our armed forces and beaten to death as happened to Baha Mousa there would be no Human Rights Act protection for you. Nor would it apply to a young British soldier serving in the Armed Forces.

Shami Chakrabarti went on to talk about Liberty's representation of Anne-Marie Ellement who had been serving in the Royal Military Police. She had complained of having been raped, the Royal Military Police themselves investigated the allegation and the case was closed and dropped. Anne Marie then suffered persistent bullying and within a year of this she had killed herself. Under Article 2 of the European Convention on Human Rights there was the right to investigate an untimely death. By threatening litigation, it proved possible to get the civilian police involved in the investigation of that terrible case – none of this would be possible under the new Conservative plan. What was being proposed was a British Bill of Rights for British workers and not human rights for human beings as this exemplified the need to look at the bigger picture.

Deciding in this way what is and is not human leads to apartheid in South Africa, Guantanamo Bay or Auschwitz, Abu Ghraib or people drowning in the Mediterranean. This British Bill of Rights would never interfere with a

British Home Secretary's right to deport people, even to places of torture.

She said that Liberty needed Equity's help in 2015 just as it had stood up against apartheid in 1965. She urged representatives to join Liberty on an individual basis or to affiliate at branch level. With your help we can save the Human Rights Act.

Questions from the floor were then taken

From Giovanni Bienne

You have been involved in the debate on diversity in the arts. Can you talk about the correlation between diversity and human rights at large and is there a type of hierarchy between less and more important equalities and, if so, how do we counter that?

Shami Chakrabarti said that she was proud to be involved in Act for Change which she thought was an incredibly important campaign. The world presented on TV has to be recognisable as the real world and it was a scandal that there had been no non-white faces in that trailer. This has to be the case for the creative arts, for our children and for people who consume the creative arts. Television used to represent someone else's view of Britain but we cannot afford to go back to that – the creative arts should represent the reality of human experience.

So far as the different strands of inequality were concerned her view was that there are human rights for human beings. It was possible to argue that gender equality is the greatest inequality but there are still terrible problems of racism in Britain, a lot of it fuelled by the toxic debate around immigration and asylum. The last Labour government was also involved with this and it is certainly the case that unions have an important say in this debate. There should not be a hierarchy in terms of injustice and victimhood and human rights can be summed up in three words: Dignity, Fairness and Equality, the greatest of these being Equality.

From Nana St Bartholemew-Brown

Too many BAME groups say that they have to go abroad to work in our industry. What do you say to those with hiring powers who are reluctant to make inclusive productions that reflect the diverse society within the UK?

You cannot build borders in relation to creativity in or consumption of the arts – so people ignoring talent, making ridiculous trailers or programming channels in that way are firstly going to lose talent but secondly also lose their audience given the wide choices today in what you can watch. You can buy box sets or stream entertainment from all over the world. However, if those programmes are not reflecting their own experience, then they will vote with their mice and their fingers.

From Inez Thorn

Our union is very concerned about the implications of TTIP and particularly about the lack of transparency around the discussions in this country. What is Liberty's position on this and is it able to bring its influence to bear on the newly-elected government on the subject of TTIP?

Shami Chakrabarti said that she completely shared the concern as does Liberty about this potential abuse of power. As with so many abuses of power it has been stitched up in private. We now live in a shrinking, interconnected world and in such a world why should internationalism and international agreements only be for corporate power, international terrorists and organised criminals as well as for governments to make secret deals? What can we do about this? Liberty is part of a family of organisations who work together to put pressure on politicians to develop appropriate policies; this should be early priority for the new Labour leadership. She added that it was wrong to think that the last election was lost through excess radicalism – this was not the case.

From Faynia Williams

Recently there was an article in The Guardian with the headline: "This British Bill of Rights could end the UK".

What is your view on this?

This was not only about a British Bill of Rights and Responsibilities but a threat to our very ideas of universal human rights to human beings. It also threatens the very integrity of our rather shakily United Kingdom. Given the recent devolution settlement, the Human Rights Act is interwoven with the Scotland Act and into the Belfast Agreement which is reflected in the Northern Ireland Act. In fact, you cannot amend or repeal the Human Rights Act without tackling first the foundations of these settlements. Amending these human rights provisions on a country by country basis would cause a lot of friction and involve imposing a settlement on an SNP majority in Scotland or on a still delicate peace process in Northern Ireland. This would be bad not only for the European Convention on Human Rights but also for the signal it would send out to other democracies about the UK.

From Jeremy Phillips

According to the law everyone is entitled to some level of representation. How do you personally justify defending the indefensible e.g. terrorists?

The question here is why shouldn't terror suspects be tortured, why give rights of representation or fair trial even

to someone accused of terrible things? It's a fair question and one we need to answer.

Under the European Convention, one absolute right is the right against torture. To understand that we need to go back to the drafters of the Human Rights Convention after World War 2. They saw people being taken out of prisoner of war camps and they knew something about basic humanity. They knew that inflicting torture did something horrific to the victim but also to the perpetrator and to wider society in general. Hence that generation was brave enough to address the issues raised by torture and inhuman and degrading treatment and recognised that is represented the heart of darkness.

Further, why should bad or suspect people get access to justice and the right to a fair trial? The answer to that is very simple – we could all be accused of being bad or suspect one day so we have to be careful what we wish for. The General Secretary then thanked Shami Chakrabarti for being the Guest Speaker at the ARC and said that the union would continue to support the work of Liberty. She said that on one occasion we had needed Liberty's help as we were being asked to supply members' personal data to HMRC. Liberty assisted us and worked with our Welfare Rights Officer, Alan Lean, and as a result we were able to defeat that request. The union was very grateful for Liberty's assistance with this.

Shami Chakrabarti then left the meeting following prolonged applause.

Malcolm Sinclair, President, then relinquished the Chair, the time being 12.10 and passed it to Ian Barritt, Vice-President, for the remainder of the meeting.

Conference then debated Motions 14, 15 and 31.

18. Lunch and Open Space Sessions

19. Motions on Variety, Circus and Entertainers

These were then debated.

20. Report from the Assistant General Secretary, Communications and Membership Support.

Martin Brown began by thanking all the staff in Communications & Membership Support for their hard work under the very able leadership of Matt Hood as set out in the departmental report. He hoped that Conference would agree that this was an important record of work.

He said that this was now a campaigning union and went through some of the campaigning initiatives that had occurred during the year. This had included members' campaigning to keep Brighton Hippodrome open, in West London to get more openness from the Arts Council in relation to cuts to the funding of the Orange Tree Theatre in Richmond or the campaign involving Disabled access in a theatre in North West London. In addition, there had been excellent campaigning in the Midlands to highlight the need to keep Birmingham as a production centre. He also mentioned the national campaigns on "Live Entertainment Works!" and "Professionally Made, Professionally Paid".

Turning to the forthcoming Committee elections, he said that there had been a record number of candidates with 204 standing, the largest number in the history of the union. This was very heartening but across the industry conditions were getting tougher – looking at the manifestos of the main parties he could see that in relation to a series of crucial questions the answer would all be in the negative. The first of these was 'Will you protect the BBC Licence Fee?' to which the answer from the manifestos was 'No, it will be frozen'. Secondly, 'Will you reverse the cuts to the Arts?' where the answer was that we were heading towards a creeping privatisation and reliance on tax breaks and philanthropy; the other three questions, namely, 'Will there be more diversity on Stage and Screen?', 'Better pay for performers?' and 'More Live Entertainment in our communities' were all answerable in the negative.

We also had to take into consideration the new anti-union legislation such as the 'Transparency of lobbying, non-party campaigning and Trade Union Administration Act' which meant that for the first time ever a government-appointed agency could see the identity of every trade unionist in the country. Moreover, the new strike laws meant that in public services strikes would only be legal if 40% of members eligible to vote voted in favour. To see that in context, 12.5% of Equity members voted in the last Council elections and 8% in the 2013 Committee Elections. By contrast, this government was elected by only 36.9% of the vote representing only 24% of the UK population.

He concluded by saying that overall Equity membership was on the increase and was expanding into different areas such as that covered by Low Pay/No Pay and The Fringe. Membership in unions overall was holding steady and beginning to grow in the private sector. In future, with the growth of internships and low paid jobs, Trade Unions would become ever more important.

21. Motions on Communications and Membership Support

These were then debated.

22. Motions on Equal Opportunities

These were then debated.

23. Recorded Media report from the Assistant General Secretary, Industrial and Organising Stephen Spence began by thanking all the members of the department for their hard work including the Head of Department, John Barclay. He referred to the various National Agreements in Recorded Media with PACT TV, PACT Film, BBC and ITV, Channel 4 and Sky. There was also the agreement with Irish Equity that the PACT TV agreements would apply through Screen Producers Ireland (SPI) to UK offshore productions in the Irish Republic.

He said that constant vigilance was needed to maintain these agreements, firstly, because of the difficulty in getting new production companies to sign them and in minimising the inclusion of Special Stipulations departing from the standard terms; secondly, because of the pressures from broadcasters with falling investments and their attempts to minimise costs and maximise profits in the private sector. They therefore sought to reduce the terms of the agreement or sell new uses at bargain basement prices.

Agreement terms for repeats needed modernising. This involved talking to Broadcasters, Producers, the PMA and CPMA and looking at the future model for repeats which moved away from one-off deals like those agreed for daytime repeats

Among the recent significant negotiations were getting a new deal for BBC3 as the BBC was offering less than the Screen and New Media Committee was prepared to accept, the new deal for NetFlix and agreements on new media usages for PACT.

With regard to Motion 10 from 2014, work was already being done on getting a new code of ethics included in Live Performance agreements and Recorded Media would be discussing this with engagers and it would be further considered at the September meeting of the Screen and New Media Committee.

On Motion 40 from last year, the union was already having discussions with the BBC about widening their approach on casting in line with the motion.

On Radio Commercials, there were three new Collective Agreements and we had succeeded in converting the rate cards into Collective Agreements with Global, BARR and Ulster TV. We were continuing to develop our work with games.

Under Equity Agreements, 80% of the British Equity Collecting Society's (BEC's) monies derive from Equity's Collective Agreements. It was important to be aware of pressures and the need for give and take between Equity and BECS and vital to keep this relationship going and not allow it to fall foul of legal or commercial pressures. Within Recorded Media, there was a need to encourage activism where possible. Because of the transient nature of work in Film and Television it was often difficult to maintain an activist base which underlined the importance of the Screen and New Media Committee and the opportunity it afforded for interface between regularly working members and officials.

In the Regions and Nations there were important initiatives underway with regard to casting such as "Cast in Yorkshire" and the work the Dorset Branch was doing – these were practical steps forward.

Finally he wanted to say a word about Nick Craske, Senior Organising Assistant, who was receiving treatment for cancer. He asked the ARC to send Nick its best wishes and a speedy return to the fray.

24. Motions on Recorded Media

These were then debated.

25. Formal Motion to adopt the 2014 Annual Report and Accounts

The 2014 Annual Report and Accounts were proposed by Mary Lane and seconded by Jeremy Phillips and FORMALLY ADOPTED.

26. Conference Closes

The Chair brought Conference to a close by thanking all the staff at the IBIS hotel, including the technical staff, and all the Equity staff, especially Louise Grainger for all her work in organising the Conference. He also thanked the Standing Orders Committee under its new chair Julia Carson Simms.

CONFERENCE THEN CONCLUDED.

Note – all motions shown below as carried were carried with a two-thirds majority unless otherwise stated

POLICY

MOTION 1: BRIGHTON AND SUSSEX GENERAL BRANCH

This Annual Representative Conference welcomes the Equity Council's stated concern in recognising the huge danger and potential threat the Transatlantic Trade and Investment Partnership (TTIP) poses to the British Entertainment Industries, our British cultural life and the trade union movement in general. Since current talks are cloaked in secrecy it is paramount that as much information as possible be disseminated among both the

Equity membership and the wider population, in order to combat any erosion of our rights as artists and workers. Conference urgently calls upon the Council to promote continual, clear, on-going communication between the union's head office and every Equity branch, in order to assist members on how to effectively inform and persuade their local MP's throughout the UK to oppose any proposals which will erode our hard won rights and sovereignty. Amendment: Thames variety Branch In line 9, delete everything after: "Equity branch" to the end of the motion and insert: "to enable members to campaign and influence decision makers at all levels to oppose any proposals that will erode our hard won rights and democracy."

The motion was proposed by Mjka-Anne Scott who said she was not accepting the amendment from the Thames Variety Branch.

The motion was seconded by Jean Rogers.

The amendment from the Thames Variety Branch was proposed by Nick Putz and seconded by Paula Southern.

There was one speaker for the motion and one speaker for the amendment.

The amendment was CARRIED and the motion, as amended, was CARRIED UNANIMOUSLY.

Motions 2 and 3 were debated together but voted on separately.

MOTION 2: NORTH EAST OF ENGLAND GENERAL BRANCH

This Annual Representative Conference calls upon the Equity Council to campaign to preserve the essential role of Performing Arts within the National Curriculum. All children and young people should have the opportunity to experience drama as a subject in its own right, taught by teachers trained in drama, and enhanced through cultural partnerships. Drama should feature within core teacher training at Key Stage 1 and 2, whilst specialist drama teachers should be available at Key Stage 3 and 4. Cultural collaborations should be further developed with regional theatre companies, to create additional opportunities. Outreach provision should be made for schools in more rural locations to take part in these collaborations. Such partnerships will also give schools greater access to new and emerging theatre. Conference believes that drama can change lives and enrich society. Access is key to its success.

The motion was proposed by Dolores Poretta Brown and formally seconded by Sue Reid.

MOTION 3: YOUNG MEMBERS' COMMITTEE

This Annual Representative Conference is concerned that performing arts education is increasingly under attack. Members of Parliament, such as Secretary of State for Education Nicky Morgan, have made derogatory comments about the value of an Arts education when compared to STEM (science, technology, engineering and mathematics) subjects. As professional performers and creative practitioners, we must stand firm against this and vigorously assert the value of our work, and the arts education that inspires us to pursue these careers. Conference calls on the Equity Council to support existing campaigns to keep the performing arts on the National Curriculum and to join up with education unions to further this aim. As artists and as trade unionists it is our responsibility to safeguard the future of our industries, to inspire the next generation of performers and audiences and to defend the societal, economic and cultural value of our industries.

The motion was proposed by Adam Pettigrew and formally seconded by Nicola Hawkins.

Both Motions 2 and 3 were CARRIED UNANIMOUSLY.

MOTION 4: CENTRAL ENGLAND GENERAL BRANCH

This Annual Representative Conference calls on the Equity Council to support "the agent of change" principle. This requires the Government to adopt the planning principle that, if an entertainment venue is in place before new development happens nearby, the developer is responsible for soundproofing against noise nuisance. Likewise, if a new entertainment venue opens in a residential area the venue is responsible for the cost. This has already been used in Australian law, and is supported by the Music Venue Trust, the Musicians Union and the Music Industries Association, and should be supported by Equity to protect precious venues being forced to close or undertake expensive noise reduction work due to noise complaints and abatement notices served by new developments on long standing businesses.

The motion was proposed by David Edgar and seconded by Sunny Dhap.

There were three speakers in support of the motion.

The motion was CARRIED UNANIMOUSLY.

MOTION 5: WELSH NATIONAL COMMITTEE

In the context of swingeing cuts to cultural budgets, downgrading of the arts in political importance, and

anecdotal evidence of class divisions affecting career opportunities available to young actors, it is surely time for all of us, in whichever parts of the creative industries we work, to come together and change perceptions. Equity can lead the way. This Annual Representative Conference proposes that the Equity Council, in partnership with other industry and academic bodies, commissions a national survey of attitudes to the arts, focussing on the aspirations and economics, and specifically among years 9, 10 and 11 students, parents and teachers in order that Equity might lead an informed national conversation on the true value of culture and campaign for equality of access and opportunity for the next generation.

Amendment: The Council

In line 5, delete: "commissions", and insert: "discusses the possibility of"

The motion was proposed by Terry Victor, who did not accept the amendment, and seconded by Abbie Hurst. Jean Rogers proposed the amendment on behalf of the Council and was seconded by Hywel Morgan.

There were three speakers in support of the motion.

The amendment was CARRIED with 65 votes in favour and 52 against.

The motion, as amended, was CARRIED UNANIMOUSLY.

LUNCH WAS TAKEN AFTER THE DEBATE ON THIS MOTION

MOTION 6: HUMBERSIDE VARIETY BRANCH.

This Annual Representative Conference calls on the Equity Council to work with other entertainment unions to campaign for the removal of the imposition of VAT on Digital Downloads in respect of micro-businesses introduced by the European Union on 1 January 2015.

The motion was proposed by Christie Clifford and formally seconded by Louis Rolston.

The motion was CARRIED NEM CON.

MOTION 7: WELSH ANNUAL GENERAL MEETING

This Annual Representative Conference asks the Equity Council to assert clearly Equity's principled support for freedom of artistic expression as a matter of utmost cultural importance and to reaffirm the union's unequivocal opposition to censorship.

The motion was proposed by Terry Victor and formally seconded by Abbie Hirst.

There were three speakers in support of the motion.

The motion was CARRIED NEM CON

MOTION 8: ESSEX GENERAL BRANCH

This Annual Representative Conference notes the statement of regret in a recent Equity Magazine at the closure of the show "Exhibit B" and the statement of support for artistic freedom that went with it. Conference calls on the Equity Council to seek meetings with the Police Commissioners and the Home Office, in order to obtain guarantees that sufficient police resource is deployed to enable our members to work safely, freely and expressively in their artistry in order to avoid the closure of productions such as "Exhibit B 2014" and "Bezhti" in 2004.

Amendment: The Council

In line 3, delete: "seek meetings with", and insert: "contact" In line 4, delete: "obtain", and insert: "seek"

The amendment to the motion was accepted.

The motion, as amended, was proposed by Brian Eastly and seconded by Dee Mardi.

The motion, as amended, was CARRIED UNANIMOUSLY.

MOTION 9: NORTHERN IRELAND GENERAL BRANCH

The use of the term 'subsidy' in terms of public funding within our Industry has become a negative and pejorative expression which allows Governments, both through Westminster and the devolved Parliaments and Assemblies, to cut funding to professional companies that employ our members. It also leads to misrepresentation that the creative industries in all its forms are not important to the economy. This Annual Representative Conference calls on the Equity Council to campaign against this attitude and to substitute 'invest or investment' for 'subsidy or subsidised' in our agreements and in the language that we use to counter the culture of demeaning which has become the perception of politicians and the media.

First Amendment: The Council

In lines 2 and 3, delete: "which allows Governments, both through Westminster and the devolved Parliaments and Assemblies, to cut funding to professional companies that employ our members" In lines 6 to 7, delete: "and to substitute 'invest or investment' for 'subsidy or subsidised' in our agreements and in the language that we use"
 Second Amendment: Creative Team Committee

In line 6, delete: "substitute 'invest or investment'", and insert: "use words such as fund and funded, invest and investment or similar for subsidy or subsidised"

The motion was proposed by Christina Nelson who accepted the second amendment but not the first. It was formally seconded by Vicky Blades.

The Council amendment was proposed by Hywel Morgan and formally seconded by Nicola Hawkins.

There were three speakers for the motion if amended by the Council amendment and one speaker for the motion unamended.

There were three speakers against the motion.

The First Amendment was CARRIED.

The Chair ruled that the first amendment was the overriding amendment which meant that the second amendment FELL.

The motion, as amended by the first amendment, was CARRIED with 86 for, 30 against and 9 abstentions.

MOTION 10: SOUTH EAST AREA ANNUAL GENERAL MEETING

This Annual Representative Conference urges the Equity Council to draft a document addressed to all venues, their accountants, managers, and appropriate trades unions to circulate explaining the need for them to re-draft their child protection policies and train staff on child protection after the change from CRB (Criminal Records Bureau) to DBS (Disclosure and Barring Service). Council should make the document available on the public area of the Equity website with a table of the organisations approached.

The motion was proposed by Fuzzy the Clown and seconded by Michael Branwell.

Rhubarb the Clown explained why Council had given this only Qualified Support.

There were two speakers in support of the motion.

The motion was CARRIED OVERWHELMINGLY.

MOTION 11: MIDLANDS AREA ANNUAL GENERAL MEETING

This Annual Representative Conference calls on the Equity Council to be more visible in its support for the TUC Action for Rail campaign and encourage members to take action to stop the massive, unreasonable and continual price hikes in rail fare prices. Many Equity members have to travel hundreds of miles to auditions and attend castings at extremely short notice. Even those living in London may find themselves called to Leeds and Manchester to audition. Travel expenses are never paid, certainly not for first auditions, and often due to extremely short notice it is just not possible to get advance tickets. Further, the continuous hike in prices, even for off-peak tickets, will impact on the cost involved for many touring companies from the big number one tours to small scale touring.

The motion was proposed by Tracey Briggs and seconded by Alec Powell.

There were three speakers in favour of the motion.

The motion was CARRIED UNANIMOUSLY.

MOTION 12: NORTH WEST LONDON GENERAL BRANCH

This Annual Representative Conference instructs the Equity Council to lobby the Government regarding the recently introduced benefit sanctions, as they affect our members. Conference asks that the Department of Work and Pensions should recognise the usual nature of the work of our members, and those of certain other professions, i.e. short term contracts and unpredictable working patterns, which results in them falling under the eight to thirteen week benefit rules. (N.B. This relates to continuous working and benefit eligibility). This has meant that many of our members have been subject to benefit sanctions. Conference feels that these actions are discriminatory towards our profession.

The motion was proposed by Jimmy O'Rourke and seconded by Elise Harris.

There were three speakers in favour of the motion.

The motion was CARRIED UNANIMOUSLY.

MOTION 13: WEST AND SOUTH WEST LONDON GENERAL BRANCH

In the last 20 years, in all media, the business of casting, the processes surrounding it and its impact on the

performer have changed beyond recognition. Whilst Equity has written casting guidelines into some contracts, these alone are not sufficient to cope with changes in casting. Some sectors have no guidelines or they are ignored by those involved in casting. The fragmentation in casting away from Casting Directors Guild members requires a clear policy. This Annual Representative Conference urges the Equity Council to set up a working party to examine the relationships with casting directors and broader issues surrounding casting, and its practices in stage, screen and new media, with a view to bringing the various strands together to arrive at simple good practice guidelines for all sectors.

Amendment: Deaf and Disabled Members' Committee

Add a new paragraph at the end of the motion: "The debate around these issues and any guidelines arising out of that debate should include consideration of diversity in casting and access to casting sessions."

The motion was proposed by Claude Starling, who accepted the amendment, and seconded by Andrew MacBean. There were five speakers in favour of the motion.

The motion, as amended, was CARRIED OVERWHELMINGLY.

A representative raised a Point of Information which was to ask what had happened to the East of Scotland motion, passed in 2014, about a code of ethics. The Chair said that this would be answered during Monday's proceedings.

MOTION 14: DEVON AND CORNWALL GENERAL BRANCH

This year the casting director for Doc Martin has asked to be contacted by Cornwall-based actors only, and only via Spotlight. Many members, especially those living in the remoter regions, cannot afford Spotlight. This Annual Representative Conference asks the Equity Council to contact casting directors and companies to suggest that they accept contacts via Spotlight, the Equity website directory and the local Equity Branches and Conference also requests that Council researches other ways of improving casting opportunities for regional members on regional productions.

The motion was proposed by Nigel Halse and formally seconded.

There were three speakers in favour of the motion and one against.

The motion was CARRIED OVERWHELMINGLY.

MOTION 15: NORTHERN AREA ANNUAL GENERAL MEETING

This Annual Representative Conference notes that artistic production in the English regions, Scotland, Wales and Northern Ireland, as well as casting opportunities local to where the production is made, are issues that have concerned Equity members for several years. This ARC applauds the casting policy of Sherman Cymru Theatre in Cardiff, which strives to cast 50% of parts in its in-house productions to local artistes, and urges other employers of artistes in theatre, film, television and radio to adopt a similar policy. Conference calls on the Equity Council to redouble its efforts to press for more production to be made in the nations and the regions accompanied by casting taking place locally to the location of such production.

Specifically: 1 to continue to support existing campaigns on production and casting in the regions and nations and to encourage the establishment and development of such campaigns in areas where these do not currently exist; 2 to press for a commitment to casting local to production in all relevant Equity agreements; 3 to continue to press for a change in Ofcom's definition of out of London production to include on-screen talent; 4 to press for a commitment to local casting opportunities to be included in the funding criteria for investment in the performing arts.

Amendment – West and South West London Branch

In paragraph numbered 2, insert at the end: "including London"

The motion was proposed by Sheila Jones, who did not accept the amendment, and seconded by Yvonne Joseph.

The amendment was proposed by Claude Starling and formally seconded by Andrew Macbean

There were four speakers for the motion, three of whom opposed the amendment.

There was one speaker against the motion.

The amendment was DEFEATED.

The motion, unamended, was CARRIED OVERWHELMINGLY.

INTERNAL UNION BUSINESS

MOTION 16: THE COUNCIL

Inflation within the UK is currently extremely low. However, the rate of inflation is expected to increase in the latter half of 2015 and in 2016. This Annual Representative Conference therefore agrees that, with effect from 1 January 2016, subscription rates will increase by 1.63% rounded to the nearest whole pound. The minimum

subscription rate of £123 will rise to £125. There will continue to be a £5 discount for those paying by Direct Debit. There will be a consequential rise in the Entrance Fee from £29 to £30. The motion was proposed by Bryn Evans and formally seconded by Mary Lane. The motion was CARRIED OVERWHELMINGLY.

MOTION 17: SCOTTISH ANNUAL GENERAL MEETING

This Annual Representative Conference believes it is essential to the union's democracy and communications (and, in particular, to the members' ability to lobby the Councillors representing them) that the agenda and papers for each Council meeting shall be made available on the Members' Area section of the Equity website at the same time that the digital circulation goes to Councillors. This would exclude papers on any confidential agenda items or confidential minutes. However, the current criteria for confidentiality should not be made more rigorous in introducing this change. Conference asks Council to consider amending its standing orders so as to effect this improvement from the September 2015 Council meeting onwards.

The motion was proposed by Natasha Gerson and seconded by Clunie Mackenzie.

Jean Rogers spoke for Council in opposing the motion.

Additionally, there were five speakers for the motion and four against.

The General Secretary said that Council was the governing body of the union and was accountable to the members. It could make policy and was the highest authority in the union along with the Annual Conference. She said it had to do this in consultation with the General Secretary – under Rule 23.4.2 her duty was to advise the Council and under Rule 16.2.3 it was Council's duty to listen to her. She could choose to invite Staff to present papers given the complexity of some of the issues under consideration and Council receives the recommendations made by the Senior Management Team in combination with the Officers. If the motion was passed, she said it would alter the relationship between the General Secretary and the Council. If reports were made available to 40,000 members it would influence what she would feel able to include in the report.

In her Right of Reply Natasha Gerson said that she thought most papers could be published without any difficulty and she did not agree this would be a problem. There was a need for more transparency.

The motion was DEFEATED.

MOTION 18: AUDIO COMMITTEE

This Annual Representative Conference notes that audio members of Equity feel that they have been put at a disadvantage ever since the restructuring of committees and the Equity Council. Conference also notes that the Audio Committee is struggling to cope with a vastly increased workload with a committee almost halved in number, and with fewer meetings. On top of that, audio appears to be the only specialism without representation on the central ruling body – the Council. Therefore Conference urges the Equity Council to put a Rule change to a referendum of members in time for the 2016 elections to re-introduce an Audio box on to the Equity Council.

The motion was proposed by Sheila Mitchell and seconded by David John.

Hywel Morgan spoke against the motion on behalf of Council.

There were three speakers for the motion and five against including Bryn Evans, Honorary Treasurer and Jean Rogers, speaking as Council Observer to the Audio Committee.

The motion was CARRIED.

MOTION 19: THE COUNCIL

This Annual Representative Conference agrees to the following rule change to ensure that Equity is compliant with new duties set out in the Transparency of Lobbying, Non-Party Campaigning and Trade Union Administration Act 2014: Rule 5 – Membership 5.5 The Council shall appoint an assurer to complete a Membership Audit Certificate for each financial year as required by current legislation.

The motion was proposed by Xander Black and formally seconded by Claire Wyatt.

There was one speaker against the motion.

The motion was CARRIED.

The time being 5.25 p.m. Motion 20 was subject to the guillotine and so would be dealt with on Monday if there was time.

MOTION 20: SOUTH WALES VARIETY BRANCH

This Annual Representative Conference urges the Equity Council to revise its guidelines on student involvement in branches issued in January 2014 and subsequently reaffirmed at their meeting in December 2014. We believe it is important that, as well as the office of Chair or Treasurer, students are also excluded from holding the office of Branch Secretary and that this office should be inserted so that the revised guidelines read: 2c) Hold office except that they will not be allowed to be the Chair, Branch Secretary or the Treasurer or have any dealing with the finances of the branch/ union. To hold office in any of the above positions one needs experience and knowledge of the rules of Equity, most of all knowing what our union has to offer and what's expected of being a member. This experience and knowledge is also vital in order to help guide and advise members when they have queries. Conference believes this can be achieved only by attending and participating at branch meetings. Conference believes that this change will encourage new branch members for the future, because they are our future.

Amendment: East Anglia Variety Branch

In line 4, after: "holding the office of", insert: "Variety".

The motion was proposed by Noel West, who accepted the amendment, and seconded by Peachy Mead.

Nicola Hawkins spoke against the motion on behalf of Council.

There were six further speakers, three for the motion and three against.

On a count, the motion was CARRIED BY A SIMPLE MAJORITY with 64 for, 39 against and 10 abstentions.

LIVE PERFORMANCE

MOTION 21: GREATER MANCHESTER AND REGION GENERAL BRANCH

This Annual Representative Conference believes that Equity should vigorously campaign to achieve a United Kingdom-wide ban on smoking tobacco products on stage. The use of e-cigarettes or e-cigars to be permitted if smoking is necessary to the production.

Amendment: Stage Management Committee

In lines 2 and 3, delete: "The use of e-cigarettes or e-cigars to be permitted if smoking is necessary to the production."

The motion was proposed by David Corden and seconded by David Cockayne. The amendment had been accepted.

Adam Burns spoke against the motion on behalf of the Council.

There was one further speaker against the motion and one for.

The motion was DEFEATED.

MOTION 22: STAGE COMMITTEE

Although the Stage Committee is aware of the specific guidance for employers booking rehearsal spaces and the special requirements for suitable dance floors for dancers, the Committee is unsure how successful this guidance has been and whether dancers in particular are certain of what they should expect from a rehearsal room floor.

This Annual Representative Conference asks the Equity Council to highlight this issue through the new Equity Freelance Dance Network and to ask the Network and the new Dance Committee to consider how best to ensure that dancers as well as the employers know what is needed.

Amendment: Screen and New Media Committee

In line 2, after: "suitable dance floors" insert: "and room temperatures". In line 4, delete: "floor".

The member was proposed by Marilyn Cutts, who accepted the amendment, and formally seconded.

The motion, as amended, was CARRIED UNANIMOUSLY.

MOTION 23: SCOTTISH NATIONAL COMMITTEE

A plethora of panto companies have sprung up in recent years operating in schools and stages in Scotland, England and Europe. Many of these companies are exploiting our younger and inexperienced members by using non-Equity contracts which pay minimum basic wage on an hourly basis and placing them in hazardous living and driving conditions. Whilst these companies are operating within the law by paying basic minimum wage, they are putting our younger members in danger with their conditions and driving down wages which affects our members. This Annual Representative Conference calls on the Equity Council to recognise that these practices are becoming widespread with panto companies based in Scotland and England and calls for Council to raise awareness of them in future talks with theatre managements and schools as well as with the wider membership.

First Amendment: Welsh National Committee

In line 2, delete: "England", and insert: "the rest of the UK" In line 9, delete: "England", and insert: "the rest of the UK".

Second Amendment: Northern Ireland General Branch

In line 2, delete: "Scotland, England", and insert: "the UK" In line 9, delete: "Scotland and England", and insert: "the UK".

The motion was proposed by Isabella Jarrett, who accepted both amendments on behalf of the committee, and seconded by Clunie Mackenzie.

There was one further speaker for the motion.

The Chair ruled that the first amendment having been accepted, the second amendment FELL.

The motion, as amended, was CARRIED UNANIMOUSLY.

MOTION 24: STAGE COMMITTEE

Internet access is important to our members at their place of work, particularly when touring. Many major venues do not have WiFi or charge exorbitant amounts to performers and other theatre workers for its use. This Annual Representative Conference calls upon the Equity Council, in consultation with UK Theatre, to pressure owners to provide free and easily accessible WiFi to our members.

Amendment: West End Deputies Committee

In lines 4 and 5, delete: "free and easily accessible WiFi to our members", and insert: "free, easily accessible and high speed WiFi to our members."

The motion was proposed by Geoffrey Breton, who accepted the amendment, and formally seconded.

The motion, as amended, was CARRIED OVERWHELMINGLY.

MOTION 25: LONDON ANNUAL GENERAL MEETING

During the summer of 2014, 1600 industry professionals signed a petition asking Arts Council England (ACE) to explain the reasons behind the 100% cut in the Orange Tree Theatre's national portfolio funding. Not even the Orange Tree management knew. Rumours abounded: corporate governance issues, lack of diversity in artistic decision making, its audience was too old and wealthy, and so on. A Freedom of Information request elicited papers but nothing explaining why funding was cut. Vital information was being protected potentially leaving other seemingly successful arts organisations in danger of losing their funding in the future. This Annual Representative Conference urges the Equity Council to open discussions with ACE to see how they can become more open in their decision making, and whilst protecting genuinely commercial issues, make public the reasons behind funding decisions.

The motion was proposed by Andrew Macbean and seconded by Tara Dowd.

There were three further speakers in favour of the motion.

The motion was CARRIED UNANIMOUSLY.

MOTION 26: LIVERPOOL AND DISTRICT GENERAL BRANCH

This Annual Representative Conference asks the Equity Council to put pressure on state-funded theatres to rehearse in the cities in which they are located. The money allocated to them by their councils should be an investment into their local economy — taxis, hotels, shops, pubs — and not another addition to an already London-centric economy. Additionally, Conference asks that auditions are held in the city where the theatre is located. Conference recognises the benefit of London-based auditions but this should not be at the expense of actors who live outside of London, plus the effect on drama students potentially unable to afford to live in London.

The motion was proposed by Gabriel Constantine-Wolf and seconded by Stephanie Greer

There were two further speakers in favour of the motion.

The motion was CARRIED NEM CON.

MOTION 27: KENT GENERAL BRANCH

This Annual Representative Conference feels that in future campaigns there should be parity of treatment in all areas of performance. Members are hampered by the current wording on page 6 of the current Live Entertainment Works guide for venues under the heading Performances of Plays as follows: "The most common arrangement would be for the producer to pay a hire cost to the venue, probably on a weekly basis, and to keep all ticket revenue". This Conference advocates the removal of this wording completely.

The motion was proposed by Marie Kelly and seconded by Sian Jones.

There were two further speakers for the motion and two against.

The motion was DEFEATED.

MOTION 28: NORTHERN IRELAND ANNUAL GENERAL MEETING

The Independent Theatre Council small scale theatre agreement has been diluted and reduced to the lowest common denominator to the detriment of our members which makes a mockery of the phrase “ethical managers”. This Annual Representative Conference urges the Equity Council to support a complete redrafting of the agreement to exclude the aggregated overtime clauses which are an affront to stage management members as well as single day payments and the deliberate use of finishing a contract on the day before a bank holiday is due such as Christmas Eve to avoid their statutory obligation. The companies who use this agreement are normally funded through public investment and as such the terms and conditions should be based on best practice. If companies are not willing to sign up to a redrafting that promotes best practice then we should be naming and shaming them, including seeking from the public investment bodies that funding should be given to companies that adhere to the principles of Professionally Made, Professionally Paid and that includes decent terms and conditions.

Amendment: Stage Committee

In line 1, after: “The Independent Theatre Council”, insert: “/Equity Agreement for Performers and Stage Managers” In lines 3 and 4, after: “Equity council”, delete: “to support a complete redrafting of the agreement” and insert: “to ask the Stage Committee Working Party to give special attention when drafting the new claim to be negotiated with the ITC for April 2016 so as” In lines 8 to 12, delete from: “ If companies are not willing to sign up to a redrafting . . . ” to the end of the motion.

The motion was proposed by Louis Rolston, who accepted the amendment, and formally seconded by Vicky Blades.

The motion, as amended, was CARRIED UNANIMOUSLY.

MOTION 29: NORTH AND EAST LONDON GENERAL BRANCH

This Annual Representative Conference urges the Equity Council to raise the union’s campaigning profile around the major concern of cuts to theatre and their effects. Central and local authority arts cuts are intensifying, and recent surveys reveal an imbalance in funding between London and the regions. Conference urges Council to reassert our overall, long-term policy in the Manifesto for Theatre and to press for: 1 a trade union-led campaign, against central and local government cuts, with a strong media profile; 2 a more balanced regional funding system with lottery funding shared more evenly between London and the rest of the UK; 3 a challenge to criteria used by arts funders to offer or deny funding within a “portfolio”, to ensure a fairer and broader access to theatre; 4 more secure funding for both large and small companies of different types; 5 statutory local arts spending, increasing at least in line with inflation; 6 more management spending on creative work and less on bureaucracy; 7 a more rigorous approach to equal opportunities and diversity of employment in all areas of theatre; 8 wage minima, including the Subsidised Rep minimum, that increase progressively to the level of the national average wage (£518, April ’14). Within this, Conference urges Council to encourage all our member networks to increase focus on campaigning against cuts, share information on local cuts and campaigning activity, and liaise with each other to create mutual support and a strong national campaigning network.

The motion was proposed by Shenagh Govan and seconded by Giovanni Bienne

There were two further speakers for the motion and one against.

The motion was CARRIED NEM CON.

MOTION 30: CREATIVE TEAM COMMITTEE

This Annual Representative Conference asks the Equity Council to consider the extremely limited access to creative team roles because of the prevailing culture within our industry where recruitment is through personal contacts, allowing nepotism and “the old boy network” to thrive. Properly remunerated jobs are rarely advertised, leaving talented directors, designers, fight directors and other creative team workers unable to break in. This is contrary to Equity’s commitment to equal opportunities and diversity. Conference calls upon Council to explore ways to make the recruitment process more transparent, especially within Equity contracts, so that creative team workers have a fair chance of building their career regardless of their background or whom they may know.

Amendment: North and East London General Branch

In lines 7 and 8, delete: “explore ways to make the recruitment process more transparent” and insert: “consult with the Creative Team Committee and other relevant bodies in order to put guidelines in place for a more transparent and accountable recruitment process at the advertising, interview and hiring stage” In line 8, after: “within Equity contracts,” insert: “and then press for their implementation,”.

The motion was proposed by Fynia Williams, who accepted the amendment, and seconded by David Cockayne.

The motion was CARRIED OVERWHELMINGLY.

FUTURE ANNUAL REPRESENTATIVE CONFERENCES

MOTION 31: THE COUNCIL

This Annual Representative Conference notes that in 2014 Conference decided that the 2016 Annual Representative Conference will take place in Bristol. Under its powers in Rule 37.2.1, Conference agrees that the Annual Representative Conferences in 2017 and 2018 will take place in London and that the Annual Representative Conference in 2019 will take place in Belfast.

Amendment: Yorkshire Ridings General Branch Branch in line 3, delete: 'and 2018'. In line 4, delete: '2019' and insert: '2018'. Add at the end of the motion: "This ARC calls on the Council to review the balance as to how often the ARC should be held in London and at other locations throughout the UK."

The motion was proposed by Bryn Evans, who did not accept the amendment, and formally seconded by Mary Lane.

The amendment was subsequently withdrawn by its proposer, Derek Lawson.

There were three further speakers, one for the motion and two against.

The motion was CARRIED NEM CON.

LUNCH WAS THEN TAKEN, THE TIME BEING 12.58 P.M. DEBATES ON THE MOTIONS RESUMED AT 2.33 P.M.

VARIETY, CIRCUS AND ENTERTAINERS

MOTION 32: NORTH EAST VARIETY BRANCH

This Annual Representative Conference is concerned that contractors in the variety field often have inadequate fee protection through collective bargaining agreements to safeguard our pay and conditions. This is borne out by the fact that many of our members are, in real terms, earning less in fees now than was the norm over fifteen years ago. As performers who are often contractors, it does not necessarily follow that variety artists are immune from the effects of low pay/no pay. Members see venues, agents and organisations guilty of holding back fees to pre-2000 rates by operating a fee-pricing structure. If you don't agree to work for those fees you don't work. Not only have members had a standstill in fees, but also in many cases a reduction in the established fees. Members have been summarily dismissed and turned away from places of work and fees withheld because they have voiced concerns over working conditions such as changing room facilities and health and safety issues. Members feel that they, when professional contractors, have been passed over in their rights to protection from these practices by having limited collective bargaining agreements in place. Conference therefore call upon the Equity Council and more importantly the Variety, Circus and Entertainers' Committee, as an industrial committee, to instigate negotiations with the bodies representing agents, proprietors, concert secretaries federations, the CIU, the VLEC and all other bodies interested in booking our members, with a view to establishing those universally accepted rights of protection from unscrupulous engagers.

Amendment: Variety, Circus and Entertainers' Committee

In lines 15 and 16, after: "the Variety, Circus and Entertainers Committee, as an industrial committee", delete all to the end of the motion and insert: "to investigate these issues and identify any possible solution through union organisation".

The motion was proposed by Steve McGuire and seconded by Alexander James.

There was one further speaker in support of the motion.

The motion, as amended, was CARRIED UNANIMOUSLY.

MOTION 33: MERSEYSIDE VARIETY BRANCH

This Annual Representative Conference asks the Equity Council to look into the situations where variety members report the unsuitability of dressing rooms in various venues which are not in accordance with health and safety regulations, which state that places of work should be safe, without risk to health, and have adequate facilities and arrangements for their work. Unfortunately, this situation still prevails and needs addressing.

The motion was proposed by Fiona Martin and seconded by Chris Dale.

There were two further speakers in favour of the motion.

The motion was CARRIED UNANIMOUSLY.

MOTION 34: NORTH AND WEST YORKSHIRE VARIETY BRANCH

This Annual Representative Conference feels that our variety members, who have such a diverse set of problems within the entertainment industry and also with the added problems of working around the UK and abroad, are totally out of touch with other variety branches in all areas of the UK to such an extent that it is becoming detrimental for vital information to reach all variety members who work in this field as quickly and efficiently as

needed. Therefore Conference urges the Council to determine that at least quarterly meetings be granted to the Variety Branch Secretaries.

The motion was proposed by Valerie Jean Mann and seconded by Yvonne Joseph.

The motion was opposed by Mary Lane on behalf of the Council

There were three further speakers, two for and one against the motion.

The General Secretary picked up on a point made by one of the speakers about the duties of English Area Councillors. Variety Branch Secretaries meet with General Branch Secretaries once a year and once a year with the VCEC. English Area Committees were replaced with English Area Networks. These Networks are invited to meet with English Area Councillor twice a year i.e. all branches are invited to do so.

The motion was DEFEATED.

MOTION 35: MANCHESTER AND DISTRICT VARIETY BRANCH

This Annual Representative Conference requests that the Equity Council reminds the Arts Councils of England, Wales and Northern Ireland and Creative Scotland of the fact that variety entertainment is one of our indigenous art forms and asks them to reaffirm their endorsement of this art form.

The motion was proposed by Jeremy Phillips and seconded by Yvonne Joseph.

The motion was CARRIED NEM CON.

COMMUNICATIONS AND MEMBERSHIP SUPPORT

MOTION 36: STAGE MANAGEMENT COMMITTEE

This Annual Representative Conference urges the Equity Council to facilitate digital attendance at training events provided by Equity in order to provide access for members wherever they live.

Amendment: The Council

In line 2, after: "provided by Equity", insert: "where practicable"

The motion was proposed by Graeme Reid and formally seconded.

There was one further speaker who was in favour of the motion.

The motion, as amended, was CARRIED UNANIMOUSLY.

MOTION 37: EAST OF SCOTLAND GENERAL BRANCH

This Annual Representative Conference urges the Equity Council to work with our insurance brokers to explore the possibilities of developing a policy to protect members from financial loss when a planned holiday has to be cancelled due to work that arises after a holiday is booked. Currently there is no insurance policy available that allows a member to take out their own protection against such an event. Holiday/travel/accommodation arrangements are therefore frequently left to be organised also at the last minute, giving a disadvantage in relation to cost and availability against the wider population. The availability of such a product would give members a far greater element of control over their lives and a degree of financial security and would assist in reducing the stress associated with striving to achieve an effective work/life balance in our largely unstable and uncertain world. Conference requests that members are kept informed of developments in this area.

The motion was proposed by Morna Burden and seconded by Clunie Mackenzie.

Bryn Evans gave the motion Qualified Support on behalf of the Council.

Morna Burden exercised her Right of Reply.

The motion was CARRIED OVERWHELMINGLY.

MOTION 38: COVENTRY AND LEICESTER VARIETY BRANCH

Equity's Walk-on and Supporting Artistes Directory appears to be moribund. This Annual Representative Conference agrees that the Equity Council needs to re-launch and highlight the benefits of the directory to both members and employers.

The motion was proposed by Sheila Payne and formally seconded by John Rodgers.

The motion was opposed by Louis Rolston on behalf of the Council.

There were four further speakers, two in favour of the motion and two against.

The motion was CARRIED.

EQUAL OPPORTUNITIES

MOTION 39: WOMEN'S COMMITTEE

This Annual Representative Conference urges the Equity Council to address the widespread and discriminatory

practice of asking actors their age in castings. We in the industry understand that it is playing age and not actual age that is relevant; however, the increasing insistence on literalism in casting undermines the spirit of creativity and jeopardises the longevity of our members' careers. This can be particularly damaging to female actors, whose opportunities decline exponentially as they age. Government guidelines state that employers "must not ask" about protected characteristics in an interview, nor include date of birth on application forms. We therefore ask Council to: 1 contact casting directors and casting studios to remind them that asking an actor's age and other personal information such as background, marriage, etc. is bad practice and should not happen and request that they remove the age question from their paperwork and replace it with playing age, or use the Artists' Declaration Form; 2 make the membership aware through social media, the Equity magazine, drama school visits, etc, that questions about age and other protected characteristics are inappropriate, and that the principle of playing age is Equity policy; provide members with strategies to deal with such questions and urge them to report these to Equity to be examined and advanced. This motion is important to maintain a culture of creativity and respect in the casting process, and protect the longevity and diversity of our members' careers.

Amendment: Women's Committee

Delete paragraph numbered 1 and insert new paragraph: "1 contact casting directors and studios, reminding them of the government guidelines and that the Equality Act prohibits discrimination based on age. Therefore, except where there is legal reason for doing so (minors, alcohol, 75+), asking an actor's age and other personal information (background/ marriage/etc.) should not happen; request that they remove the question from their paperwork, replace it with 'playing age', or use the Equity/IPA Artist Declaration Form."

The motion was proposed by Kelly Burke and seconded by Flip Webster.

There were two further speakers in favour of the motion.

The motion, as amended, was CARRIED UNANIMOUSLY.

MOTION 40: LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMITTEE

This Annual Representative Conference notes with concern the increase in collaborative projects between UK organisations and countries with poor LGBT rights. Often, this is in pursuit of cultural exchange and lucrative international deals. For example, a number of companies and institutions are collaborating with organisations in countries which have homophobic legislation (including the illegality of homosexuality). Not only is this an affront to human rights in these countries, but it can exclude LGBT members in UK companies/institutions whose employment rights may be compromised by operations in these countries. Conference notes that many of these employers/ institutions are at the same time claiming to promote equality at "home". Conference calls on the Equity Council to: 1 investigate the incidence of these international projects including any discrepancy in the UK and international equality practices of UK organisations; 2 engage in the production and promotion of practical guidance on international working so that members can challenge poor policy and practice in employers/ institutions international operations; 3 advise affiliated unions that challenges under the Equality Act are rather a matter of national significance, and should be supported; and 4 work with the Lesbian, Gay, Bisexual and Transgender Committee and develop national/ international contact with other LGBT activist groups, Foreign Office and British Council and seek their input wherever possible.

The motion was proposed by James Hamilton Welsh and seconded by Giovanni Bienne.

There were two further speakers in favour of the motion.

Right of Reply not exercised.

The motion was CARRIED UNANIMOUSLY.

MOTION 41: SOUTH WEST AREA ANNUAL GENERAL MEETING

At the 2000 ARC motion 40 from the Theatre Designers' Committee was carried overwhelmingly. Its remit was that Equity should now allow members to claim expenses for child care, caring responsibilities or a medical condition when attending Council, committee or working party meetings on union business. This motion was raised by Ian Barritt at a Council Meeting in April 2014 as although this had been agreed no action had been taken by the SMT (Senior Management Team). The results of that Council meeting were certain recommendations. This motion is about recommendation number five: publicise these facts to the membership. As these recommendations have not been explicitly communicated to the membership we call upon this Annual Representative Conference to urge the SMT to use the Equity website, magazine and direct e-mails in the coming elections and going forward to ensure that at all times all members are aware of their right to seek financial support for child care, caring responsibilities or a medical condition to attend meetings on union business. The

process of how to claim should be made clear and transparent to all members, in particular those who serve on Council and committees/ working parties. This motion does not seek to change how you claim but seeks to ensure that every member of our union from now on knows that they can claim and how to claim, so that all members have an equal opportunity to participate in our union.

The motion was proposed by Sarah Dukes and formally seconded by David Richie

There were three further speakers in favour of the motion.

No Right of Reply wanted.

The motion was CARRIED UNANIMOUSLY.

RECORDED MEDIA

MOTION 42 : NORTHERN IRELAND NATIONAL COMMITTEE

Equity has done some sterling work in assisting its sister union Irish Equity in respect of television production and ensuring that when the BBC commissions independent companies those companies engage all artists on the PACT Television Agreement. It has also followed this up with training for their members. Part of this work was to stem the spread of non-collective agreements into the UK. This Annual Representative Conference seeks that the Equity Council complements that work by getting independent producers who have their office or offices in the UK to ensure that when film production is done in the Republic they use the Equity/PACT film agreement, particularly when they have public investment in the production by both UK and Irish agencies.

The motion was proposed by Shaun Blaney and formally seconded.

The motion was CARRIED UNANIMOUSLY.

MOTION 43: SCREEN AND NEW MEDIA COMMITTEE

Most UK drama production employing professional performers originated with the BBC, either produced in-house or in commissioned productions by independent producers using the PACT Agreement. This volume and range of work could never have happened without the unique funding method of the Licence Fee which has created a broadcasting record which is the envy of the world. The Licence Fee is now under more serious threats than ever before. Drama production and earnings have already been badly affected by self-imposed budget cuts by the BBC and then compounded by the Government freezing the Licence Fee. Income has fallen by £635m, yet the BBC has been forced to fund extra responsibilities. This Annual Representative Conference agrees that Equity's policy of defending the Licence Fee and public ownership of the BBC must be translated into a high-profile campaign with the following points: 1 continuation of the Licence Fee as the funding method of the BBC; 2 increases to the Licence Fee which are inflation-proofed and no further freezing; 3 no replacement of the Licence Fee, in whole or in part, with pay-to-view subscription services and similar alternatives; 4 assurances that drama will continue to be funded from the Licence Fee; 5 no further freezing of the Licence Fee; 6 no further reductions in drama production budgets; 7 exclusive use of Licence Fee revenue by the BBC only; 8 BBC Worldwide to continue to reinvest all income derived from commercial activities into program-making; 9 no privatization of any part of the BBC; 10 BBC to maintain its own production-making infrastructure.

Amendment: Greater Manchester and Region General Branch

At bullet point 8, in line 19, delete: "continue to reinvest", and insert: "substantially expand reinvestment via"

The motion was proposed by Laurence Bouvard, who accepted the amendment, and seconded by Alexa Brown.

There were four further speakers all in favour of the motion as amended.

The motion, as amended, was CARRIED UNANIMOUSLY.

MOTION 44: VARIETY, CIRCUS AND ENTERTAINERS' COMMITTEE

This Annual Representative Conference agrees that, in order to show respect for professional and talented entertainers, every effort should be made to persuade television companies to show the credits in full, particularly with old programmes/films which include many forgotten and undervalued talented members of our profession who should be our role models.

The motion was proposed by Jeremy Phillips and seconded by Nicholas Brand.

The motion was CARRIED UNANIMOUSLY.

MOTION 45: VARIETY, CIRCUS AND ENTERTAINERS' COMMITTEE

The benefits of joining the British Equity Collecting Society (BECS) can be invaluable to members yet many have neglected to join BECS and so are unaware of the advantages of membership, especially members who are engaged as walk-ons who may not understand the relevance. This Annual Representative Conference agrees that

Equity will highlight these benefits, including the assurance that there is no joining fee, in the award-winning Equity Magazine at the earliest opportunity.

First Amendment: Audio Committee.

In lines 2 and 3, delete: "especially members who are engaged as walk-ons who may not understand the relevance".

Second Amendment: Scottish National Committee

Add at the end of the motion: "and also re-instate the invitation to join BECS on Equity's membership application form"

The motion was proposed by Sally Treble, who accepted the second amendment on behalf of the committee but not the first amendment, and seconded by Nicholas Brand.

The first amendment was proposed by David John and seconded by Sheila Mitchell..

Jean Rogers spoke against the First Amendment on behalf of the Council.

There were three further speakers, two in favour of the motion but against the first amendment and one against the motion.

The First Amendment was DEFEATED.

The motion, as amended by the second amendment, was CARRIED OVERWHELMINGLY.

APPENDIX 2:

COMMITTEE ELECTIONS 2015

Total members entitled to vote:	38,841	
Total voted by post:	2,800	
Total voted on web:	894	
Total ballot returns:	3,694	10%

Result of votes cast:

SCREEN COMMITTEE ACTORS SEATS

10 to be elected

STEPHEN AINTREE	683	
PHILIP ARDITTI	685	
PETER BARNES	1171	ELECTED
LAURENCE BOUVARD	1243	ELECTED
JO CAMERON BROWN	1427	ELECTED
GRAHAM CAWTE	359	
KARINA CORNELL	1104	ELECTED
SARAH CROWDEN	1088	ELECTED
TONY GARDNER	1213	ELECTED
STEPHEN HOGAN	879	
KOBNA HOLDBROOK-SMITH	988	ELECTED
CYRIL NRI	1539	ELECTED
CAROLINE PARTRIDGE	771	
LEE RAVITZ	770	
LYNDA ROOKE	1304	ELECTED
KIRUNA STAMELL	943	
ALAN THOMPSON	729	
NICHOLAS WOODSON	1333	ELECTED
Total members voting	2839	

SCREEN COMMITTEE WALK-ON SEATS

3 to be elected

PAUL BERGQUIST	306	
HENRIETTA BRANWELL	1157	ELECTED
CHRISTINE BUCCI	637	ELECTED
NEVE GACHEV	473	
PAUL KIRBY	589	ELECTED
DIRK SMITH	520	
Total members voting	1618	

STAGE COMMITTEE – ACTORS’ SEATS

10 to be elected

GEOFFREY BRETON	1224	ELECTED
BERTIE CARVEL	1061	ELECTED
PAUL CAWLEY	584	
JACKIE CLUNE	1298	ELECTED
MARILYN CUTTS	1067	ELECTED
NICK FLETCHER	1365	ELECTED
PETER FORBES	782	
STEVE FORTUNE	513	
MARCO GAMBINO	233	
JACK HAWKINS	754	
LENA KAUR	638	
JONATHAN LIVINGSTONE	750	
MANJEET MANN	640	
WILLIAM MAXWELL	665	
ANDY MEDHURST	396	
TANYA MOODIE	1413	ELECTED
HYWEL MORGAN	1047	ELECTED
PRASANNA PUWANARAJAH	719	
JEAN ROGERS	1485	ELECTED
PETER RYLANDS	786	
JESSICA SHERMAN	970	ELECTED
JEREMY TAYLOR	571	
MILO TWOMEY	1045	ELECTED
Total members voting	2945	

VARIETY, CIRCUS AND ENTERTAINERS' COMMITTEE

12 to be elected

VICTORIA AMEDUME	644	ELECTED
BEANO THE CLOWN	655	ELECTED
LORRAINE BROOKER-MAYS	564	ELECTED
FABIA CERRA	381	
RACHEL DARQ	407	
TONY DENNES	353	
YVONNE JOSEPH	572	ELECTED
SEAN KEMPTON	606	ELECTED
STEPHEN McGUIRE	549	ELECTED
VALERIE JEAN MANN	537	ELECTED
PEACHY MEAD	459	ELECTED
SARA PASCOE	700	ELECTED
GEREMY PHILLIPS	433	
ALEC POWELL	421	
NICK PUTZ	272	
ROGER THE ARTFUL	442	ELECTED
DAN SHELTON	507	ELECTED
SALLY TREBLE	736	ELECTED
Total members voting	1509	

AUDIO SUB COMMITTEE

9 to be elected

DAVID CORDEN	977	ELECTED
DAVID JOHN	955	ELECTED
EDWARD KELSEY	969	ELECTED
NICO LENNON	836	ELECTED
PATRICIA LEVENTON	856	ELECTED
MICHAEL McCLAIN	643	
SHEILA MITCHELL	1162	ELECTED
ANNETTE RIZZO	939	ELECTED
LIZA ROSS	1093	ELECTED
DAVID THORPE	1008	ELECTED
Total members voting	1840	

DIRECTORS AND DESIGNERS COMMITTEE theatre directors

4 to be elected

MARIEKE AUDSLEY	360	
LISA BLAIR	634	ELECTED
AMY BONSALE	335	
JONATHAN HUMPHREYS	556	ELECTED
KATE McCALL	446	ELECTED
FRANCES RIFKIN	412	ELECTED
VIK SIVALINGAM	341	
ROBERT SHAW	372	
Total members voting	1201	

DIRECTORS AND DESIGNERS COMMITTEE theatre designers

4 to be elected

DAVID COCKAYNE	467	ELECTED
JESSICA CURTIS	455	ELECTED
RICHARD LAMBERT	395	ELECTED
EDMUND SUTTON	300	
DAVID WOODHEAD	500	ELECTED
Total members voting	826	

STAGE MANAGEMENT COMMITTEE

9 to be elected

ALEX BURKE	530	ELECTED
JAMIE BYRON	450	ELECTED
BEN DELFONT	347	
CLAIRE KENNARD	525	ELECTED
PETER KOSTA	493	ELECTED
CARON JANE LYON	442	ELECTED
LISA MELLOR	439	ELECTED
FIONA H MOTT	542	ELECTED
BRIAN PERKINS	402	ELECTED
MATTHEW RICHARD-SMITH	256	
CHARLOTTE THOMAS	605	ELECTED
Total members voting	1005	

YOUNG MEMBERS COMMITTEE

9 to be elected

JESSICA BASTICK-VINES	520	ELECTED
MATTHEW CROWTHER	221	
ED CURRIE	348	ELECTED
CALLAN DURRANT	227	
KEZIA DAVIS	526	ELECTED
MATTHEW IBBOTSON	300	
WAYNE INGRAM	355	ELECTED
ADAM PETTIGREW	556	ELECTED
ABIGAIL POULTON	470	ELECTED
KAYI USHE	430	ELECTED
PAUL VALENTINE	435	ELECTED
JONATHAN VICKERS	393	ELECTED
Total members voting	973	

WOMEN'S COMMITTEE

9 to be elected

KELLY BURKE	839	ELECTED
KARINA CORNELL	934	ELECTED
NORMA DIXIT	669	ELECTED
MAUREEN HIBBERT	765	ELECTED
ROSIE HILAL	711	ELECTED
SUSAN McGOUN	773	ELECTED
JEAN ROGERS	1176	ELECTED
NANA ST BARTHOLOMEW-BROWN	568	
FLIP WEBSTER	852	ELECTED
FIONA WHITELAW	734	ELECTED
Total members voting	1471	

LESBIAN, GAY, BISEXUAL & TRANSGENDER COMMITTEE – men's section

4 to be elected

GIOVANNI BIENNE	324	ELECTED
CHARLIE FROST	319	ELECTED
JOEL GORF	364	ELECTED
JAMES HAMILTON WELSH	239	
PAUL KENDRICK	386	ELECTED
PETER KOSTA	257	
Total members voting	634	

WELSH NATIONAL COMMITTEE

12 to be elected

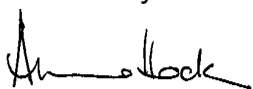
CHRISTOPHER BATTEN	73	ELECTED
SEAN CARLSEN	51	ELECTED
PHIL EVANS	39	
TAMSIN GRIFFITHS	51	ELECTED
ABBIE HIRST	89	ELECTED
DOC O'BRIEN	72	ELECTED
CEI PHILLIPS	57	ELECTED
TOM POWELL	62	ELECTED
STEVE PURBRICK	62	ELECTED
PHILIP RAPIER	62	ELECTED
NANA ST BARTHOLOMEW-BROWN	64	ELECTED
TERRY VICTOR	79	ELECTED
NOEL WEST	27	
MARIE WESTCOTT	70	ELECTED
Spoilt ballot papers	0	
Total ballot papers received	117	8%
Total members entitled to vote	1442	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the ballot.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the ballot, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I am satisfied that I have been able to carry out the functions conferred on me without any interference from the trade union or any of its members, officials or employees.

Certified by:



Anne Hock
Independent Scrutineer

10th July 2015

APPENDIX 3:

GENERAL SECRETARY ELECTION SCRUTINEERS REPORT



Popularis Ltd • Nutsey Lane • Totton • Southampton • SO40 3RL • Tel 02380 867335 • Fax 02380 867336 • email annehock@popularis.org

EQUITY - INDEPENDENT SCRUTINEER'S REPORT (TRADE UNION AND LABOUR RELATIONS (CONSOLIDATION) ACT 1992 AS AMENDED)

*This report is issued in accordance with the Trades Union and Labour Relations
(Consolidation) Act 1992 as amended.*

I confirm that at the close of nominations, nominations to stand as a candidate in the following elections were received for the following members:

GENERAL SECRETARY

Nominations received:

CHRISTINE PAYNE

In accordance with Section 53 and Equity Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of nominations received for General Secretary did not exceed the number to be elected, and a ballot is therefore not required.

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have not inspected the register of members. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity did not appoint an Independent Person under Section 51A of the Act.

Yours sincerely

A handwritten signature in black ink, appearing to read "Anne Hock".

Anne Hock
Managing Director

2nd September 2015

APPENDIX 4:

RULE CHANGE REFERENDUM SCRUTINEERS REPORT



Popularis Ltd • 6 De Montfort Mews • Leicester • LE1 7EU • Tel 01162 542259 • Fax 01162 542258 • email annehock@popularis.org

EQUITY RULE CHANGE REFERENDUM

INDEPENDENT SCRUTINEER'S REPORT

Result of votes cast:

Do you APPROVE of making changes to the Equity Rules as set out on page 3 of this document?

YES	2300	84%
NO	440	
Spoilt ballot papers	7	
Voted by web	884	
Voted by post	1863	
Total ballot papers received	2747	7%
Total ballot papers dispatched	39593	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity appointed TU Ink Ltd as an Independent Person for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of TU Ink Ltd.

Anne Hock
Managing Director
27th November 2015

APPENDIX 5:

VARIETY BRANCH OFFICIALS**Birmingham****Chairman**

Conk the Clown
193 Shard End Crescent
Shard End
Birmingham
B34 7RE

Secretary:

Mandelea
3 Ashdale
Thringstone
Coalville
LE67 8LW
Tel: 01530 223893

Blackpool**Chairman:**

Nikki Leonard
2 Wesham Hall Road
Wesham, Kirkham
Lancs
PR4 3BW

Secretary:

Chris Cotton
7 Woodlands Drive
Warton, Preston
PR4 1UQ
Tel: 07941 550315

Coventry & Leicester**Chairman:**

Vacant

Secretary:

Sheila Payne
151 Canley Road
Westwood Gardens
Coventry
CV5 6AS
Tel: 02476 717424

East Anglia**Chairman:**

Tony Dennes
126 Bull Close Road
Norwich
Norfolk
NR18 0SP

Secretary:

Peachy Mead
"Cavendish House"
10B Mill Hill Road
Norwich
Norfolk NR2 3DP
Tel: 01603 624981

East Midlands**Chairman:**

Bernie Kayla
11 Lillingstone Close
Markfield
Leics
LE67 9WS

Secretary:

Chris Shaw
28 North Road
West Bridgford
Nottingham
NG2 7NH
Tel: 0115 974 5512

Humberside**Chairman:**

Brian Blakey
29 Beaufort Crescent
Cleethorpes
North East Lincs
DN35 0RR

Secretary:

Christie Clifford
Lyndale Lodge
Queens Way
Cottingham
HU16 4EP
Tel: 01482 848031

Manchester & District**Chairman:**

Jeremy Phillips
10 Bradshaw Street
Higher Broughton
Salford

Secretary:

Yvonne Joseph
10 Bradshaw Street
Higher Broughton
Salford

	Greater Manchester M7 4UB		Great Manchester M7 4UB Tel: 0161 792 2035
Merseyside Chairman:	Chris Dale 9 The Roundway Hightown Liverpool L38 9EJ	Secretary:	Les O'Neill 20 Greenfield Drive Huyton With Roby Liverpool L36 0SZ Tel: 0151 480 8056
North East Chairman:	Steve McGuire 12 Pennine Court Annfield Plain Stanley DH9 8TZ	Secretary:	Steve McGuire 12 Pennine Court Annfield Plain Stanley DH9 8TZ Tel: 01207 238258
North & West Yorkshire Chairman:	Kim Le Mar Shire Cruisers The Wharf Sowerby Bridge HX6 2AG	Secretary:	Valerie Jean Mann Snow White Cottage 16 Birkhill Crescent Birkenshaw West Yorkshire BD11 2LJ Tel: 01132 853 848
Northern Ireland Chairman:	B.B. Tohill Fairhaven, 24 The Cutts Dunmarry, Belfast Northern Ireland BT17 9HN	Secretary:	Roxanne James 19 Stewartstown Park Belfast Northern Ireland BT11 9GH Tel: 02890 623274
Scotland Chairman:	Eva Lorraine Flat 3/2 33 Albert Avenue Queens Park Glasgow G42 8RB	Secretary:	Linda Rifkind Tawny Woods Sandringham Avenue Newton Mearns Glasgow G77 5DU Tel: 0141 639 6969
South Wales Chairman:	Noel West 91 Eaton Road Brynhyfyd Swansea SA5 9JH	Secretary:	Shelli Dawn 3 Cefndon Terrace Hirwaun Nr Aberdare CF44 9TE Tel: 01685 812779

South Yorkshire

Chairman: Anthony Blakesley
15 Common Lane
Aukley
Nr Doncaster
South Yorkshire
DN9 3HU

Secretary: Joy Palmer
13 Harborough Drive
Manor Park Estate
Sheffield
S2 1RJ
Tel: 0114 264 4833

Thames

Chairman: Rhubarb the Clown
72 Hillside Road
London
N15 6NB

Secretary: Nick Putz
7 Linley Road
London
N17 6RP
Tel: 020 8808 7903

West of England

Chairman: Pete Le Feet
21 Darnley Avenue
Bristol
BS7 0BS

Secretary: Mary Lane
21 Darnley Avenue
Bristol
BS7 0BS
0117 373 0614

APPENDIX 6:

VARIETY, CIRCUS AND ENTERTAINERS COMMITTEE

Members of the Committee:

Elected Members from July 2015 for two years:-

Victoria Amedume

Beano the Clown

Lorraine Brooker-Mays

Yvonne Joseph (Vice Chair)

Sean Kempton

Stephen McGuire

Valerie Jean Mann

Peachy Mead

Sara Pascoe

Roger the Artful

Dan Shelton

Sally Treble (Chair)

Observers:

Variety, Circus and Entertainers' Councillors (July 2014 - 2016)

Annie Bright

Dave Eager

Mary Lane

Rhubarb the Clown

Elected by the Executive Committee of the VAF

Tommy Wallis

APPENDIX 7:

MEMBERS OF STAFF**GENERAL SECRETARY'S DEPARTMENT****General Secretary**

PA to General Secretary

Hod, Policy Development Officer & Assistant to General Secretary

Head of Finance

Equalities Organiser

Finance Officer

IT Manager

Reception & Administration Assistant

Administration Assistant (Postroom)

Office Assistant, General Secretary's Department

Christine Payne

Natalie Barker

Louise McMullan

Duncan Smith

Hamida Ali

Richard Mason

Matthew Foster

Panna Vora

Moreno Ferrari

Laura Moriarty

COMMUNICATION & MEMBERSHIP SUPPORT**Assistant General Secretary (Communications & Membership Support)**

Membership Relations & Head of Department

Campaign, Publications & Press Officer

Marketing, Events & Training for Members Officer

Tax & Welfare Rights Officer

Welfare Rights Organiser

Legal Claims Referral Officer

Student Coordinator

Assistant Organiser, Membership Relations

Job Information Officer

Membership Records Officer

Membership Records Officer

Membership Records Support

Membership Records Support

Membership Records Support

Martin Brown

Matt Hood

Phil Pemberton

Louise Grainger

Alan Lean

Emma Cotton

Martin Kenny

Charlotte Bence

Laura Sangster-Poole

Tracey Stuart

Linda Elves

Pauline Yip

Cheryl Philbert

Glenda Burgess

Brenda Toussaint

ASSISTANT GENERAL SECRETARY, INDUSTRIAL & ORGANISING**LIVE PERFORMANCE DEPARTMENT**

HoD

PA to HoD

West End Organiser

London Area & Commercial Tours Theatre Organiser

Variety Organiser

Industrial Organiser Low & No Pay

Recruitment Organiser - London based

Organising Assistant - Theatre and Variety rates

Stephen Spence

Hilary Hadley

Beth Haines Doran

Virginia Wilde

Paul Fleming

Michael Day

Emmanuel de Lange

Steve Duncan-Rice

Kevin Livgren

South East Organiser

Will Holmes

RECORDED MEDIA DEPARTMENT

HoD

John Barclay

Television Organiser

Claire Hood

BBC and Audio organiser

Cathy Sweet

TV commercials Organiser

Tim Gale

Senior Organising Assistant

Nick Craske

Organising Assistant

Alex Moreau

Films Organiser and Contract Enforcement Officer

Laura Messenger

Organising Assistant

Christine Blake

Recruitment & Retention Organiser

Shannon Burns

Organising Assistant

John Sailing

Organising Assistant

Glenda Burgess

CARDIFF OFFICE

National & Regional Organiser - Wales & South West

Simon Curtis

Recruitment and Retention Organiser

Wayne Bebb

Organising Assistant

Mair James

GLASGOW OFFICE

National Organiser - Scotland & Northern Ireland

Lorne Boswell

National Organiser - Scotland & Northern Ireland

Drew McFarlane

Organising Assistant

Marlene Curran

MANCHESTER OFFICE

North West Regional Organiser

Jamie Briers

North East Regional Organiser

Max Beckmann

Recruitment Organiser

Andrew Whiteside

Organising Assistant

Mary Hooley

MIDLANDS

Midlands Organiser

Ian Bayes

APPENDIX 8:

GENERAL BRANCHES**LONDON BRANCHES****NORTH AND EAST LONDON**

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking.

NICOLA HAWKINS

nicolahawkins77@hotmail.co.uk

NORTH WEST LONDON

Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Haringey and Westminster (W1, W9, NW1, NW6 and NW8 only).

JIMMY O'ROURKE

jimmythestory@hotmail.com

WEST AND SOUTH WEST LONDON

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

FREYA DOMINIC

secretary.equity.wswlon@gmail.com

SOUTH AND SOUTH EAST LONDON

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

PAUL VALENTINE

paulvalentine@hotmail.co.uk

GENERAL BRANCHES OUTSIDE OF LONDON**BRIGHTON AND SUSSEX**

SUSI ODDBALL

susioddball2k@yahoo.co.uk

BRISTOL & WEST

JOANNA COURTNEY

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CARDIFF AND SOUTH WALES

PHILIP RAPIER

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CENTRAL ENGLAND

MARC PHILLIPS

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DEVON AND CORNWALL

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CHRIS GALLARUS

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EAST OF SCOTLAND

CATRIONA JOSS

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ESSEX

DEE MARDI

dee@deemardi.com

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HERTFORDSHIRE

C/o Equity

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HOME COUNTIES WEST

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COLYN ASHTON-VICKERS

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KENT

MARIE KELLY

Tel: 07703 207878 Email:

kellygreenproductions@hotmail.co.uk

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STEPHEN MCGUIRE

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NORTHERN IRELAND

VICKY BLADES

vickyblades@gmail.com

NORTH LANCS AND CUMBRIA

SUE MCCORMICK

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NORTH WALES

C/o Equity

Transport House

1 Cathedral Road

Cardiff, CF1 9SD

Tel: 029 2039 7971

OXFORD GENERAL BRANCH

ALLAN WEBB

allan.webb@ntlworld.com

YORKSHIRE RIDINGS

ROBERT D KELSO

robert@leedslimelight.com







Incorporating the Variety Artistes' Federation
President: MALCOLM SINCLAIR
Vice Presidents: IAN BARRITT and CHARLOTTE CORNWELL
Honorary Treasurer: BRYN EVANS
General Secretary: CHRISTINE PAYNE

Council 2014-2016 (elected 2014)

General

Ian Barritt
Maureen Beattie
Jo Cameron Brown
Charlotte Cornwell
Nick Fletcher
Graham Hamilton
Belinda Lang
Hywel Morgan
Jean Rogers
Lynda Rooke
Brodie Ross
Nicholas Woodeson

Creative Team

Dan Ayling
Paul Mead

Dancers

Nicholas Keegan

Members with Disabilities

Di Christian

Minority Ethnic Artists

Peggy-Ann Fraser

Singers

Bryn Evans

Stage Managers

Adam Burns

Variety, Circus and Entertainers

Annie Bright
Dave Eager
Mary Lane
Rhubarb the Clown

Young Members

Nicola Hawkins

Midlands Area

Sally Treble

Northern Area

Barry Evans

Northern Ireland

Louis Rolston

Scotland

Isabella Jarrett

South East Area

Claire Wyatt

South West Area

Xander Black

Wales

Julia Carson Sims

Head Office:

Guild House, Upper St Martin's Lane, London WC2H 9EG. Tel: 020 7379 6000

National & Regional Offices

North West & North East:

Express Networks, 1 George Leigh Street, Manchester M4 5DL. Tel: 0161 244 5995

Midlands: Guild House, Upper St Martin's Lane, London WC2H 9EG. Tel: 020 7379 6000

Scotland & Northern Ireland: 114 Union Street, Glasgow G1 3QQ. Tel: 0141 248 2472

Wales & South West: Transport House, 1 Cathedral Road, Cardiff CF1 9SD. Tel: 029 2039 7971