

# **EQUITY ANNUAL REPORT 2007**

**The seventy-seventh annual report**

**Adopted by the Council at its meeting held on April 27, 2008  
for submission the Annual Representative Conference  
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## 1. GENERAL

### A. Annual Representative Conference

The 2007 Annual Representative Conference was held at the Future Inn, Cardiff on 19, 20 and 21 May 2007. The maximum attendance was 220 members being representatives, Council members and observers. A full report of the Conference is set out as Appendix A, the motions considered at conference are set out in Appendix B.

### B. Ballots

#### ELECTION OF NATIONAL, AREA, SPECIALIST AND EQUALITY COMMITTEES

An election for Equity's national, area and specialist committees for the 2007-2009 term of office was held in 2007. A nomination paper was sent to members in March with the Spring edition of the Equity magazine and a ballot paper was distributed with the Summer edition of the Equity magazine. Elections were held for eight of the 22 committees: London Area, Northern Area, Scottish National, South West Area, Walk-on and Supporting Artists, Women, Theatre Directors and Stunt. The report on those elections from the independent scrutineer Electoral Reform Services is at Appendix C On pages 118. Fourteen Committees were elected unopposed: Midlands Area, Northern Ireland, South East Area, Wales, Audio, Choreographers, Concert and Session Singers, Small Scale Theatre, Stage Management, Theatre Designers, Theatre Fight Directors, Lesbian Gay Bi-sexual and Transgender, Members with Disabilities and Minority Ethnic Members. Full results of all 22 committee elections were published in the Autumn 2007 edition of the Equity magazine.

### C. Diversity Conference

The Equity Diversity Conference, held in association with the Theatre Royal Stratford East, on 7 November 2007 was an enormous success.

The conference was organised by Equity and sponsored by UK Film Council, Douglas Mann & Co, First Act Insurance, Hard Dowdy and Pattinson and Brewer.

The one day event sought to bring together practitioners and policy makers from across the spectrum of television, film production and theatre to discuss what can be done to make the world of stage and screen more representative of the whole of Britain.

The aim of the conference was to pursue a positive agenda, recognising that while there was still a long way to go, much had been achieved and seeking to take practical steps forward. Two panels sought to encourage the audience to share best practice that they'd found in their work place and, where problems persisted, contributors were encouraged to bring forward solutions as well as complaints.

Keynote speakers included MEP and Equity member Michael Cashman and the then Secretary of State for Culture, Media and Sport, James Purnell MP.

The minister took the opportunity to set out his vision for greater diversity in the arts coming through a drive for greater excellence in the arts - not just a culture of "ticking boxes" but of making art that resonates because it fully reflects the nation.

Contributions from across the arts world made clear both the scale of the work that continues to be necessary and the very widely held determination to act to deliver a more representative arts and media industry.

The conference was initiated by a motion of the LGBT committee to the ARC and we wish to thank in particular the following members of the Diversity Conference Steering Group who contributed to the success of the event: Joan Beveridge, Paul Guthrie, Joan Blackham, Anna Cannings and Indira.

### D. Lobbying Activities

There were a number of significant issues on which Equity was active in 2007. As well as submitting fifteen written consultation responses to government, parliament and regulatory bodies, Equity undertook several co-ordinated lobbying campaigns.

#### (i) Theatre Funding

During 2007 Equity continued its campaign to try and influence the Government's thinking during the run up to its spending announcements, which ultimately determines the money available to subsidised and regional theatre from the Arts Councils. This included a postcard campaign; meetings with Government Ministers and

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officials; motions and debates in parliament; and the publication of Equity's own lobbying document *A Brighter Future*.

Partly as a result of the strong case put forward by Equity, the Government announced in October 2007 that Arts Council England (ACE) will receive an extra £50 million a year by 2010-11 – rising from £417m to £467m.

However, while this means that a majority of regularly funded bodies will receive more than inflation, many have also seen their funding cut. As a result Equity co-ordinated further lobbying of ACE and has called for a review of its decision making processes.

### **(ii) Work permits/ new visa arrangements**

A new system of visas for entry into the UK is to be introduced in 2008. This could have serious and unintended consequences for the entertainment industry, as it will remove the safeguards that protect the UK's domestic workforce for jobs that last for less than one year. As a result employers will be able to engage anyone from outside the EU, without reference to a third party like Equity to investigate their status and suitability.

Equity has met with Ministers and officials at the Home Office and is arguing for greater protection for the UK entertainment workforce; assurances that overseas workers will not be used to undercut and will be paid industry rates; and protection for the US/ UK exchange agreement.

### **(iii) Public service television for children**

UK-made children's television production is in crisis. A combination of falling advertising revenue and fragmented audiences are particularly putting particular pressure on the production of children's TV from commercial broadcasters. As a result ITV and Channel 4 no longer produce or commission children's shows and there is an over reliance on the BBC.

Equity is working with other key players in the television industry to fight for the future of children's television. It has helped to arrange motions and parliamentary debates on this issue and has joined forces with the lobbying group Save Kids TV.

### **(iv) Radio Microphones - Digital Dividend Review**

At the start of 2007 Ofcom's Digital Dividend Review proposed an auction of the airwaves (or spectrum), which are essential for the use of wireless microphones, earpieces and headsets used in production of theatre, TV production and film.

Following pressure from Equity and other stakeholders, Ofcom agreed to conduct a further consultation looking at the implications of its proposals on all Programme Making and Special Events (PMSE). Ofcom's subsequent proposals appear to confirm that the options being proposed are closer to what the entertainment industry requires, regarding continued access at an affordable price.

### **(iv) Agents' Regulations**

Equity and Bectu (which represents supporting artists in film) have been pursuing a joint policy to address the problem of entertainment agents and others charging of up-front fees and book fees. This issue is a particular problem for walk-on and supporting artists.

The Government brought forward measures in 2007 to address these and other issues facing vulnerable agency workers, but these changes did not go far enough – allowing up front payments to continue, but with certain restrictions including a 7 day cooling off period. Equity and Bectu are calling for a complete ban on up-front fees from genuine entertainment agents, with greater restrictions on fees charged by publications and directory services

During 2007, senior Equity personnel also met with Ministers and officials to discuss different issues, including theatre funding; broadcasting; film tax incentives; work permits; the Licensing Act; agents' regulations; and the use of animals in entertainment.

The union was also assisted by MPs and Peers who are members of the Performers' Alliance Parliamentary Group. The Group assists Equity, the Musicians' Union and Writers Guild and provides a direct and organised method of engaging with politicians from all parties and raise the profile of issues that affect people working in the entertainment industry. The Performers' Alliance also held a parliamentary reception at the House of Commons in December 2007.



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

## **E. Marketing and membership services**

### **(i) Job Information Service**

In 2007 the main change in the service was moving it to being solely web-based and removing the phone element. Members who found this challenging were offered support including a one-to-one session on how to make use of the service online. It is within the members area of [www.equity.org.uk](http://www.equity.org.uk) and employers can submit work opportunities directly to the Job Information Officer via the website. In 2007 the service carried 2914 jobs in acting, dance, singing, circus, variety, entertainment and the creative team (directing, design, stage management etc). Many job providers were repeat users of the Service such as the RSC, National Theatre, West End productions including Billy Elliot, Hairspray and the Sound of Music along with Scottish Opera, Welsh National Opera, Random Dance, regional theatres and many others across all disciplines. In addition, 2007 saw some new providers using the Service, especially in the dance sector with Rambert, BalletLorent, Fabulous Beast, ISTD and Chisenhale Dance Space using the Service for the first time.

### **(ii) Events**

In 2007 Equity members and Organisers representing 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.

Black FilmMaker Film Festival  
 Blackpool Blitz  
 Bright Young Things (graduating drama students from CDS schools)  
 Catholic Stage Guild Annual Student Event  
 Comedy School's Funny Festival  
 Covent Garden May Fayre and Puppet Festival  
 Clowns International Convention  
 Edinburgh Festivals  
 International Magicians' Convention Blackpool  
 Leicester Comedy Festival  
 Media Days in London and Manchester  
 Move it! Dance event.  
 National Student Drama Festival  
 National Street Arts Conference and Showcase  
 Rise Festival  
 Royal Theatrical Fund's Summer Fayre  
 Showcall Showcase (February and November)  
 Various student showcases.  
 VOX 2007

### **(iii) Website ([www.equity.org.uk](http://www.equity.org.uk))**

The Union Modernisation Fund (government funding) project was completed so that new online directories were launched which means that there are now the following directories of members available free of charge for employers to use in the open access area of the website:

Scotland Actors Directory  
 Scotland Variety Performers Directory  
 Northern Ireland Actors Directory  
 Northern Ireland Variety Performers Directory  
 Children's Entertainers Directory  
 Stage Management  
 Theatre Fight Directors  
 Choreographers  
 Directors  
 Designers

Members can add their details and/or update their entries directly from the website as the entire site was redesigned in 2007 to allow for much more interactivity of the site. Headlines and news clips are changed

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daily on the front page, there is a search engine to make navigation even more straightforward and a huge amount of information is now available via the site. The site will continue to develop during the next 12 months. Student members were also been taken into account as part of the website development and there is a student member section within the site.

We also established Equity member facebook groups.

In addition to these exciting developments which help bring Equity to the members, a number of branch websites went live in 2007 as more branches embraced the opportunity to tell an even wider audience about their activities, and to showcase branch members via the directories that are part of each branch website. To see if your branch has a live site visit the branches page on [www.equity.org.uk](http://www.equity.org.uk) and if it doesn't then why not volunteer to be your branch's webmaster.

### (iv) Training

After Union Learning Fund support ceased, the Careers and Learning Advice service was embedded into Skillset Careers and expanded to include the whole of England plus Scotland and Wales. Members are able to arrange for a one-to-one session with a trained advisor at a discounted rate of 50% of the standard rate. The email advice aspect of the service continues to be free. Visit [www.skillset.org/careers](http://www.skillset.org/careers) or call 08080 300 900 (England), 0808 100 8094 (Scotland), 0800 0121 815 (Wales). Or contact Louise Grainger at Equity on 020 7670 0214 or [lgrainger@equity.org.uk](mailto:lgrainger@equity.org.uk).

During 2007 a joint union research project was undertaken funded by the Union Learning Fund, to look into the training needs of freelancers, and to find members who are interested in training and learning and who would like to get more actively involved in this aspect of union activity. This project was run with sister unions NUJ, MU and BECTU and will result in a dedicated website, guide, and workshop programme coming into being in 2008.

In 2007 we launched Equity Ambassador workshops which give interested members the chance to find out more about Equity and how they can make a difference. Workshops were run in Manchester, Coventry and London with more in the pipeline as this will be a long term initiative. Supported by UnionLearn the course has been developed with City College Manchester and includes topics such as – communication, how Equity works and how to make an impact, recruitment and a host of other issues.

In the South West Equity member Jill Lamede with help from other members and the TUC's Learning Works for All Fund; Link into Learning; the Actor's Centre London; Creative Skills Consortium; The Works; The Maia Project; and the TUC Cornwall Unionlearn office have set up a series of Professional Skills Development Workshops for Performers at various venues throughout Devon & Cornwall. In 2007 these included five three day courses on Finance for Performers, a Fooling course and Acting for Camera courses. The programme will continue and further develop in 2008. Previous workshop programmes in the South West have led to members creating a Murder Mystery Team and an Improvised Comedy Company - both of which are now flourishing.

We continued to run workshops at events wherever appropriate and these included *CVs and Self-Marketing*, *Stage Right (starting out in the business)*, *tax and benefits*, *the new ITC contract* and others.

### (v) Publications

In addition to the *Equity Diary*, *Review of the Year* and *Annual Report* we published updated editions of the *New Member's Guide* which is sent to members with their first Equity card when they become members, and the Equity guides to *Tax and National Insurance* and *Jobseekers Allowance*. In addition we created a new website all about the changes in the television industry and this includes reports, consultation documents and a survey for members to complete which can be found at [www.tvischanging.com](http://www.tvischanging.com).

We changed our recruitment materials so that the emphasis is more on postcards rather than leaflets with shorter messages and more visual impact and we encourage you to get supplies of these from Head Office (020 7670 0211) to put into green rooms, noticeboards etc wherever you are working.

**F. Clarence Derwent Awards 2005**

The Judges were Theatre critics Benedict Nightingale (The Times), Michael Billington (The Guardian), Irving Wardle past Theatre Critic for The Times, Theatre Director Richard Digby Day, Producer, Thelma Holt.

The winners of the 59th awards were presented to Sheila Hancock for her portrayal of Fraulein Schneider in Cabaret and to Geoffrey Hutchings for his performance as Herr Schultz also in Cabaret. The award carries with it a cheque for £100 plus a certificate.

**G. Rules Working Party**

The Equity Council established a Rules Working Party with a view to modernising and updating the Rule Book with a view holding a Special Representative Conference in the autumn of 2008. A number of meetings took place during the year with a report being presented to Council at its meeting held in November. The working party recommended that the report be sent to all Branches and Committees asking for their views which could be considered prior to finalising Councils view which would be incorporated into motions for the SRC. Comments on this draft report are due to be received by the end of February 2008.

## 2. THEATRE, VARIETY & CIRCUS

The Theatre & Variety Department covers theatre, variety (including circus), opera and dance.

On a strategic level the campaigning approach has been developed and deepened to advance on the establishment of a £350 minimum rate of pay across the three national agreements outside the West End: Commercial Theatre, Independent Theatre and Subsidised Repertory achieved in the last period.

House Agreements have been updated and the £350 used as a benchmark to achieve improvements outlined in the body of this report. In the West End a claim for a new minimum of £550 was presented to the producers in May 2007 following consultation with casts and stage management on how Equity should proceed.

Negotiations have taken the rest of the year and continue into early 2008. An interim settlement of 4.95% taking the minimum to £400 was approved from 14 January 2008. As this report is being written company meetings are being conducted across the West End by Equity organisers to get the feedback required to determine the next step forward.

The Equity West End Working Party and the Equity West End Deputies Committee have been central to developing Equity's position in these negotiations. For the membership and their representatives to be central to the negotiation process is a crucial aspect of the campaigning approach. The Union is an organisation with the working membership at the core of its activities, and the Council, Officers, Officials and Staff discuss the way forward with that critical input from those who actually work under an Equity Agreement and whose pay is determined by the success or failure of the negotiation process.

As the West End campaign has developed Equity membership levels in the West End have increased considerably, both amongst performers and stage management. Attendance and participation at the West End Deputies Committee has led to standing room only at most meetings.

Naturally the campaign needs to be brought to a successful conclusion, and that is the task Equity faces in the next period, but the journey so far has helped the Union engage at a deeper level with its members working in the West End, and has helped develop a greater understanding that the Union is all of us working together for a common cause and a common goal. 'Play Fair On West End Pay' is a campaign that has implications across Equity as a whole and not just in the theatres of Shaftesbury Avenue.

In Variety Equity has been developing work on dancer's contracts, new model contract clauses that can be utilised across Europe in the Unions of the International Federation of Actors (FIA), contracts for Pole Dancers, support for children's entertainers, and has continued to work with the Blackpool Grand on the National Theatre of Variety.

Two variety shows were presented at the Grand at the end of 2007 and Equity has been approaching key members to become patrons of the theatre to help lobbying of the Arts Council for funding for the National Theatre of Variety project going forward.

The Pavilion Theatre in Glasgow has been endorsed by the Council as the Scottish National Theatre of Variety and the Scottish Variety Committee continues to work closely with the theatre to develop that project for the future.

In Circus Equity has continued to be involved in lobbying on licensing act matters and animal welfare legislation.

In Opera and Ballet Equity continued its work of improving its agreements and seeking to maximise work opportunities.

On Arts Funding matters Equity's campaigning on the comprehensive spending review process in England resulted in an outcome where £50 million additional was given to DCMS over the three years despite predictions that cuts as great as 5% per year might have been expected. The gloss of this success was damaged to some degree by announcements made by the Arts Council England at the end of 2007 that funding would be cut to almost 200 organisations. Equity began campaigning immediately on this issue.

The Bristol Old Vic has been another important issue for the Union in 2007. Officials, Council members and activists have moved heaven and earth to ensure that the organisation has a future following the announcement of the closure of the theatre for refurbishment. It became clear there was no certainty that the Bristol Old Vic would re-open in its old, or in any form. In the process of this campaign a new General Branch

was born based in Bristol which addressed a democratic deficit that Equity had in this part of the country. By the end of the year it was looking more likely that the Bristol Old Vic would re-emerge in a form that the profession felt was appropriate.

In all of this campaigning activity the involvement of the various parts of Equity has been crucial. The members, the activists, the elected representatives, the Officers, the Officials and the Staff. Each has a part of the jigsaw puzzle to bring to campaigning activity. Without one piece the picture is a mystery but brought together the image that emerges is as clear as day, striking and bold.

United we stand, divided we fall, rather old hat and clichéd think some, but as relevant today as ever and part of the process by which a modern, progressive, effective, independent, professional trade union moves forward and develops.

Stephen Spence  
ASSISTANT GENERAL SECRETARY  
Theatre, Variety, Opera and Dance

## A. General

### (i) Overseas Touring

From December 2006 the US per-diem increased to \$68.50 per day.

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

## B. London Theatre

### (i) West End Theatre Agreement

As previously agreed with SOLT the minimum rates on the West End Agreement were increased by the RPI which was 3.9%. This resulted in the following rates from 8 January 2007:

Once nightly:		Twice Nightly:	
Performer	£381.13	Performer	£446.62
ASM	£381.13	ASM	£446.62
DSM	£476.40	DSM	£558.29
SM	£533.58	SM	£625.29
CSM	£571.69	CSM	£669.95

Using the results of the survey of workers in the West End undertaken during 2006 and, having consulted widely, a claim for a new West End Agreement was put together to take effect from January 2008. The claim was for a performer/ASM minimum of £550 with additional monies due for Sunday working bringing it up to £650. This claim was presented to SOLT in the spring of 2007 and negotiations have continued throughout the year. They will be continued into 2008.

### (ii) West End Choreographers Agreement

The Choreographers Committee established a working party to prepare a claim for a new Agreement, the current agreement expiring in June 2006. A claim was submitted in April 2006 and lengthy negotiations followed. Unfortunately, although much work was done on drafting a new Agreement based on the size of theatres, with the distinction between musical and straight play removed, the financial claim attached to transfer payments caused the negotiations to break down. It was agreed that rates would increase by 8% as an interim measure and that negotiations would recommence in June 2008.

The current rates are as followed:

Clause 17 (a) (i)	Minimum fee for musicals	3087.00
(ii)	Additional weeks	618.00
(iii)	Minimum royalty	123.00
Clause 17 (b) (i)	Minimum fee for plays	1,805.00
(ii)	Additional sessions	105
(iii)	Minimum royalty	64.00
Clause 17 (c)	Small amount of choreography, per session	105.00
AC Appendix 5 (d)	Daily rate	110.00

### (iii) West End Designers' Agreement

The Equity Theatre Designers Committee is seeking to re-negotiate the Agreement and increase the minimum fees. At the time of writing this report the committee are considering an offer made by SOLT to increase the minimum fees by 17% together with an undertaking to revisit the negotiations vis-à-vis the conditions within the Agreement after the conclusion of the on-going negotiations regarding the West End Agreement for Performers and Stage Management.

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

	<b>Sets</b>	<b>Costumes</b>	<b>Lighting</b>
Major Musicals	£3,944.00	£2,632.00	£1,976.00
Musicals £3,069.00	£2,061.00	£1,535.00	
Straight Plays/ Small Musicals	£2,281.00	£1,535.00	£1,140.00
Weekly Fee	£119.00	£92.00	£71.50

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

### (iv) West End Directors' Agreement

This Agreement is in the second year of a three year agreement. The minimum rates were increase by the RPI plus 1% ie 5.4% to give the following minimum rates:

Minimum Fee	£2806.00
Weekly fee	£210.43

### (v) West End Deputies' Committee

The Committee met ten times during 2007. Halcro Johnson (Evita) was Chair of the Committee and Gabriel Vick (Avenue Q) was Vice-chair of the Committee. When Evita closed and Gabriel left Avenue Q, Rebecca Louis (Mary Poppins) took over as Chair and Alan Vicary (Sound of Music) as Vice-chair. Ellie Collett (Hairspray) took over as Vice-chair in November 2007. Rae Baker and Kate Coysten were the Committee's representatives to the ARC. Attendance at West End Deputies Committee meetings built up through the year as the negotiations for a new West End Agreement progressed. The Committee was kept fully informed of the progress of the negotiations and the Deputies had direct input into Equity's responses to SOLT during the course of the negotiations.

### (vi) Shakespeare's Globe

This house agreement is negotiated annually and resulted in the following rates for 2007:

Rehearsal rate	£415
Lower performance rate	£450
Standard performance rate	£520
Higher performance rate	£600
Enhanced performance rate	£750
Stage management assistant	£470
Stage management	£495
Senior stage management	£520

In addition, during the 2007 season the Globe mounted a touring production of Romeo and Juliet for which it was agreed they would utilise the Commercial Theatre Agreement.

### (vii) Disney Theatrical Productions Limited

2007 sees the second year of a two year agreement with Disney. As previously agreed, the minimum rates were increased by the RPI in October 2007 to give the following minimum rates:

Rehearsal Salary	£ 512.31
Performers and ASM's	£ 512.31
Understudy obligation	£25.40
Understudy performance	£25.40 per performance
Flying	£5.08 per performance/rehearsal

Dance Captain	£127.04
Swing obligation	£63.51
Relocation allowance	£1643.23
Ceiling Salary for absence	£1408.65
Deputy Stage Manager	£600.62
Stage Manager	£672.69
Performer with stage management duties	£531.77
Child performers	£274.96

## C. Commercial and Subsidised Theatre

### (i) Commercial Theatre Agreement

Resulting from the negotiations amendments were made to the 2003 Commercial Theatre Agreement to create a new three year agreement, this was ratified by the Equity Council in October 2006. With effect from April 2007 the performance minimum salary will be increased from £315 to £330, an increase of 4.8%. The weekly subsistence and the touring allowance were increased by 5% and the other payments were uplifted by inflation.

The 2007 salaries, allowances and other payments being:

<u>MINIMUM WEEKLY SALARIES</u>		
<b>Normal Minimum</b>	<b>Once-Nightly</b>	<b>Twice-Nightly</b>
Rehearsal Performer/ASM	314.00	314.00
DSM	392.50	392.50
SM	439.50	439.50
C&SM	471.00	471.00
Performer/ASM	330.00	355.00
DSM	413.00	444.00
SM	462.00	497.00
C&SM	495.00	533.00
<b>Exceptional Minimum</b>	<b>Once-Nightly</b>	<b>Twice-Nightly</b>
Performer/ASM	281.50	303.50
DSM	352.00	379.50
SM	394.00	425.00
C&SM	422.50	455.50
<b>Subsistence Allowance</b>	£94.50	
<b>Touring Allowance</b>	£177.50	
<b>OTHER PAYMENTS</b>		
Daily Touring Allowance		38.33
Understudy responsibility payment (per role per week)		13.63
Understudy performance payment (per performance)		20.43
Understudy performance payment (ceiling)		
Swing Dancer (per week)		61.31
Dance Captain (per week)		17.05
Flying (per week)		30.66
Ceiling Salary (per week)		38.15
		540.86

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### (ii) Subsidised Repertory Agreement

A new two year agreement was negotiated with effect from the 2<sup>nd</sup> April 2007. The performer's minimum salary was increased by £11.00 (3.4%) from £327.00 to £338.00. The ASM's minimum salary was increased by 3.7% and the Subsistence and Touring Allowances by RPI.

The current rates being:

<b>Performers Minimum Salary</b>	£338.00
<b>MRSLS</b> Grade 1 Theatres	£414.00
Grade 2 Theatres	£370.00
Grade 3 Theatres	£347.00
<b>Stage Management Minimum Salaries</b>	
ASM Grade 1, 2 and 3 Theatres	£310.00
DSM Grade 1 Theatres	£370.00
DSM Grade 2 Theatres	£337.00
DSM Grade 3 Theatres	£325.00
SM Grade 1 Theatres	£414.00
SM Grade 2 Theatres	£370.00
SM Grade 3 Theatres	£347.00
CSM Grade 1 Theatres	£448.00
CSM Grade 2 Theatres	£400.00
CSM Grade 3 Theatres	£378.00
<b>Subsistence Relocation Allowance</b>	£119.00
<b>Subsistence Commuting Allowance</b>	£105.00
<b>Touring Allowance</b>	£170.00
<b>Other Payments</b>	
Daily touring allowance	£29.64
Out of pocket expenses	£9.55
Understudy obligation (per week)	£16.18
Additional roles	£5.55
Performance payment – leading	£19.72
- other	£11.96
Mileage allowance	£0.43
Flying	£32.89
SM in costume	£4.96
SM extra services	£83.25
Head Boy/Girl	£24.49

### (iii) Theatre choreographer's agreement

As the Agreement is working well it was agreed that it should be renewed for a further year – the commercial sector fees increased in line with RPI 4.1% from 1st October 2007. The subsidised repertory minimum fees increased automatically with the MRSLS Grades last April.

	DESCRIPTION	£
Minimum fees:	<b>Commercial Theatre</b>	
	Tours and Seasons	1074.00
	Lower Minimum/Commercial Repertory	577.00
	<b>Subsidised Repertory</b>	
	MRSLS 1	1035.00
	MRSLS 2	925.00
	MRSLS 3	867.50
Additional weeks:	<b>Commercial Theatre</b>	



Tours and Seasons		367.50
Exceptional minimum		241.50
<b>Subsidised Repertory</b>		
MRSL 1		414.00
MRSL 2		370.00
MRSL 3		347.00
Daily engagements :	Tours and Seasons/MRSL 1 and 2	163.00
	MRSL 3	126.00
	Exceptional minimum	95.00
Additional days:	Tours and Seasons/MRSL 1 and MRSL 2	109.50
	MRSL 3	99.00
	Lower Minimum/Commercial Repertory	70.50

#### (iv) Theatre Designers' Agreement

Resulting from the agreement concluded in 2006 from April 2007 the MRSL Grade 1 Theatres minimum fees were increased by 10%, the MRSL Grade 2 and Grade 3 fees were increased by 5%, and the RSC, the NT, the commercial sector, Opera and Ballet were increased by RPI.

##### a. Resident Designers

Minimum weekly salaries with effect from 2 April 2007

Head of Design	£
MRSL 1	427.67
MRSL 2	415.62
MRSL 3	377.50
<b>Resident Designer</b>	
MRSL 1	396.79
MRSL 2	383.75
MRSL 3	347.88
<b>Assistant Designer</b>	
	339.92

##### b. Freelance Designers

Minimum weekly salaries with effect from 2 April 2007

	SET & COSTUME £	LIGHTING £
<b>RSC/NT</b>		
Full	5,638.00	2,584.00
Small	3,383.00	1,292.00

<b>Subsidised Theatre</b>		
MRSL 1	3,238.00	1,209.00
Tour	3,238.00	1,685.00
Studio/Workshop	1,377.00	579.00
MRSL 2/3	2,372.00	660.00
Studio/Workshop	1,143.00	527.00

<b>Commercial Theatre</b>		
Normal Minimum Tour/ Season/Musical	2,841.00	1,778.00
Straight Play	2,263.00	992.00
Exceptional Minimum Tour/Season/Commercial	1,217.00	475.00

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Rep.		
	<b>SET &amp; COSTUME £</b>	<b>LIGHTING £</b>
<b>Opera A (ROH, ENO)</b>		
Full	6,198.00	3,015.00
1 Act and Small-scale tours	2,882.00	1,381.00

<b>Opera B (SO, WNO, Opera North, GTO)</b>		
Full	4,509.00	1,722.00
One Act	1,919.00	783.00
Small-scale tours	2,112.00	858.00

<b>Opera C</b>		
Full	2,121.00	862.00
1 Act	964.00	475.00

<b>Ballet A (RB, BRB, ENB)</b>		
Full	5,638.00	1,722.00
One Act	1,803.00	783.00
Small-scale tours	2,112.00	858.00

<b>Ballet B (Rambert, NB, SB)</b>		
Full	2,894.00	1,506.00
One Act	1,056.00	588.00
Small-scale tours	2,112.00	795.00

<b>Ballet C</b>		
Full	2,121.00	756.00
One Act	423.00	475.00

### (vii) Touring

During 2007 the productions touring the UK tours were once again a blend of quality text based plays and lavish musicals. The majority of the cast were engaged on Equity/TMA Commercial Theatre Agreement contracts or contracts directly referring to the Commercial Theatre Agreement tours. The custom was also sustained whereby some of the touring productions had prior to touring had a run in the West End whilst other productions were toured prior to a West End opening.

### D. Royal National Theatre

Each production elected a Deputy throughout 2007 following visits in the rehearsal periods. Following negotiations a 5% increase was agreed for the minimum rates with a 2.75% general increase. Discussions took place on various occasions concerning the possibility of Sunday opening and feedback given from the various Companies.

#### (i) Actors

##### Actors

The rates from April 2007 are as follows:

Minimum basic	£339.03
Minimum performance fee	£20.01
Minimum rehearsal salary	£356.03
Maximum basic	£792.40
Maximum rehearsal salary	£762.48

Maximum performance fee	£91.65
Equity Pension scheme Employer's contribution	5% of total salary minimum £14.65 per week maximum £43.29 week
Employee's contribution	2.5% of total salary minimum £9.32 per week maximum £21.64 per week

## (ii) Stage Management

The Stage Management Group met to discuss the proposals for Sunday opening and raised concerns with Management. Problems have been identified with the proposal for discretionary days off. After lengthy negotiations the 2.75% offer was increased to 3% and accepted by the Group.

A new Head of Stage Management, Eric Lumscombe, was appointed.

Ben Donaghue and Neil Mickel were elected as Deputies for the group.

The new salary rates are as follows:

Senior Stage Manager	£37,701.60
Stage Manager	£36,761.88
Senior Deputy Stage Manager	£34,295.04
Deputy Stage Manager	£33,414.72
Senior Assistant Stage Manager	£31,124.04
Assistant Stage Manager	£29,832.36

## E. Royal Shakespeare Company

The RSC received a 2.75% increase in their Arts Council funding. They were however able to agree with us a 3.5% increase in all rates apart from the minimum performers rate which increased by 6.7% from £328 to £350 and a 21.9% increase in the Stratford subsistence rate to give the following minimum rates in 2007:

<b>Actors Minimum</b>	£350.00
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### Assistant Directors

New Starter	£419.59
Standard rate	£459.90
Additional Experience	£483.24

### Stage Management Basic Rates

ASM	£401.07
DSM	£467.94
SM	£534.77
CSM	£588.25

### Stage Management Higher rates:

ASM	£423.36
DSM	£493.92
SM	£564.48
CSM	£620.94

### Subsistence

Stratford	£175.00
London (first four weeks)	£290.99
(thereafter)	£233.03

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Touring Allowance	£364.00
Dance captain	£39.59

### F. Small Scale Theatre

#### (i) General

A series of cluster group meetings were held in 2006, representatives from Site Specific, Dance, YPT, Street Arts, Role Play, Middle & Large Scale Touring, Producing Venues, Profit Share, Rural Touring, Opera & Music Theatre and Scottish Companies (Edinburgh Festival meeting) met to discuss the creation of a new agreement together with representatives from the ITC, the Equity Small Scale Theatre Committee and Equity Theatre Organisers.

A well attended launch event was held in June 2007 at the Hampstead Theatre. The new agreement now consists of a contract for Performers and Stage Managers, the Agreement, and the Handbook.

The 2007 rates are:

Minimum Salary	£350.00
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#### Relocation costs

London companies	£94.70
Out of London companies	£77.20

#### Accommodation

Own paying	£30.30
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<u>Weekly Touring Allowance</u>	£233.00
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#### Meal Allowances

Overnight – breakfast provided	£13.30
Overnight – breakfast not provided	£19.40

Commuting costs threshold	£18.60
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#### (ii) Equity/ITC Agreement for choreographers

The Agreement is running without problems so on expiry in April it was agreed that it would be renewed for a further year with an increase of 4.6% on the minimum rates.

The new minimum rates are as follows:

Full fee	£1,412.10
Additional weeks	£350.00
Minimum daily rate	£113.00
Minimum 3 hour session rate	£73.30

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

#### (iii) Equity/ITC Designers' Agreement

The fees were increased by the current RPI rate of 4.6% from April 2007.

Design Fee	£1,913.00 (was £1,829.00)
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Weekly fee for production work:	£375.00 (was £358.00)
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#### **(iv) Small Scale Theatre Committee/Independent Theatre Arts Committee**

The committee met four times during the year and in October it unanimously agreed to change its name to the Independent Theatre Arts Committee - ITAC.

The committee had distributed an Action Plan/Survey to obtain feedback from members who were working in unmapped areas of the sector. On behalf of the committee Caron Lyon produced a written report in which she highlighted the analysis she had undertaken regarding the replies which included 21 different fields of work.

During the year Stephen Spence met with the committee twice to discuss Fringe Theatre and the National Minimum Wage.

Following on from the 2006 ARC motion 16 the committee supported on-going work to promote the unionisation of companies who work with performers with learning difficulties.

Frances Rifkin was the committee's ARC representative and the committee's motion called for the retention of free radio microphone frequencies after the Government's proposed sell off.

##### *Members of the Committee:*

Frances Rifkin (Chair)  
 Iain Armstrong (Vice-Chair)  
 Stuart Bennett – resigned June 2007  
 Michael Branwell – resigned June 2007  
 Morna Burdon – elected July 2007  
 David Richey  
 Caryl Griffith (Councillor)  
 Mick Jasper – resigned June 2007  
 Jeffrey Kaplow  
 Caron Lyon  
 Nigel Harris  
 Simon Pontin - elected July 2007  
 Andrew Macbean - elected July 2007  
 John Plews - elected July 2007  
 Harry Smith - elected July 2007

#### **G. Opera**

##### **(i) Agreement for Opera Singers**

A claim was submitted in January 2007 for an increase of 5% to bring the minimum to £335. This claim was agreed by the Managers and the minimum increased to £335 There are no opera companies solely using this agreement but it provides underpinning to all of the various House Agreements.

##### **(ii) Guest Artists**

A claim was submitted of 5% for this agreement which is used widely in the industry particularly for the engagement of understudies, but with a higher percentage increase for the rehearsal weeks . Following negotiations with SOLT the rates were increased as follows:

Rehearsal Salary	£285.00 (per week)
Session Fee	£64.00 (three hour session)
Performance Fee	£219.00
Cover Fee	£ 80.00
Cut off 2010	£960.00
Subsistence	£75.00

##### **(iii) Opera and Ballet Stage Management**

Following negotiations the rates were increased by 5.0% as follows:

ASM	£300.00
DSM	£318.00
SM	£347.00

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CSM	£383.00
Subsistence	£ 75.00
In costume	£14.00
Dress allowance	£9.50

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

### (iv) Agreement for Opera Directors 2007

Negotiations were finally concluded in April and a new four year Agreement commenced in April 2006. As the Agreement is tied in to RPI plus 1% for the years April 2007, 8 and 9, the minimums increased by 5.6% as follows:

### (v) Royal Opera House/English National Opera

Main House	£8,403
Studio	£4,762

### (vii) Glyndebourne, Scottish, Welsh National Opera, Opera North

Opera North – Main House	£5,939
Studio	£3,589

### (viii) All other companies

All other companies	£3,589
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### (ix) Opera Singers Pension Scheme

The money purchase scheme funds were 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 paid this in advance and recouped the money from the various Houses, so that the new Opera Singers Pension Scheme is now fully operative.

The final salary scheme has begun the process of wind-up and fortunately sufficient funds are in the scheme to ensure that pensioners will receive 100% of the current value of their pension. Legal and General have agreed to administer this section of the scheme from early in 2007. The winding up of the scheme is commencing slowly, with the Section 27 Notice being issued in December and attempts made to trace pensioners for whom no details can be found. The various Houses are assisting in this process. Equity renewed the Trustees indemnity insurance for a further year's period from October to ensure that cover is in effect during the wind-up.

### (x) Opera and Ballet Touring Allowances

The rates have increased currently in line with RPI and the rates as of 2<sup>nd</sup> October 2007 are as follows:

Weekly rate	£261.50
Single performance rate	£43.75

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

Weekly rate	£327.00
Single performance rate	£ 54.50

And by 33% for London

Weekly rate:	£348.50
Single performance rate	£58.50

### (xi) English National Opera

#### a. Chorus

The Chorus had accepted a new three year deal from August 2006 of RPI plus 1%. In July 2007 rates of pay increased by 5.4%. However, in February a meeting was held with Management who indicated that they would be making compulsory redundancies to reduce the Chorus size to 44 and a letter received setting out a new company structure and working practices which would involve Sunday working, a new Media agreement

giving free access for all forms of media on a world wide basis, together with a raft of other proposed negative changes. It was agreed with Management that there would be no compulsory redundancies but that a voluntary redundancy arrangement would be offered to all Male Choristers to reduce the imbalance in the Chorus which had arisen since the last round of voluntary redundancies in 2003. A redundancy settlement was agreed which was applied equally to all other Union Groups and a small number of volunteers came forward which was accepted by Management.

The Chorus refused to negotiate on any other changes in advance of a new agreement with the Orchestra, although agreed to open negotiations in good faith on Sundays and a new media arrangement once these negotiations were concluded. In December some proposals have been put on the table for a limited number of Sunday performances and for a media arrangement based on a points system.

The missing contributions to the pension scheme which the Deputies have been pursuing were finally refunded to the Choristers.

The working party on Saturday rehearsals was suspended pending negotiations.

The Chorus Deputies for 2007 were Geraint Hylton, Gloria Crane and after the election in November David Dyer and thanks are recorded to them for their work on behalf of the Chorus, as well as the Committee.

This year's annual salary increased on July 1<sup>st</sup> 2006 to £30,497.85 with a pension contribution of £4727.16.

Thanks are recorded to both the Deputies and the Committee.

#### *b. Extra Chorus*

The Extra Chorus Agreement is linked in to the Agreement for the Chorus. The Session rate for the 2007/8 season increased to £90.15 with overtime at £7.51 per quarter hour and £30.04 for a wardrobe fitting.

Management proposed to sever the link between the increase in the Chorus salaries and the Extra Chorus rate, but this was successfully resisted with the help of the Chorus.

#### *c. Stage Management*

Year two of the two year Agreement ensured a financial increase from August 1<sup>st</sup> 2007 of 4.9%. In line with the Chorus, in February the permanent Stage Managers received notice that the Stage Managers would be made redundant and that the permanent staffing would be Head of Department, one Deputy and two Deputy Stage Managers. Following negotiations it was agreed that both redundancies would be on a voluntary basis, with an offer of first refusal on some continuing work with the ENO when the services of a Stage Manager may be required.

All other proposed changes to the contract were withdrawn.

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

Deputy Head of Department/ Stage Manager:	£43,681
Deputy Stage Manager	£35,843
Assistant Stage Manager	£28,446

#### *d. Actors/Dancers*

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

Actors	£305
Dancers	£315

## **(xii) Glyndebourne**

### *a. Chorus*

A claim for 5% increase was submitted in February and in May the Chorus accepted an offer of 3.9% on the weekly salary bringing this up from April to £355. The right to join the Glyndebourne pension scheme was also made available to them with the Management agreeing to a 5% contribution. The Chorus agreed to a further extension of the media agreement with Glyndebourne for the recording for DVD and overseas broadcast, that incorporated an up front payment of £500 for the sell through DVD with the chorus receiving an additional 3% royalty. The agreement specifically excludes any UK broadcast and further payments were received for the

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terrestrial broadcast by the BBC. Tristan was recorded. There has been some difficulty with obtaining details of sales for the previous recordings made under the Agreement.

Thanks are recorded to Sean Kerr and Jackie Parker who continued as Deputies for the season and tour.

### *b. Extra Chorus*

The session rate was increased in line with the Chorus to £82.18.

### *c. Stage Management*

A meeting was held with Management during the Christmas season to see whether a new Agreement could be made for Stage Management. Further meetings were held with a view to reducing the hours of work substantially under the current Agreement from 44 to 39. After intense negotiations a three year Agreement was made which reduced the hours from 44 to 42, from January 2007, from 42 to 41 in January 2008 and to 40 in January 2009, with a built in financial increase equivalent to that paid to the Glyndebourne staff from January. A 3.9% increase was awarded from January 2007 giving the following rates:

Stage Managers:	£405.21
Deputy Stage Manager	£359.51
Assistant Stage Manager	£305.02
Stage Management Dress	£12.80

Appearance in costume rate was agreed for £22.33 per performance and £33.50 for Directed Appearances.

Stage Managers were also given access to the Glyndebourne pension Scheme with a 5% contribution from the Management.

Thanks are recorded to Emma Hele for acting as Deputy on behalf of the Group.

### *d. Actors and Dancers*

The non-speaking Actor rate was increased by 3.9% to £285.00

The Dancers rate increased to £372.00

## **(xiii) Opera North**

Finally after four years of hard negotiation, the Opera North chorus voted overwhelmingly to accept a new agreement on December 4 2007. The deal had been thrashed out by Equity negotiating team of Stephen Briggs, Vikki Sharp and Paul Rendell together with Justin Olden (who has now left Opera North) and Regional Organiser Nigel Jones.

The new Agreement is based on a 4 week 120 hour accounting period and includes a comprehensive points-based Media Section. Safeguards for singers include a maximum working week of 33 hours (rehearsal) and 35 hours (performance) with a maximum number of calls ranging from 7 to 11 depending on travel requirements. There is also a guarantee of 94 free days a year in addition to five weeks' holidays and bank holidays.

The deal means a two stage increase in salary of 10% with approximately 8% in December 2007 with an additional 2% in April 2008. It has also been agreed that rates will rise by 3% on 1 April 2009 and 1 April 2010 unless RPI goes under 1% or rises to over 5%

Stage management salaries enjoyed a 3% increase taking effect from August 2007.

Stephen Briggs and Vikki Sharp continued as chorus Deputy. Peter Restall handed the baton as Stage Management Deputy to Ben Frost and he in turn passed it to Lindsey Owen when he left for the ROH. Membership levels as the year closed are 100% among both chorus and stage management.

Rates (2007-10) – chorus

<b>1 Dec 2007</b>	<b>Salary</b>	<b>Vocal Maintenance</b>
Level 1	£21,250 pa	£863.00
Level 2	£23,250 pa	£863.00
Level 3	£25,500 pa	£860.00



**1 April 2008**

Level 1	£21,750 pa	£863.00
Level 2	£23,750 pa	£863.00
Level 3	£26,000 pa	£863.00

**1 April 2009**

Level 1	£22,403 pa	£889.00
Level 2	£24,463 pa	£889.00
Level 3	£26,780 pa	£889.00

**1 April 2010**

Level 1	£23,075 pa	£915.00
Level 2	£25,196 pa	£915.00
Level 3	£27,583 pa	£915.00

Additional Chorus: TBA

**Rates (2007 -2008) - Stage Management**

<b>Position</b>	<b>Weekly Rate</b>	<b>Per Annum</b>
Senior Stage Manager	negotiable	negotiable
Stage Manager	£524.51	£27,274.52
Deputy Stage Manager	£481.12	£25,018.24
Assistant Stage Manager	£431.71	£22,448.92
Temporary Stage Manager	£497.19	£25,853.88
Temporary Deputy Stage Manager	£450.21	£23,410.92
Temporary Assistant Stage Manager	£389.95	£20,277.40

**(xiv) Royal Opera House***a. General*

The Opera House remained financially stable under the leadership of Tony Hall. The House acquired Opus Arte a renowned classical music and dance DVD production and distribution company. A further £10 million was donated towards the establishment of a permanent Paul Hamlyn Education fund.

*b. Chorus*

The Chorus Committee met frequently to formulate the claim for 2007 the main thrust of which concerned the removal of all consecutive six day weeks and improvements to the Statutory Holiday provisions. A main thrust of the claim was to make the four temporary chorister posts permanent even though the three year temporary agreement had not expired. This was eventually agreed, together with an increase of 3.5% on the rates of pay.

There was no progress on re-negotiating the media agreement, due to the stalemate with the Orchestra, so the Chorus agreed that the existing agreement should prevail, until such time settlement was reached. In December 2007, negotiations commenced after an agreement was made with the Orchestra.

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

The annual salary for the Chorus is £35,388.55

*c. Extra Chorus*

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Bryn Evans continued in office as Chair of Extra Chorus Deputies. There were some discussions and correspondence concerning the provision of adequate music calls for Extra Choristers who are new to a production. Additional payments were made for additional live relays to screens

As a consequence of the link between the Chorus rates, session fees increased in April 2007 by 3.5% to:

Rehearsal Session	£84.76
Opera Performance Session	£101.70
1 <sup>st</sup> Night Performance	£118.65
Overtime at 1/6	£16.95
Overtime at 1/12	£8.48
Work after 11.15pm	£33.90

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

Opera Rehearsal Session	£93.24
Opera Performance Session	£111.87
1 <sup>st</sup> Night Performance Session	£130.52

### *d. Stage Management*

The ROH attempted to renege on an agreement made that there would be no evening rehearsals. Eventually it was agreed that should they be scheduled there would be no requirement for Stage Management to attend. A further arrangement was made for the staffing of Sunday rehearsals during the Ring Cycle.

Rates increased by 3.5% as follows:

Senior Stage Manager	£45,100.92
Stage Manager	£41,225.40
Deputy Stage Manager	£35,457.00
Assistant Stage Manager	£29,795.04

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

### *e. Actors and Dancers*

The Actors and Dancers rates were increased by 3.5% from April 2007. The Actors weekly salary rose to £308.13 with a dance fee of £21.76 and the session rate for the Royal Ballet increased to £48.72. A 10% holiday supplement applies to the session rate at the Royal Ballet.

## **(xv) Opera Deputies Committee**

The Committee held four meetings in 2007 of which three were quorate. Bryn Evans and Simon Curtis were elected as Chair and Vice Chair of the Committee respectively. Julia Carson Sims and Simon Curtis attended the ARC on the Committee's behalf. The Deputies discussed issues relevant to all their companies, such as the use of non professionals in productions, recruitment and retention and the pension scheme.

## **H. Ballet and Dance**

### **(i) Agreement**

The minimum rate under the Equity Agreement with SOLT and TMA was increased by 4.3% to £326 per week with effect from April 2007.

### **(ii) Dancer's Pension Scheme**

The Trustees continued to meet to review the management and development of the Scheme and received reports on investments. The Equity Trustees (Directors) are Andrew Hurst, Rambert, David Pickering, Royal Ballet and Simone Clarke, English National Ballet with the Senior Organiser, of the Theatre and Variety Department attending as an Observer. The Arts Council replaced their three appointments to the Board, and Derek Parnell remained as Chair. The total of contributing members of the Scheme were 1246. A comparison was made with other pension providers to determine that the cost of administration services remained competitive. The costs remained reasonable. The overall investment performance remained healthy, and the Trustees considered the movement of a portion of the Scheme into a different balance of investments to ensure the long term safety of some of the investments. Training was provided to the Trustees on investment in Bonds. The Scheme performed according to expectations during 2007 with a positive bonus declaration for the Scheme members.

### (iii) Dancers Career Development

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

A new internal database was launched capable of providing accurate career statistics and career trend diagnostics as well as contact lists. A new website and publicity material has also been developed. The DCD was invited to give many presentations at a number of national congresses and trade fairs. On an international level the DCD is a founder member of the International Organisation for the Transition of Professional Dancers, and is currently working on a reciprocal arrangement with the Dutch career development organisation.

The Chair of the commercial wing of DCD, Ned Sherrin, unfortunately died during 2007 and his contribution to the work of the Trust is sadly missed. The Senior Organiser from Theatre and Variety remained on the Board on behalf of Equity.

### (iv) Birmingham Royal Ballet

The payment problems on a television recording reported last year were eventually resolved in early 2007 and a number of meetings with the management and the Equity staff side team have taken place on a regular basis to address to discuss holiday arrangements, overtime, breaches of breaks, and other outside TV recordings and improvements to the contract for the dancers. General recruitment has improved with the dancers representatives actively pressing the case and the need for the dance company members to be all part of the union.

Salaries went up by 3.4% across the board and are currently set out below:

1st/2nd year Corps	£20,259.11
3rd year Corps	£21,930.21
4th year Corps	£23,365.83
5th year Corps	£25,035.92
1st Artist	£27,434.48
Soloist	£32,680.00
Senior soloist	£39,366.80
Principal	£42,948.46

### (v) English National Ballet

#### *a. Dancers*

The working group set up to discuss the modernisation and improvements for a new Agreement for the Dancers, met regularly throughout the year. In April an interim increase of 4.6% was awarded subject to the outcome of the discussion for a new House Agreement. The working group also considered two alternative new media proposals one which included up to two commercial DVDs per year and another without this facility. The Management offered a further 4% for the more extensive media agreement, together with an additional 2.5% backdated to April 2006 for the other changes to the House Agreement. Although it had been expected that negotiations for a new Agreement would be concluded by December 2007, unfortunately this has not been possible, although much of the work is now complete.

Deputies were elected in July: Andre Portasio, James Forbat and Daniel Jones and thanks are recorded both to them and to the Dancers Committee for all their work on behalf of the company. The Dancers Committee continued to meet with management on a quarterly basis to discuss concerns raised amongst dancers.

The dancers agreed an interim up-lift in salaries as follows:

The rates from April 2007 are as follows:

Principal	£690.01
First Soloist	£593.18
Soloist	£528.08
First Artist	£466.90
Artist Yr 8	£438.35

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Artist Yr 7	£434.06
Artist Yr 6	£429.77
Artist Yr 5	£426.17
Artist Yr 4	£406.12
Artist Yr 3	£386.80
Artist Yr 2	£372.30
Artist Yr 1	£343.80

### *b. Stage Management*

Salaries increased by 4.6% from April:

Stage Manager	£668.16
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### **(vi) Northern Ballet Theatre**

The year saw a number of personnel changes amongst the dancers with a number of departures among senior principals. Toby Batley continued as Deputy throughout and in August 2007 was joined by Victoria Sibson when Mark Biocca left for foreign climes.

The annual negotiations produced pay increases from April 2007 of around 3.5% average for dancers, with some grades receiving a 4% increase. A further claim has been submitted in late 2007 which has yet to be resolved.

Stage Management received an increase on basic pay of 3.1% to 3.3% with 20% on the daily production week payment which was raised from £25.00 to £30. The Leeds parking rate was also raised 20% from £10 to £12 per day.

The company, which does not have a performance base, has continued a heavy touring schedule with a trip to China in December 2007.

### **Rates (2007-08)**

1st year corps	£329.50
2nd year corps	£363.00
3rd year corps	£384.50
4th year corps	£411.00
5th year corps	£433.50
Coryphee	£452.50
Junior Soloist	£478.00
Soloist	£510.00
Senior artist	£522.00
Leading soloist	£551.50
Principal 1	<i>grade not currently in use</i>
Principal 2	<i>grade not currently in use</i>
Principal 3	£631.50
Principal 4	£negotiable

### **Rates (2007-08) - stage management**

ASM	£18800 + £30.00 per day in production weeks
DSM	£22000 + £30.00 per day in production weeks
SM	£23600 + £30.00 per day in production weeks

### **(vii) Rambert Dance Company**

Hubert Essakov and Clara Barbera continued as Deputies. A new Chief Executive Nadia Stern was appointed. Issues of concern were the plans for the development of the new building which seem to have been put on hold, and the general state of the existing building including the maintenance of the studio floors. Pay rates increased by 4% as follows:

Grade 3	£509	Senior Apprentice	£350
Grade 2	£489	Apprentice	£315
Grade 1	£453		

### **(viii) Royal Ballet**

Despite being offered only a 2% increase negotiations were successfully concluded with an offer of 3.5% or £1,000 whichever is the greater. Negotiations commenced at the end of the year for a new Media Agreement. David Pickering and Richard Ramsay were re-elected as Equity Deputies and thanks are recorded to them.

Current rates from April 2007 are as follows:

First Soloist	£45,211.56
Soloist	£37,675.92
First Artist	£31,879.20 (plus seniority upgrades to £33,096.48)
5 <sup>th</sup> Year Corps	£29,001.84 (plus seniority upgrades to £29,850.60)
4 <sup>th</sup> Year Corps	£27,881.28
3 <sup>rd</sup> Year Corps	£26,761.68
2 <sup>nd</sup> Year Corps	£25,641.12
1 <sup>st</sup> Year Corps	£23,961.24

### (ix) Scottish Ballet

Scottish Ballet proved to be a success this year with membership levels returning to 100%. Protracted pay negotiations resulted in a three year deal which consolidated the separate class payment and bought out miscellaneous items like costume payments. The total package is summarised in the table below:

	2006/07 Salary	Class Payment	Misc Uplifts	2006/7 Consolidated Salary	2007/8 3%	2007/8	2008/9 3%	2009/10 3%
Principle	31,388	1,433	200	33,021	991	<b>34,012</b>	<b>35,032</b>	<b>36,083</b>
Soloist	27,356	1,433	200	28,989	870	<b>29,859</b>	<b>30,755</b>	<b>31,677</b>
Coryphée	23,324	1,433	700	25,457	764	<b>26,221</b>	<b>27,008</b>	<b>27,818</b>
Artist	22,691	1,433	200	24,324	730	<b>25,054</b>	<b>25,806</b>	<b>26,580</b>

Stage Manager:	£27,000
Deputy Stage Manager:	£22,656
Assistant Stage Manager:	£17,000

### (x) ATG/New Adventures/Act Production

Negotiations took place for a new Agreement to commence November 2007. A few small changes to the old agreement were made, one enshrining the touring rate for America, and a slight flexibility to the length of day on an overseas tour. Minimum rates increased by 4.3% as follows

Rehearsal salary	£380.00
Performance salary	£472.50
Performance salary (top up For those returning to Production)	£505.00
Performance fee (principal)	£32.50
Performance fee (sub)	£29.00
UK touring allowance	£213.50

The agreement was made for two years with an RPI plus 0.5% increase on 1st November 2008.

The company produced *Edward Scissorhands* and *The Nutcracker*.

### (xi) Backrow Productions/Swan Lake

The Company did not produce during 2007 so no renegotiations took place.

Rehearsal salary	£325
Minimum performance Salary	£400
Minimum returnees	£425 (one contract only)
Minimum returnees	£450
Performance payments	
Featured	£25
Principal	£75

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

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

## **I. Theatre Specialist Committees**

### **(i) Choreographers Committee**

The Committee had four quorate meetings during 2007. The ARC Motion concerned the possibility of Equity supporting a CDET initiative on pre-vocational schools. It was agreed that Teri Scoble could speak to the Motion on the Committee’s behalf but in the event it was unsuccessful. Paul Mead was the sole representative from the Committee to the ARC.

The Committee elections through the Journal were unsuccessful in that only 8 people stood for election and one person was disqualified. The Committee has subsequently tried to co-opt Choreographers to bring the Committee up to size.

The West End working party submitted a claim for West End Choreographers and proceeded to negotiate this, until negotiations broke down. The Committee also reviewed. Teri Scoble continued as the Councillor for Choreographers.

#### **Members of the committee:**

Paul Mead	(Chair)	Huw Prall
Maggie Rawlinson	(Vice Chair)	Jacqueline Lansley
Fran Jaynes		Natasha Gerson
Teri Scoble		

Piers Gielgud, Damien Delaney and Dale Mercer have all requested co-option to the Committee.

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

#### *a. The Theatre Safety Committee*

(Whose membership includes both the Employers Associations, ABTT and the Unions) met four times during the year to discuss relevant matters including relevant legislation, draft reports produced by the HSE, accident and near miss reporting, anti smoking legislation and other relevant matters. The Committee also is looking into safety nets, side lighting, and received reports on the progress of the Guidance for the implementation of the Noise Directive. After many attempts the Theatre Safety Committee finally agreed guidance on working on a raked stage, which was published and promoted in the Stage Newspaper

### **(iii) Stage Management Committee**

The Committee met five times during 2007. The Committee’s representative to the ARC was Caron Lyon. The Committee’s ARC motion was a follow up motion to last year and related to Equity’s representation on the NCDT. Sylvia Carter was the Committee’s representative on the West End working party. Fiona Mott and Jo Bradman were the Committee’s representatives on the Subsidised Repertory working party. The Committee invited Barbara Eifler of the SMA to its meeting in November to discuss items of mutual interest.

#### **Members of the Committee (to June 2007)**

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

#### **Members of the Committee (from July 2007)**

Caron Lyon	(Chair)	Prudence Haynes
Jo Bradman	(Vice chair)	Stephen Burnett
Fiona Mott	(Councillor)	Sally McKenna
Sylvia Carter		Brian Perkins (co-opted October 2007)
Beth Dibble	(co-opted October 2007)	

**(iv) Theatre Designers' Committee**

The committee met four times during the year. In March members of the committee met with representatives of the TMA to discuss the regeneration of the Equity/BECTU/TMA Agreement for Theatre Designers. Unfortunately the TMA's response was muted and the committee are currently reviewing its position.

The committee worked with BECTU and the ALD (Association of Lighting Designers) in launching a joint Equity/BECTU/ALD campaign to urge Lighting Designers to refuse work offered to them in the Subsidised Repertory Theatre sector if the fee offered to them was less than 50% of the Set & Costume minimum fee.

Members of the committee participated in the well attended Equity Theatre Designers Open Meeting during the SBTD (Society of British Theatre Designers) 30 Years of Design Collaboration Event held in February at the Nottingham Trent University.

Representation was made to the Patent Office with regard to the Gowers Review of Intellectual Property concerning copyright issues. The committee also discussed its intention to organise visits to colleges to enable a designer to talk to students on design courses about the role of the union and joining Equity. The committee continued to explore the possibility of the union providing professional indemnity insurance, recognising that the union's public liability insurance does not cover members when working as designers.

The committee's 2007 ARC motion called for more transparency in terms of what the minimum salaries cover to enable members working on fee-paid contracts to negotiate rates above the minimums more effectively and Ian Teague and Ray Lett represented the committee at the ARC.

**Members of the Committee (upto to June 2007):**

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

**Members of the Committee (from July 2007)**

Sean Cavanagh	(Chair)	Becky Hawkins
Ian Teague	(Vice-chair)	Mark Jonathan
Mark Bailey		Ray Lett
David Cockayne	(Councillor)	Johanna Town
Simon Corder		Jeremy Walker
Judith Croft		Fiona Watt

**(v) Theatre Directors' Committee**

The Committee met four times during the year. The Committee's representatives to the ARC were John Carnegie and Di Christian. The Committee's motion to Conference concerned Rule 16(3)(a). The Committee put an emergency motion to Conference regarding the revised election process for committees. The Ensemble Theatre Prize was finally established and awarded. A successful seminar on royalty pools was held. An open meeting took place during the Edinburgh Festival with Philip Howard of the Traverse Theatre as the guest speaker. The Committee established guidelines for directors working on public productions in drama schools which were endorsed by the Council and sent to the NCDT. The Committee revised its Statement of Aims. It also worked on pay and agreement negotiations. The Committee had a discussion about the role of directors in the theatre today which led to recruitment initiatives and contributed to the fine-tuning of Equity's revised website.

**Members of the Committee (up to June 2007):**

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

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### Members of the Committee (from July 2007):

Patricia Doyle	(Chair)	Kim Gillespie
Nicky Diprose	(Vice-chair)	David Robb
Phil Wilmott	(Councillor)	Alison Sutcliffe
Rebecca Atkinson-Lord		Richard Syms
Ivor Benjamin		Jeff Teare
John Carnegie		Faynia Williams
Di Christian		

### (vi) Theatre Fight Directors' Committee

Representations were made by the committee to ensure that the Theatre Fight Directors would have an input into the negotiations between Equity/BBC/ITV/PACT for a pan industry television agreement. Negotiations were still progressing with SOLT/TMA and the ITC to amend the Agreement for Fight Directors, with the committee paying special attention to the issues of Copyright & Rights.

The committee commenced a process to review both the structure and the content of the - Final Assessment Course as contained in the Entry Requirements.

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

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

### Currently the FD minimum rates are:

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

### Members of the Committee:

Malcolm Ranson (Chair)	Nicholas Hall
Renny Krupinski – (Vice Chair)	Kevin McCurdy
Andrew Ashenden	Richard Ryan – resigned June 2007
Paul Benzing – elected July 2007	Phil Stafford
Philip d'Orleans – elected July 2007	Brett Yount
Alison De Burgh – resigned June 2007	

## J. Variety and Circus

### (i) General

There were some changes at the Blackpool Grand which had some effect on the National Theatre of Variety in 2007. The previous General Manager, with whom we had worked closely, departed and was replaced, after some time, with an existing member of staff. The theatre also closed for a considerable period during the summer season for the renovation of the seating, which was successfully completed, and now looks very impressive. For the annual gala fundraising show, Equity worked with Professor Vanessa Toulmin of the National Fairground Archive who had already been working with the Grand on other projects to bring variety and fairground style entertainment to a wider audience through a project called 'Admission All Classes'. This was an 18 month project of various events being put on in conjunction with Blackpool Council. The fundraising show was held on 30<sup>th</sup> November, with Nicholas Parsons as host and a good selection of contemporary variety acts, raised money for Equity's Benevolent Fund. We aim to maintain and expand these working partnerships and to keep core funding of the National Theatre of Variety a long term objective. A number of high profile Variety members have now given their support to the National Theatre of Variety by putting their names forward as patrons.

For the first time in 2007, Equity had a stand at the annual Blackpool Magicians' Club convention in Blackpool in February. This was very successful as there is probably the biggest concentration of magicians assembled in one place anywhere in the world. Following this, a smaller convention was attended later in the year in Portsmouth. Both will be repeated in 2008.



## (ii) Membership

Both new membership and retention of existing members in the areas covered by Equity's Variety section have remained strong. The principal benefits attracting performers in this area are the public liability insurance and the legal cover provided. Public liability insurance has become almost mandatory when working at public events and for public sector clients and common now in theatres and pubs and clubs and even for small private bookings. The increase to £10M cover has made membership package even more attractive.

Equity organisers, supplemented by the new Recruitment Organisers as well as other staff, in conjunction with members, attended as many festival and events as possible that had national importance or at which variety performers were present in significant numbers in order to maintain Equity's profile. Variety Branches have also been keen to be involved in this activity, along with undertaking their own initiatives to recruit and retain members. Their hard work and effort, all on a voluntary basis, is much appreciated by the union.

Some of the festivals, events and meetings attended by Equity's Organisers included: the Blackpool Magicians' Club Convention, the Magicians Jumbo Day, Portsmouth, the Leicester Comedy Festival, the Clowns International Festival in Bognor Regis, the National Street Arts Meeting in Brighton, the Stage Showcall Showcase in Newark, the Stage Party in Blackpool and the Funny Festival at the Comedy School in London as well as the now customary summer season visit to as many of the entertainment venues in Blackpool as possible.

Equity again provided sponsorship for an award for new comedians at the Leicester Comedy Festival Equity in 2007 and will continue its support of the festival in 2008. Also visited were circuses, circus showcases, theme parks, holiday centres, exhibitions, agent showcases, dance auditions and meetings with students on variety and circus related courses.

## (iii) Branches

There are 18 Variety Branches which cover the UK and all members of branches are encouraged to attend meetings either where they live or work. Branch meetings are normally advertised in the Branch Reports section of the Equity Magazine and through Branch Newsletters. Many Variety Branches have now taken the opportunity to set up their own websites using the template provided and the hosting through the Equity site. These are ideal for advertising Branch meetings and events and also allow members to advertise their own acts if the individual Branch opts to have this function active.

Branch meetings provide a forum for debate of issues affecting the business, predominantly in the variety field. Meetings are also an opportunity for members to discuss matters with staff and for the union to keep members informed about issues within Equity and the wider profession. Each branch is entitled to put forward a motion and an amendment and send representation to the Annual Representative Conference. As well as the formal meetings, for which guest speakers are often arranged, branches organise a wide range of social events throughout the year and raise money for branch funds, their benevolent funds and sometimes for local charities and appeals. Branches can also get involved in local campaigns such as against venue closures or against disreputable organisations, such as those purporting to be model agencies, flouting the law by charging exorbitant up-front fees with little prospect of finding the artists work.

Variety Branch Secretaries held regular dedicated meetings with staff during the year to give reports on the activities of their Branches. Branch Secretaries are also automatically part of the Variety Advisory Committee. Through both of these channels they are kept up to date with important developments within Equity and the entertainment industry which they can pass on to their Branches. The Secretaries can, in turn, also keep staff up to date with issues affecting their Branch members.

The effects of the Licensing Act on work opportunities and continued to be debated this year as well as those caused by the smoking ban which came into force in July. Working conditions and health and safety at venues as well as pressure to work extended or later hours, as venues opened later, were also issues raised along with the perennial problem of late payments with no pick-ups. The poor weather, particularly in the summer, led to cancellation of many outdoor events and caused concern that there may be electrical hazards at venues which had experienced flooding.

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

#### **(iv) Variety Advisory Committee**

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

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

The Committee met six times during the year and discussed a wide range of issues of concern to Variety members which included: stage hypnotists public liability insurance and licences, standard contracts used by Variety Artists such as the VLEC Act as Known and the National Standard Contract, the National Theatre of Variety, the Licensing Act and its affect on members' work, and other relevant legislation such as the Gambling Act, the Animal Welfare Act, the Agency Regulations, the government's proposed sell off of the frequency spectrum affecting the use of wireless microphones and the government's proposed introduction of a points-based work permit scheme for overseas workers coming to the UK.

A working party set up by the VAC to review Equity's variety contracts continued to meet throughout 2007. Some modifications to the VLEC Act as Known contract were proposed but a bulk of the work was concentrated on those contracts which could be used by dancers working overseas.

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

The VAC's motion calling for new members joining through pantomime and summer season to be automatically allocated to a Variety Branch was supported.

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

This body comprises Equity, the Musicians' Union and representatives of management and agent bodies. The member organisations are as follows: Equity, Agents' Association, Musicians' Union, Association of Circus Proprietors, Institute of Leisure and Amenity Management, National Association of Licensed House Managers, Society of London Theatre and the Theatrical Management Association. Other venues and managements, not members of one of these organisations can become registered members entitling them to use the contracts and disputes procedures.

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

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

In essence, the function of the VLEC is to ensure the good order and practice of the variety and light entertainment industry, to ensure the appropriate contract is used for every engagement and to resolve disputes formally or informally. There were no formal dispute hearings in 2007.

Some issues discussed at the meetings during the year included: the VLEC contracts; further consultation on the Agency Regulations; extended and later working hours in clubs; late payments and no pick-ups; points-based work permits system; National Insurance and The European Live Music Forum. The VLEC has had a role on Equity's registration panel for the stage hypnotist public liability insurance scheme.

#### **(vi) VLEC Contracts**

There were some proposed changes made to the terms and conditions of the VLEC contracts this year and also the rates were revised where appropriate.

##### *a. VLEC Act As Known Contract*

This contract has continued to be widely used since its wholesale revision in 2003 and is still regarded as being the industry standard benchmark for booking acts. The contracts themselves are still predominantly distributed in the printed pad format but the electronic version is becoming more popular. Equity's contracts working party proposed a couple of changes for its forthcoming reprint. These were to the clauses on health and safety in relation to public liability insurance and to recording and broadcasting. Discussions on this at the VLEC are still ongoing.

*b. VLEC Floorshow Contract*

The contracts working party has started considering changes to this contract to make it more accessible for potential employers and to bring it in line with current employment legislation. This work is due to be completed in 2008. This year, in line with increases to other theatre contracts, an above inflation increase of 10% has been agreed on all financial items except the subsistence and touring allowance, which increased in accordance with TMA contracts. These rates are in place from 1<sup>st</sup> November 2007 to 31<sup>st</sup> October 2008. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£317.00 per week
Twice Nightly (up to 12 performances a week)	£340.00 per week
Subsistence (first 10 weeks)	£94.50 per week
Touring Allowance	£177.50 per week
Understudy Payment (per week)	£29.30
Understudy Payment Lead Role (per performance)	£36.10
Understudy Payment Other Role (per performance)	£21.20
Understudy Payment Ceiling	£71.70
Photocalls	£21.80
Public Holiday Performances	£55.20
Illness Payment Ceiling	£55.20

*c. Standard Overseas Contract*

The VAC contracts working party has undertaken considerable work on this contract. It has been agreed that the previous overseas (dance) contract, with the deposit system, be scrapped. A new contract has been drafted by the working party, and endorsed by the VLEC, and the rates will be advisory on a country by country basis. Equity's working party will be working with EuroFIA to both establish appropriate rates and to look at common terms and clauses that should be included in contracts drafted by EuroFIA members covering this area of work.

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 members' experiences, difficult or otherwise, while working abroad for UK or overseas managements and is then able to advise members of these experiences.

We continued to recruit dancers who have undertaken contracts in overseas club and cabaret venues as well as cruises. We also actively market the Dance Passport to performers on overseas dance contracts so that they are able to get assistance in EU countries or have certain facilities available to them. A recent mini review of the Dance Passport revealed that some EuroFIA unions have helped a considerable number of Equity members whereas others have not been asked by members for any assistance.

*d. Choreographers' Contract*

The current agreement for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows, Trade Shows is in place until January 2010 and allows for the rates to increase by RPI + 1% in January each year.

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

	2007	From 2 <sup>nd</sup> January 2008
Cruise Ship	£2,494	£2,619
Holiday Camp / Theme Park	£1,870	£1,964
Floorshow	£1,870	£1,964

For any work in excess of the 3 weeks an additional fee of not less than £624 (£655 from 2<sup>nd</sup> January 2008) per week or part thereof will be paid.

Daily Rate	£188 (£195 from 2 <sup>nd</sup> January 2008)
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### *e. Circus Contract*

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

### *f. Other VLEC Contracts*

The VLEC endorsed a contract for the engagement of musicians which had been developed by the Agents' Association and the Musicians' Union.

## **(vii) Claims**

The resolution of individual disputes and legal claims on behalf of variety members is a key service performed by the Equity Organisers with variety responsibilities. Most claims arise from breaches of contract by cancellation or non payment of members. Other matters such as intellectual property rights have become more common due to the low cost of recording equipment and the proliferation of the internet. Claims can often be resolved by negotiation, which is explored first, but if this is not possible they are pursued through the County Court. A majority of cases are within the Small Claims limit. Most claims are handled directly by the Organiser responsible for that area although some are passed to solicitors.

The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £72,780 on behalf of members during the year. This represents over 400 individual cases, many in small amounts of £80, £100 or £200 up to £5000. A similar financial amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are detailed elsewhere.

## **(viii) Children's Entertainers**

Children's entertainers are a large and active group of members within Equity with well over 1200 on the children's entertainers register. In 2007, two open meetings were held for children's entertainers, one in London and one in Manchester, on consecutive days in October. The meeting in Manchester was the first attempt to take this annual meeting outside London but with the London meeting always well attended it was decided to still hold this as well. Both meetings had very constructive debates. Directories, such as Yellow Pages and Thomson's, with their split between 'Entertainers' and 'Children's Entertainers' sections, were a large topic of discussion. Yellow Pages had been invited to send a representative to attend the London meeting but had been unable to do so. They do, however, intend to meet with an Equity committee in 2008. Concrete examples of the effects of the Licensing Act on events were given at both meetings showing some cancellations or events not going ahead. Equity continued to assist members in obtaining Criminal Records Bureau disclosures by referring them to one of the Umbrella Bodies with which we had formed links and this system appeared to be working well.

## **(ix) Circus Artists**

The VLEC Circus contract is being used by Association of Circus Proprietors (ACP) members with no reported problems or disputes. The Equity Organisers around the UK visit circuses with many performers joining as visiting artists, either as individuals or in troupes as unit companies, when working in the large commercial circuses. Public liability insurance is usually a condition of performers' contracts and the other insurances and benefits make the membership package attractive. With the expansion of the European Union, more performers from countries with a tradition in circus are now able to work in the UK without work permits. Performers from outside this expanded area, however, will face greater restrictions and costs when new systems are introduced.

In the main, circuses have coped with the burden of licensing although they have found the system inflexible, expensive and time-consuming. The situation continues to be monitored by Equity, in conjunction with the Arts Council, the Circus Arts Forum (CAF) and other organisations.

The Circus Arts Forum, of which Equity is represented on the board, held a conference for Youth Circus at the Roundhouse, Camden in July, launched its new website and acted as a point of information and an advocate for the circus industry.

## **(x) Stage Hypnotists**

With regard to stage hypnotists, there was a breakthrough this year on the public liability insurance as the premium could be drastically reduced following other insurers entering the market. This premium, with Equity's subsidy, fell below the £900 mark after initially being offered at £2,500. The insurance company required

Equity to set up a panel to oversee applications to scheme which was done in conjunction with the VLEC. A number of working hypnotists had taken up the insurance which covers claims of up to £1M. There is concern, however, that some councils may insist on insurance to a higher level than this as a condition of granting a licence for hypnotism.

### **(xi) Street Performers**

The agreement with the Independent Theatre Council (ITC) for the engagement of street performers by 'Approved Managers' was adjusted in line with other revisions made to the contract for Small Scale Theatre.

In conjunction with the Arts Council and Independent Street Arts Network (ISAN) Equity is monitoring the effects of the Licensing Act to establish whether they are detrimental to street events. The fee structure and level of fees for 'exceptionally large events' was of particular concern.

Equity has maintained contact with the Independent Street Arts Network, which is a network of festival organisers and employers and commissioners of street arts rather than performers and has also forged greater links with the National Association of Street Artists (NASA) which only represents performers and practitioners.

### **(xii) Social, Working Men's and Other Clubs**

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

The contract between Equity and the Committee of Registered Clubs Association (CORCA) is still in place and can be issued by the constituent bodies of CORCA for artists who perform in their clubs. This contract is known not to be widely used in the 6,000 clubs covered by the CORCA umbrella and remains under review. Equity liaises with CORCA when items of joint interest arise. The smoking ban was one such issue discussed in 2007.

Issues with individual clubs, such as working conditions, security and parking, are often followed up locally by Branch Secretaries. Payment terms with no pick-ups, particularly where an agent has a monthly arrangement for payment by the club, have been reported to be a problem. Members, however, are often understandably reluctant to take action for fear of losing work.

### **(xiii) Holiday Centres, Theme Parks and Visitor Attractions**

This sector, overall, is a large employer of entertainers. Generally, holiday centres have a resident entertainments team and also have a cycle of visiting cabaret performers. Diversity of entertainment in holiday parks is also increasing with more circus and street style entertainment as well as well-known live bands. Children's entertainment is also a big part of the entertainment package.

Visitor attractions, theme parks and heritage sites also employ a wide variety of live performers in order to add value to the visitors' experiences. Where possible, Equity ensures that they are employed on good terms and enjoy favourable working conditions.

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

### **(xiv) Licensing Act**

It is still unclear what the overall picture is in relation to entertainment following implementation of the Licensing Act in November 2005 and the situation is still being carefully monitored by Equity and other stakeholders. Equity has given its support to a campaign by the Musicians' Union to exempt small live music gigs which they certainly felt had suffered. Circus has survived largely unscathed albeit heavily burdened and there are no reports that street arts or Punch and Judy have been unduly affected. Temporary Events Notices (TEN's) are regularly being used for small events with less than 500 people present but there have been occasions where event organisers have failed to apply in time and events have had to be cancelled. It is fair to say that Equity has not been deluged with examples of regular events ceasing or cancellations due to licensing but the matter is still raised at open meetings of members and at Branch meetings. It had been reported that, due to extended opening hours, performers were asked to work longer or later time slots with no corresponding increase in fee and members and agents had been advised to ensure such details are included expressly in contracts.

### **(xv) Gambling Act**

Further to the passage of The Gambling Act in 2005, the government announced in January 2007 that the one regional 'super casino' would be in Sportcity, East Manchester, the site of the Commonwealth Games. This had not been expected and stunned Blackpool and the Millennium Dome backers as these had been regarded as the front runners. Later in the year, however, following the change of Prime Minister, the government decided not to go ahead with the super casino at this stage at all. The 16 large casinos, awarded to various town and cities in the UK in January, and still capable of hosting entertainment, are still expected to go ahead.

### **(xvi) Animal Welfare Act**

Implementation of the Animal Welfare Act continued throughout 2007. Variety councillor and circus specialist Chris Barltrop represented Equity in meetings with DEFRA through the Circus Industry Sub-group of the Circus Working Group (CWG) of which he was Chair. The CWG also comprised those against the use of animals in entertainment. Both sides nominated veterinary 'academics' to assemble scientific evidence to contribute to a report under the chairmanship of a DEFRA vet. There was some delay in the submission of this report, held up by Parliament's summer recess, but this was eventually done. The chairman of the working group also visited an animal circus to witness, first hand, the movement of animals from one site to another. He was said to be very impressed. In December 2007 it was clear that the report concluded that there was no evidence that performing animals suffered any more than any other captive animal. Due to the government's earlier public commitment to ban 'wild' species of animals from circus, along with powerful lobby groups against the use of animals, it remains to be seen what the final outcome will be. Equity's representative is still attending the relevant meetings.

### **(xvi) Agency Regulations**

Equity had consistently lobbied for changes to the Conduct of Employment Agencies and Employment Businesses Regulations 2003, particularly with reference to up-front fees. Following a further consultation, the Department for Business, Enterprise and Regulatory Reform (formerly the DTI) completed some amendments this year. The amendments, however, do not go as far as Equity argued for although certain protection to work-seekers has been included where the agency proposes to charge fees for inclusion in a publication. These are mainly rights to give notice or cancellation. There is similar protection where the agency offers additional services. Other amendments are the correction of drafting errors or clarifications.

### **(xvii) Smoking Ban**

The smoking ban came into force in England on 1<sup>st</sup> July 2007 covering all pubs and clubs and most workplaces and enclosed public spaces. A similar ban had already been put into place in Scotland, Wales and Northern Ireland. Equity argued for an exemption to cover artistic performance, and this was accepted, such that smoking could still go ahead in artistic performances where it was integral to the production. This includes plays and cabaret performances, such as in magic. It does not, however, include rehearsals and is not permitted in Scotland. It is still being monitored what effect the ban is having in pubs and clubs, specifically to trade, which could result in a reduction in entertainment budgets. Venues with outside space are likely to find it easier to adapt as they can make provision for smokers. In some areas, however, a significant drop in trade in pubs and clubs has already been reported.

### 3. FILM, TELEVISION AND RADIO

#### A. Cinema Films

##### i. Agreement

In 2007, there were 48 films made with significant budgets and 22 films made with budgets under £2.5 million. 53 films were made under Option A, with 17 made under Option B. 62 films were made by PACT members & 8 films made were made on our promulgated cinema agreement. This is a total of 70 films made compared to 74 last year. Thus actual spending in the UK on film was marginally down in 2007 compared with 2006, with slightly fewer large-budget Hollywood films being made. Production failed to pick up largely due the continuing strength of the pound against the dollar, which made filming in the UK very expensive for US producers. Equity participated in various meetings within the film industry, including but not limited to those of the UK Film Council.

The claim made by Equity for revisions to the Equity/Pact Cinema Agreement continued to be negotiated. The Cinema Working Party continued to offer valuable support to the staff in their negotiations with PACT.

##### CINEMA RATES from 1<sup>st</sup> September 2003.

	Basic	+280%
Daily Rate	£100.00	£380.00
Weekly Rate	£400.00	£1520.00
Minimum Variation Rate	£1095.00	£4161.00
Overtime Variation Rate	£3285.00	£12483.00
Stunt Performer Daily	£420.00 inclusive	
Stunt Performer Weekly	£1680.00 inclusive	
Stunt Co-ordinator Daily	£534.00 inclusive	
Stunt Co-ordinator Weekly	£2135.00 inclusive	
Stunt Insurance daily	£12.15	
Stunt Insurance weekly	£24.30	
ADR Session rate	£220.00	
ADR Session rate	£71.00	
Low Budget Film		
Re-voicing session	£75.00	

#### B. Television Agreements – Pan Industry Discussions

The Pan Industry Discussions finally got back underway following a resolution to outstanding concerns on the question of competition. After a considerable amount of preparation, Equity presented its views on the Pan Industry discussions at a meeting held at ITV's offices on 12 September and set out its four key principles:

- Equity should have one Television Agreement
- Equity Members should be no worse off overall
- Agreements should provide greater clarity, transparency and adaptability
- Agreements must be backed up by enforcement and compliance

On this basis a negotiating team, including two representatives of the PMA, spent the first week in October in Crewe trying to thrash out the basis terms that such an agreement would need to contain. Significant progress was made on working conditions, but the main stumbling blocks were basic fees, multi-episodic use and the value of pre-purchased rights packages. Whilst Equity sought to bring three agreements together on a "no worse terms" basis, the employers were clearly seeking significant improvements which would allow them greater use for no more, or in some cases less, money.

It became clear that the fact that the BBC Television Agreement minimum rates were significantly less than those of both ITV and PACT were going to be a stumbling block, and so following the meeting in Crewe, Equity asked each of the employers to provide a range of information including numbers of engagements and how many of these were at the minimum rate in order for Equity to assess the actual impact of a raise in BBC minimum rates.

The information gathered showed that (excluding S4C production and soaps for which separate discussions were to take place) 63.7% of production was made under the PACT agreement, 28% under the BBC

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agreement and 8.3% under the ITV agreement. We later discovered that the BBC had included Dr Who, Touchwood and the Sarah Jane Mysteries in their figures which were made under the PACT agreement. It was clear from this information that the bulk of UK production (excluding S4C and soaps) were made under the PACT agreement and as such the TV working Party agreed that Equity's negotiators should seek to conclude an agreement where the minimum fees were comparable with the PACT minimums.

Pan Industry discussions continue, and it is recognised that achieving one agreement is by no means an easy task. Special thanks are given to members of the TV Working Party for their assistance in this work. They are: Bryn Evans (Chair), Harry Landis, Graham Hamilton, Jean Rogers, Riky Ash, Ian Barritt, Jo Cameron Brown, Jonathan Cecil, Barbara Hyslop, Roy Marsden, Freddie Pyne, Nicholas Smith and Frank Williams. In addition to the Working Party, thanks are also expressed to the agents representatives who have assisted, especially Michelle Braidman, Fred Reed and Robin Browne.

### C. Television is Changing: The future of TV

In order to assist Equity's negotiators and to better inform its membership, Equity publish a follow up to the "Blue Book" entitled The Future of Television. In this publication, Equity set out in detail information outlining the significant changes taking place with broadcasting and audio visual media in general. As a supplement to this book, Equity launched a dedicated website [tvchanging.com](http://tvchanging.com) which contains additional information, factsheets, the latest news on Equity's negotiations and an on-line questionnaire allowing members direct input to on-going discussions. At time of writing, the website had received over 9500 unique visits and 700 members had completed the questionnaire.

### D. Television

#### i. Independent Television Producers (PACT)

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

Whilst Pan-industry discussions continued parallel negotiations took place directly with the Producers Alliance for Cinema and Television (PACT) which resulted in Equity Council at its meeting September endorsing a short but significant number of changes to the PACT Television Production Agreement. Equity Council whilst endorsing the changes to the main agreement were very concerned that the increase in fees would not apply to the Walk-on and Background Artists Agreement and instructed the negotiators to make this position very clear to PACT and insist that meetings take place as a matter of urgency with the producers trade association.

- All financial elements within the agreement will increase by 7.6%. The new minimum engagement fee has therefore risen from £443.10 to £477 and the production day payment has risen from £49.10 to £53
- The new rates will come into effect from the January 1, 2008
- Introduction of provisions for productions made for UK secondary channels e.g. BBC3/4, ITV2/3/4, E4 and More 4 etc. The artist's aggregate earnings shall acquire nine transmission days/periods (instead of the first UK Network transmission). A transmission day/period enables a title to be transmitted up to a maximum of four times over a 24 hour period.
- The 35% Rest of World pre-purchase remains in place where the production is co-produced or co-financed or if the production receives a transmission within two months of its first transmission on a UK secondary channel
- In circumstances where the 35% hasn't been pre-purchased and the production company secure a sale then the producer has the option to pay either the 35% or apply the 17% royalty
- Both Equity and PACT share concerns that the new provisions are not used to produce "cheap" programming for the current terrestrial channels and will therefore be monitoring the application of the provisions very closely
- The so called "common clauses" have now been fully incorporated within the main agreement
- Pending the outcome of pan-industry discussions the new amended agreement will only be available electronically from Equity

As with previous years the Film, Television and Radio Department within Equity has been kept extremely busy on a daily basis dealing a huge variety of production inquiries from members, agents and Producers. Along with processing and logging production information coming into the department such as cast lists and pre-production information.

##### b. New make for new technology

2007 has continued to see increased activity of new make content for new platform delivery systems which has created an opportunity for new work for members. Equity has successfully negotiated a number of ad hoc minimum agreements for new make for a) Podcasts and b) Mobisodes details of which are laid out below.



The 2007 Annual Representative Conference carried the following motion from the Audio Committee:

“This Annual Representative Conference recognises that the explosion of new technology has and will increasingly continue to offer exciting new employment opportunities, and believes that Equity must be at the forefront representing its membership in this ever more complex global industry. Because of this, Conference urgently calls upon the Equity Council to immediately establish a New Technology Working Party, with its remit to advise Council on material available primarily on new platform delivery systems, including but not limited to games platforms, mobile devices, podcasting and the internet. Conference acknowledges that other working parties do exist whose remits touch on these areas, but there is as yet no group within the union exclusively dedicated to material generated from the new technologies as a whole. There is a danger that members could be left inadequately protected in an industry, which is already worth more than the UK film industry, and growing. The remit of the Working Party would include tracking developments in new media, advising Council, supporting Equity staff, assisting in the negotiating and drafting of agreements and guidelines, and liaising with Equity’s sister unions across the globe. The Working Party should be empowered to call upon specialist advice from time to time under Council authority. Membership of the Working Party shall be drawn partly from union members with some experience in the new technologies”

It was further agreed that the core of membership for the working party would in the first instance be drawn from the following existing advisory structures-Audio Committee, Television Working Party, Films Working Party, Advertising in New Media Working Party and Radio Commercials Working Party. The first meeting of the new Future Media and Technologies Working Party took place at the beginning of December 2007 members addressed an extensive agenda. The Working Party recommended Equity Council that it a) endorses the publication of a New Media document which contains details of the work and achievements of Equity in this area to date b) that all Equity’s specialist committees places a standard New Media item on their agenda and c) that space is found on the agenda for the ARC 2008 for an official launch for the New Media document

Equity has been at the heart of global co-operation with the English speaking group of Unions, Screen Actors Guild, American Federation of Television and Radio Artists, Alliance of Canadian Cinema, Television and Radio Artists, American Actors Equity, Canadian Actors Equity Association and Media Entertainment and Arts Alliance, within the Federation of International Artists. Arising from this increased co-operation 2007 saw the launch of a secure global intranet which has proved to be an indispensable information sharing tool amongst all sister Union.

#### *c. General*

2007 saw the level of productions across the five terrestrial channels and UK secondary channels totalling in excess of 232. As with previous years the BBC continues to be the biggest commissioner of independent productions. 2007 has also seen the number of commissions coming out of Network Centre increase during the year. The end of 2006 saw the conclusion of negotiations between PACT and the broadcasters on the new terms of trade which will have an impact on the nature of negotiations with the independent production sector, who through the terms of trade retain rights across all current and new platforms. Whilst independent producers retain rights which historically resided with the commissioning broadcaster the producer will tend to use the broadcaster as its distributor.

The UK secondary channels continue to commission a number of productions, largely via BBC3/4 but encouragingly the ITV secondary family of channels have also commissioned a number of productions.

There are positive signals that 2007/8 will see significant production across the terrestrial broadcasters family of channels along with an increase in production for BSKYB who continue to produce a small but consistent number of titles and it is hoped that the number of productions will increase in the near future .

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

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As part of the pan-industry discussions, details of which are contained elsewhere in this Annual Report, a small project team was established as to how best communicate the enormous changes and challenges facing the Union and how best the wider membership can participate and receive information on pan industry issues. As part of those discussions it was agreed to launch a website [www.tvischanging.com](http://www.tvischanging.com) which would contain a huge selection of factsheets, detailed papers and a news section. Also within the website was an interactive questionnaire for members to complete and at the time of compiling the Annual Report Equity has seen over 9,000 visitors to the website and over 700 completed questionnaires.

The website also contains a factsheet linked to the establishment of a Claims Enforcement Officer within the Film, Television and Radio Department along with detailed information for members who wish Equity to pursue a claim of non payment of residuals/royalties.

Members of the Film, Television and Radio Department have increased the number of set and location visits made during the course of the year bringing the message contained with the TV is Changing Campaign directly to those working members who wouldn't necessarily actively get themselves involved in the business of the Union. To date the response received from members has been very encouraging.

### ii. ITV

#### *a. Main, Royalty and Walk-On Agreements*

All negotiations on the ITV Agreement were postponed due to the lengthy pan-industry talks taking place throughout the year. However ITV did propose a 5% increase in relation to the minimum rates for artists engaged under the ITV Equity Main Agreement. Unfortunately this increase was not extended to artists working under the Walk On Agreement, although there was an invitation from ITV to enter into discussions regarding this issue. Council were outraged that the increase was not being applied to walk on artists. This was discussed at length and Council decided to accept this offer but on the basis that negotiations begin on the Walk On Agreement as soon as possible. The new rates came into effect on the 1<sup>st</sup> of April 2007 and the minimum programme fee is now £384.30 and an attendance day payment is £53.40. Negotiations on the Walk On Agreement have commenced and we are still waiting for formal proposals from the employers.

Discussions continued with ITV regarding the use of members work on new media platforms. ITV launched a catch up service via [ITV.com](http://ITV.com) in April 2007. This is a free service to consumers and offers consumers the ability to catch up on programmes / episodes within a 30 day period (the 30 days is measured from the first transmission of the last episode). None of these programmes can be downloaded, stored on any device or passed on to peers. ITV offered a significant sum for this service to cover 12 months and a maximum of 1000 hours being available for catch up at any one time. ITV promised to share all data at the end of each 3 month review. ITV are also making some of their archive material available via their broadband service. It was agreed that ITV would pay on a 17% royalty based on the license fee paid by ITV to the producer. ITV agreed to put in place a performance based 'kicker' to reward any individual titles whose take-up has been exceptionally high. Therefore if a certain title is accessed over a certain number of times, further payment will be made. Other discussions during the year included the use of clips on mobile phones and the internet. Arrangements are now in place for payment of all clips on a royalty basis. The money from ITV will be distributed by BECS.

ITV Productions approached Equity about a new daytime soap, "The Royal Today" with regard to walk on artists. Under the ITV Agreement there are specific provisions for main part actors but not for walk-ons working on day time soaps. ITV proposed a new weekly rate of £350 for Walk On 1s, £375 for Walk On 2s and £400 for Walk On 3s but these rates would include any multi episodic payments due over the week. The daily rates would be as per the agreement but all multi episodic payments would be on hold. In the event that there is a narrative repeat (a repeat within 7 days of first transmission) of the programme the artists will receive 30% of basic salary as opposed to 37.5% as per previously agreed for ITV's last off peak soap – 'Night and Day'. All these proposals were accepted by Council and the general consensus was that the introduction of a weekly rate for walk on artists is favourable as it provides a guarantee of work.

Over the last year Equity has been approached about specific new media projects that are not covered by the existing ITV Agreement. The cast of "Emmerdale" were asked by ITV Productions to record new material for an interactive online project. This was outside their existing contracts and the cast asked for the assistance of their union. A deal was negotiated that included two levels of fees. The first level was a minimum fee of £100 for minimal contribution. A minimal contribution was where an artist was only expected to record one or two lines and would only take a short time. The second level was for an artist required to provide a substantial contribution – this was where an artist was given a new script and would be recording a significant amount of new material. It was agreed that the negotiated fee should be no less than their current programme fees. A

provision was also put in place that if more than 200,000 people registered on the website an extra £5000 lump sum would be paid and split between the cast.

Certain cast members of "The Bill" were asked to record new material for a video podcast. The podcast is free to access via 'The Bill' website and other websites such as 'iTunes' etc. Equity negotiated and agreed minimum fees of no less than £200 per podcast. A further payment of 100% of the initial fee would then be made if the number of views or downloads reaches a certain agreed level.

Last year an industrial relations forum was set up on the production of Coronation Street to deal with workplace issues. The aim of this forum was to provide a useful mechanism for discussion on future concerns before they become disputes. The forum met on four occasions during the year and it proved to be a very successful way of dealing with issues that occurred throughout the year. One successful outcome was an agreement for different soap special type programmes and arrangements in place for the equalisation of daily attendance payments.

### iii. BBC Television

#### a. Agreement

An increase of 4% was agreed and applied to all minimum fees within the TV agreement in August 2007. Additionally, a further 2% was agreed effective August 2008. This two year deal was in line with staff settlements within the BBC. With the possible conclusion of a Pan Industry agreement, it was thought prudent to accept the two year deal noting that rates might change as a result of a new agreement and that separate negotiations would need to take place for new services coming on line.

#### b. Main Contract Fees

Following the 4% increase the range of fees are now:

Weekly Fee	£545.00
Dancers	£575.00
One Day Fee	£355.00
One Day Documentary (6hours)	£240.00
Voice Session Fee	£185.00
Stunt Performers	£303.00
Session singers	£204.00
Fittings/Read-through (full day)	£55.20
Fittings/Read-through (half day)	£28.50
Theatre Extracts (up to 3mins)	£46.50
Theatre Extracts (up to 5 mins)	£70.70

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

#### c. Walk-ons and Supporting Artists

Following the 4% increase the range of fees are now:

Supporting Artists		Walk-Ons	
Day Fee	£83.80	Day Fee	£103.60
Night Fee	£91.85	Night Fee	£125.35

#### Total spend in calendar year 2007

£1.65m – walk-ons

£4.92m – supporting artists

The number of contracts issued (n.b. this does not represent the number of engagements as a number of artists are engaged on one contract for walk on and supporting artist work)

37,924 – supporting artists

10,297 – walk ons

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

The BBC proposed an extension of the trials relating to their Video on Demand services whereby viewers have access to download programmes to watch for a period of seven days immediately after transmission or

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to have the ability to view some series on a 'stacked' basis which allows the viewer to access each programme until the series has ended plus seven days.

The proposal was to extend the service until 30th June 2008 in order to continue the evaluation of this service. Additionally the BBC obtained an agreement to launch the BBC "I Player" which enables viewers to temporarily download a programme for a period of no longer than 13 weeks when the content will expire.

After lengthy negotiations, careful consideration and assurances on the safety of the technology Equity agreed to the proposal and secured a sum to be paid to Artists through BECS

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

The BBC proposed to extend the current trial, which allows certain BBC 3 programmes to be viewed online seven days prior to transmission. After careful consideration Equity agreed to this and secured a payment to be paid to Artists via BECS.

### *h. High Definition (HD) trial*

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

The extension was proposed for twelve months from May 2007 and would cover a variety of ways to enable the audience to receive the programmes via digital satellite, digital TV and digital cable.

Equity agreed to the continuation of the trial and secured a payment to be distributed to Artists via BECS.

### *f. BBC Television Royalties*

The payaways to Equity members for the financial year 2006/07 as a result of secondary exploitation totalled £24,108,654 (this includes all our media activity – television exploitation, video/DVD, radio, music, audio books and new media). This figure represents an increase of 44% against the 2005/06 payaway.

Enclosed at Appendix I (page 129) is a graph that shows the year on year totals and a breakdown of UK Gold, UK Other, BBC Prime and other Royalties and Residuals.

The following highlight some areas which underlie the changes in payments in the financial year 2006/07:

- BBC Worldwide is Europe's number one programme distributor and sold more than 40,000 hours of television programming throughout the year.
- Trading for the 2 entertain joint venture saw an increase in Video/DVD sales during 2006/07 and is the main reason for the exceptional increase in payments to Equity. A large part of this increase was due to the phenomenal success of Doctor Who and Little Britain.
- UK Gold payaways to Equity have decreased by 5%. The growth in recent years was in part due to the launch of UKTV G2 and the push to establish G2's stock list of programming.
- The payments for 2006/07 to Equity in respect of BBC Audio Books totalled £186,719 which is a reduction on previous years but with new projects on the horizon this is expected to increase again in the coming years.

## **E. Television Commercial**

### **i. TV Commercials Instruction**

The Advertising in New Media Working Party, met five times in 2007. Representatives of the Working Party also met with the PMA, C.O.I., and the IPA on various occasions throughout the year on numerous pertinent issues relating to advertising in new media.

As agreed in 2006, members of the Working Party met four times with the IPA, to discuss new digital formats, sponsorship idents, the artist declaration forms, and other matters relating to the engagement of members in commercials. They also attended an industry presentation on the progress of the first 6 months of simulcasting commercials. All these discussions are ongoing for 2008.

During 2007 £ 776334.64 was retrieved for members. This comprises of a mixture of claims for unpaid fees and negotiations on behalf of both individuals and entire casts, for royalties and residuals.

Members of the Advertising in New Media Working Party are Natasha Gershon, Alan Thompson, John Webb, John McGuinn, Peter Barnes, Jim Dowdall, Roger Martin, Corinna Marlowe, and the Equity Officers. Following the 2006 Council elections the membership of the Working Party was Natasha Gershon, Alan Thompson, John Webb, John McGuinn, Peter Barnes, Jim Dowdall, Roger Martin, Corinna Marlowe, Ricky Ash and the Equity Officers.

## F. Film and Television – Contract Enforcement

Although, the Role of Contract Enforcement Officer was not officially launched until July, royalty and residual query chasing continued after the start of this project in 2006.

Since July, in addition to the actual chasing of royalties and residuals for individuals, the contract enforcement role has also concentrated on:

### Developing an actual claims process

Equity wanted to create a clear process in investigating royalty and residual payment queries that made it easier for members to understand and aid Equity staff in resolving the queries as quickly as possible. After mapping out an actual claims process, we have launched the process to members initially via the Journal, with an initial introduction in the Autumn issue, then the process in full in the Winter issue.

### Factsheet

Details of the FTVR claims process is also available on the TV is Changing website as one of several Factsheets that give members valuable information on what is happening within the FTVR department.

### Data Collection

Accuracy of data collection is paramount in resolving many members' queries. Equity has also been looking into various forms of data that we need to collect in order to protect members' rights. This includes accurate cast data, split by episode where necessary; programme usage both in the UK and overseas, New Media usage, etc We have started talks with BECS to share the costing on collecting overseas programme schedules to actively monitor usage and ensure that royalties are being made correctly.

### Cinema Film Royalty Distribution for 2007

We are now actively chasing the Film Producers who, under the 2002 Equity/Pact Cinema Films Agreement, are obliged to provide Equity with 6 monthly accounting. This task involves identifying the rights holder (the registering company is not always the rights holder), and then informing them of their obligation to report to us. We are just beginning to see results, and have collected £814,808.90 this year in royalties for the following films:

Batman Begins  
Casino Royale  
Closer  
The Da Vinci Code  
Touching The Void  
Troy

### Television Royalties/Residuals for 2007

Fees of £119,981.02 were either collected at Equity or confirmed and paid out by rights holders as a direct consequence of our investigations during 2007 relating to the following programmes:

Television Title	Usage
Poirot: Murder Is Easy, Murder in Three Acts; Thirteen At Dinner; Dead Man's Folly	UK transmissions on ITV1 – calculations finally resolved with Warner Bros after a long dispute
The Return of Sam McCloud	Mbr omitted from payment list for UK tx on FIVE
Merlin	Daily Mail Free DVD
Alice In Wonderland	Daily Mail Free DVD

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The Canterville Ghost	Daily Mail Free DVD
A Christmas Carol	Mbr omitted from payment for 3 UK txs
This Life	Mbr omitted from pymt for BBC2 repeats
The Scarlet Pimpernel	Daily Mirror Free DVD
Dr Who	Clips used at Dr Who Exhibition Centres
Dirty Dozen IV: The Fatal Mission	UK tx on BBC2
Nicholas Nickleby	Secondary UK TXs
Lady Chatterley	DVD Sales
The Professionals	Various
Conviction	Stunt Performer Royalties previously omitted
Adam Adamant Lives!	Mbr omitted from DVD sales

This is an increase of £30,823.80 on 2006 (up 25.7%)

This does not include the numerous queries where payments are made directly to members by broadcasters where actual figures are unknown. We have been involved in ensuring individuals have received payment on programmes including:

Doctor Who  
 Hitchhikers Guide To The Galaxy  
 Lovejoy  
 The Secret Garden (1975 TV Series)  
 Timewatch: The Mystery of the Headless Romans  
 Midsomer Murders  
 Father Ted  
 Operatunity  
 Queer As Folk  
 Teachers  
 The Book Group  
 The Camomile Lawn  
 Chance In A Million  
 King Lear  
 Rumpole of the Bailey  
 A Line in the Sand  
 A Touch of Frost  
 Heartbeat  
 Inspector Morse  
 Jeeves and Wooster  
 Please Sir!  
 Randall & Hopkirk, Deceased  
 Space 1999  
 Spitting Image  
 Tales of the Unexpected  
 The Adventures of Robin Hood  
 The Cinder Path  
 The Gambling Man  
 Mike Bassett TV  
 Fifth Gear

**Ongoing Investigations in 2007**

The following cases are still being investigated for outstanding royalties and residuals:

<b>Production</b>	<b>Rights Holder</b>	<b>Comments</b>
A Ghost In Monte Carlo; Duel of Hearts; A Lady & The Highwayman; A Hazard of Hearts	The Grade Company / Acrobat Music Ltd	Films have legal protection, and the case is now being dealt with by our legal team
SOS Titanic	Canal Plus	Film has legal protection and is being dealt with by our legal team
Alice In Wonderland	Hallmark	
The Infinite World of HG Wells	Hallmark	
Cleopatra	Hallmark	
The Magical Legend of the Leprechauns	Hallmark	
Return of the Native	Hallmark	
The Tenth Kingdom	Hallmark	
Gilbert & Sullivan (DVD Sales)	Gold Crest Films	
Keen Eddie	Paramount	
Redcap	Network	
Master of The Game	Under Investigation	
Inspector Wexford Mysteries	Under Investigation for Overseas usage	
The Professionals	Granadamedia and Mark 1 Productions	
Battlefield Britain	BBC	
Hazell	Granadamedia	
Space 1999	Granadamedia	
Dr Who (other exhibition monies)	BBC	
Indiana Jones & The Temple of Doom	Lucasfilm	
The Winter Warrior and other titles	Palm Tree Productions	
Help! I'm a Teenage Outlaw	Entertainment Rights	
The Nation's Health	FremantleMedia	
Acid House	Channel 4	
The Scarlet Pimpernel	London Films	

**G. Royalties & Residuals Manager**

£1,376,316.33 in royalties was collected for distribution in 2007 which was almost double the 2006 total. This has been helped by the substantial monies for DVD sales under our Option B clause in the Film contract (see the report from Claire Jones, Contract and Enforcement Officer).

**CAST ALBUMS**

Payments have been made in some cases for the first time in years where employers have had no cast list information, due to our diligence in locating the same. Many older albums such as Phantom of the Opera still generate sales and more recent ones such as Mamma Mia look to continue the trend.

**AGENTS**

A third of all the payments received were from Agents who had lost contact with clients. Where we had information members were contacted for permission to forward their new address enabling payment to be made directly. Failing that monies were held pending additional information obtained, in many cases, from responses to our Money Held for Members list.

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This illustrates the importance of keeping contact details up to date with Equity.

### BROADCASTERS

Many Broadcasters similarly do not have up to date contact details either for members and/or their agents, but the ongoing good working relationship has enabled exchange of information, subject to member's permission, enabling payments. Aside from requiring the information for repeats this also applies to clip use.

### BENEFICIARIES

Contact continues with solicitors so that where members have died any royalties continue to be paid to those legally entitled.

### ADMIN CHARGES

We have waived the Equity members admin charges for film DVD sales in addition to other Film Television Radio that we distribute and, where monies received are in US Dollars an interest bearing account has been set up to offset the loss of revenues.

### BACK PAYMENTS

Payments were achieved resulting from employer oversights in cast list omissions from feature films DVD sales.

### BACS

**Before the end of 2008 we hope to move away from cheque payments to direct bank payments (BACS) which will minimise loss of cheques in the post and ensure a speedier service too.**

## H. Audio, Radio and Recording

### i. BBC Radio Agreement

BBC Radio fees and salaries were increased over a two-year period by 4% with effect from August 2007 and 2% will effect from August 2008. This matches the outcome of BBC staff negotiations. The increase is a 'knock-on' applied to all fees and salaries and not just those at the minimum. Equity has reserved the right to re-negotiate should RPI be above 3% in Spring 2008.

Following the 4% increase the rates are now:

Performance Day Fee	£210
Additional Rehearsal/Performance Day	£125
Radio Drama Company minimum Weekly Rate	£477
Radio Drama Trainee Weekly Rate	£418
Archers	£216

#### a. Podcast agreement

Equity has secured an increase of 1% to the existing Audio On Demand payment of 3% to include podcast for a number of programmes including The Archers and Silver St. The programmes will be available for a period of 14 days after transmission and the payment will be made at point of contract when the programmes become part of the service.

#### b. BBC Asian Network: Silver Street

This popular soap is transmitted on the Asian Network and local radio in the West Midlands.

In addition to the annual increase, discussion has taken place between Equity and the BBC regarding the long awaited re-schedule of the payment structure.

Following agreement on the payment structure and the annual increase of 4% for 2007 and 2% for 2008 the rates are now:

1 Episode		£182.00
2/3 Episodes	160% x 1 episode fee	(£291.20)
4/5 Episodes	180% x 1 episode fee	(£327.60)

The number of transmissions and the payment structure will continue to be reviewed.



*c. BBC Digital Radio – BBC 7*

Equity agreed to the extension of the collective licence for BBC7 archive material. The agreement allows transmission for a further three years and the payments are made to Artists via the British Equity Collecting Society.

Equity secured a significant increase for members and the figures are as follows:

2007/08:	£300,000 (plus administration payment to BECS)
2008/09:	£345,000 (plus administration payment to BECS)
2009/10:	£396,750 (plus administration payment)

The above fees cover use of BBC archive programmes (both BBC and independently produced titles) transmitted on BBC-7 and made available on-demand for a period of up to 14 days after transmission.

*d. Independent Programmes commissioned by BBC Radio*

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

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

*f. BBC Singers*

The singers are the only full time professional choir in the UK. As well as their input into BBC Radio and TV programmes the choir tours internationally. There are 24 full time members of the choir and ad-hocs are engaged when necessary. The salaries and fees were increased by 4% from August 2007 and 2% from August 2008. However Equity has reserved the right to re-negotiate should RPI rise beyond 3% in Spring 2008.

At the moment of publication Equity are pursuing a claim on behalf of the BBC Singers. If the claim is successful it will achieve parity over a period of time with the sub-principal wind player of the BBC symphony Orchestra.

*g. The Educational Recording Agency (ERA)*

The ERA Licensing Scheme permits staff at educational establishments to record, for non-commercial educational purposes, 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 use for the general benefit of the members. Equity is represented on the Board of ERA by Andy Prodger. The members of ERA are:

Authors' Licensing and Collecting Society  
 British Broadcasting Corporation  
 British Phonographic Industry  
 Channel 4  
 Channel 5  
 Design and Artists Copyright Society  
 Equity  
 Independant Television Network  
 Incorporated Society of Musicans  
 Mechanical Copyright Protection Socitey  
 Musicians' Union  
 S4C  
 Phonographic Performance Limited  
 Performing Right Society  
 Directors' & Producers' Rights Society (1992) Ltd  
 Association De Geston Internationale Collective Des Oeuvres Audiovisuelles

*k. Independent Local Radio*

(i) Commercials Produced by ILR Stations – Guidelines

The Radio Commercials Working Party recommended that the existing minimum fees should be increased by 3.4% to take effect from 1st January 2007. Details of the Rate Card can be found in Appendix XXXX.

The Working Party continued to assist Equity in monitoring the emergence of new radio stations and the changes in name of existing stations. Sadly Helena Breck made the decision this year to leave the Working Party for personal reasons. Her invaluable support and knowledge will be sorely missed and special thanks are extended to Helena for her all her years of hard work on behalf of members.

The working party has been focusing on the use of members' work on new platforms such as internet, mobile phones, digital radio and satellite and cable stations. There has been discussion about how best to deal with these new uses and how to set rates for this usage.

(ii) Commercials Produced by Advertising Agencies – Guidelines

This rate card was updated and a copy can be found in Appendix xxxx.

**I. Voice Work**

**i. Spoken Voice Cassette – Language and Educational Use**

The guidelines are jointly agreed with the larger publishing companies and a number of independents working in this area of work and then promulgated to other companies. The fees were increased from 1st March, and the minimum fees are £160 half-day session (solo £191), £268 full day session (solo £320) – improvisation within a session pays an additional £24.

**ii. Dubbing and Voice News**

The rates for all areas of voice work are now contained in the 2007 Dubbing News. An electronic version is available on the Equity Website. However, for those members without access to the web site paper copies continue to be available from Equity's offices.

**iii. Audio Books**

Approaches have been made to publishers of unabridged Audio books in a bid to secure an Equity agreement. Meaningful discussions with Isis and Soundings have resulted in a draft agreement, which is hoped to be signed off in the very near future following final stage negotiations, which are taking place. This is good news for members as these companies are some of the largest employers in this area.

Equity is continuing discussions with W.F. Howse and the RNIB with a view to securing an agreement for our members.

Equity continues to approach those publishers where talks have not as yet been secured.

Following the successful meeting of readers who are Equity members was held last year; plans are underway to hold a further meeting this year.

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

**Members of the Audio book working party are:**

Laurence Bouvard  
Caroline Lennon  
Sheila Mitchell  
Graham Padden  
Liza Ross  
David Thorpe

**J. Gramophone Recordings (BPI Agreements)**

**i. Third Agreement**

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

Session Rate:

Three hour session (20 mins recording) - £85

Overtime Rate:  
Overtime £9.22 per 15 minutes (maximum 30 mins)

## **ii. Classical Agreement**

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

Session Rate:  
Up to 20 members - Three hour session (20mins recording) - £70.80  
Over 20 members – Three hour session (20mins recording) - £67.50  
Up to 20 members - Two hour session (10mins recording) - £55.90  
Over 20 members - Two hour session (10mins recording) - £50.60

Overtime Rate:  
Overtime £9.40 per 15 minutes

## **iii. General (Pop) Rate**

This Agreement is due for renewal and Equity is currently in negotiations with the BPI. The current rates are as follows:

Session Rate:  
Three Hour session - £113.40 per singer (maximum recording time 20 minutes)  
An additional hour after a three hour session - £37.80 per singer

Overtime Rate:  
£25.00 per 15 minutes (maximum 30 minutes)

Music Video Fee:  
Up to 4 singers: £259.90  
Television Backing Track Fee:  
£355.40 pre-release, and £408.50 post-release (capped at 4 singers)

## **4: FOREIGN ARTISTS**

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

## 5. INTERNATIONAL EXCHANGES

### A. British/American Equity Exchanges

Under the terms of the Agreement with US Equity, the following exchanges took place or were completed in 2007:-

<b>American</b>	<b>British</b>
Kristen Johnson <i>Love Song</i>	Nicole Ansari <i>Rock 'n' Roll</i>
Michael McKean <i>Love Song</i>	Ben Daniels <i>Les Liaisons Dangereuses</i>
Ty Burrell <i>Drunk Enough to Say I Love You</i>	Sam West <i>Drunk Enough to Say I Love You</i> (to be completed in 2008)
Artist to be named	Conleth Hill <i>The Seafarer</i>
Artist to be named	Charles Edwards <i>The 39 Steps</i>
Andre DeShields & Marcus Neville (partial completion) <i>The Full Monty</i>	Declan Bennett  <i>Rent</i> (extension by 6 weeks to a total of 30) 4 additional weeks completes Mr DeShield's exchange, 2 additional weeks will apply to completion of Mr Neville's Exchange.
James Carpinello <i>Xanadu</i>	TBD
Gavin Creel <i>Mary Poppins</i>	Lisa O'Hare <i>My Fair Lady</i>
Gavin Creel 26 week extension <i>Mary Poppins</i>	John Owen Jones <i>Les Miserables</i>
Artist to be named	Julian Ovenden Butley  <i>Moon for the Misbegotten</i>
Jane Adams <i>Resurrection Blues</i>	
Frank Langella <i>Frost Nixon</i>	Michael Sheen <i>Frost Nixon</i>
Artist to be named	Aine Ui Cheallaigh <i>The Pirate Queen</i>
Idina Menzel <i>Wicked</i>	TBD
Marin Joy Mazzie <i>Spamalot</i> (1 month contract+ unnamed US Performer)	Hannah Waddingham <i>Spamalot</i> (Broadway – 6 month contract)
Mireille Enos & David Harbour <i>Who's Afraid of Virginia Woolf</i>	Anna Friel <i>Closer/Enemy</i>
Portia <i>The Member of the Wedding</i>	TBD
Peter Michael Goetz	Mark Rylance

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**American**  
*All My Sons*

Nora Cole & Ramona Keller  
*Caroline, Or Change*

James Cromwell & Michael Esper  
*Long Day's Journey into Night*

**British**  
*Peer Gynt*

Daniel Evans & Jenna Russell  
*Sunday in the Park with George*

Niall Buggy & Susan Lynch  
*Translations*

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

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

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

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

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

(iii) *The Kunstenbond FNV (The Netherlands)*

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

### **(c) Australian/Canadian/South African Exchanges**

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

## 6. INTERNATIONAL FEDERATION OF ACTORS

### A. EURO FIA meetings

There were two meetings of the European group of the International Federation of Actors (Euro FIA) during 2007.

The first took place in Bucharest, Romania on 1<sup>st</sup> and 2<sup>nd</sup> June 2007 and was attended by the General Secretary, an officer of the union (Vice President Graham Hamilton on this occasion) and Assistant General Secretary (Theatre and Variety).

The second meeting took place in Lisbon, Portugal on 2<sup>nd</sup> and 3<sup>rd</sup> November 2007 and was attended by the General Secretary, Research & Parliamentary Officer and an officer of the union (Vice President Graham Hamilton on this occasion).

These meetings discussed a range of topics and addressed numerous EU developments and consultations taking place on key Directives – including European Commission policy on labour law, the regulation of audiovisual media services and policies for supporting the cultural industries. They also addressed common issues of intellectual property as well as copyright and related rights.

FIA has also been successful in securing specific funding from the EC to conduct research into equal opportunities issues affecting performers (particularly portrayal and work opportunities for women). Equity Vice President Jean Rogers has been part of an Equal Opportunities Working Group examining the key issues that will form part of a detailed survey. FIA is currently considering the best ways to carry out the research and analysis and ensure maximum participation.

### B. FIA English Speaking Group

There was one meeting of the English Speaking Group of FIA during 2007, which took place in on 13<sup>th</sup> and 14<sup>th</sup> of October in Quebec, Canada. The meeting was attended by the President Harry Landis, the General Secretary and the Assistant General Secretary (Film, Television and Radio). The meeting discussed a number of common issues including intellectual property matters; arrangements for the use of material on new media; and changes to the current work permit and exchange arrangements.

## 7. RELATIONSHIPS WITH OUTSIDE BODIES

### A. Amnesty

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

### B. Association of British Theatre Technicians (ABTT)

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

### C. British Copyright Council

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

### D. British Equity Collecting Society (BECS)

The BECS Board for 2007/08 is composed of the following Directors:

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

Malcolm Sinclair served for most of the year as a Director but work commitments forced him to step down in the last quarter.

Andrew Yeates, who joined BECS as a Strategic and Legal Consultant in 2006, continued to work with the society. During 2007 he oversaw the completion of the review of BECS' structure, activities and its working relationship with Equity.

The annual distribution of payments took place in September 2007. The total amount of money collected and distributed by BECS to audiovisual performers since its inception in 1998 rose to approximately £13 million. The 2007 distribution included non-contractual performers' rights payments from Belgium, Denmark, Germany, Italy, the Netherlands, Romania and Switzerland.

For the first time, payments of BBC cable revenue negotiated by Equity and distributed by BECS in 2007 covered programmes broadcast on BBC3, BBC4, CBeebies and CBBC, as well as BBC1 and 2. BECS also continued to distribute payments to artists on Equity contracts for the use of their archive radio work on BBC7, the BBC's digital radio station.

Two new members of permanent staff joined BECS during 2007: Tayyiba Nasser was appointed as Finance Manager and Kelly Chinoy became a new Distribution Officer.

Anyone interested in more information about BECS should visit the website at [www.equitycollecting.org.uk](http://www.equitycollecting.org.uk) or contact Angela Lyttle on 020 3178 6885 or by email at [alittle@equity.org.uk](mailto:alittle@equity.org.uk).

### E. CDET 2007

Equity continued to support the work of the CDET under the Directorship of Sean Williams who continued the work of accrediting vocational dance and musical theatre schools and attracted new schools. The CDET continued with the work of harmonisation of quality assurance bodies assessing the provision of vocational dance and musical theatre schools. Application for membership status continued to attract schools intending to apply for accreditation with Bodyworks at Cambridge Performing Arts is the first school move from AMS to full status. Eighteen schools completed the process of full accreditation and accreditation processes are being reviewed by the Accreditation Review Group comprising of industry and educational professionals. The Council received funding from the Gulbenkian Foundation to undertake a feasibility study into an internationally recognised system of accreditation.



## F. 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. Dance UK is putting together a major Dancers' Health Proposal to establish exactly what is required by the dance profession in terms of quantity and proportions of medical and dance science provision. The Pilot is being conducted in co-operation with the Olympic Medical Institute to ensure close working with the multidisciplinary medical team there enabling dancers with more complex injuries to access all facilities and services they need and promoting exchange between the dance and sports medics and scientists.

## G. Evelyn Norris Trust

During 2007 the Evelyn Norris Trust awarded 32 grants to members and ex-members of the concert and theatrical profession totalling £17,339. These grants were awarded for convalescent and respite holidays following illness or injury. A further grant of £1,200 was awarded to Brinsworth House.

A donation of £7,000 was most gratefully received in 2007 from the Combined Theatrical Charities Appeals Council through the 'Acting for Others' Bucket Collection.

## H. Equity Trust Fund

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

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

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

### Directors of the Trust: 2006-2007

The directors who served during this period were:

Colin Baker, James Bolam, Annie Bright, Graham Hamilton, Frank Hitchman, Barbara Hyslop, Milton Johns, Harry Landis, Ian McGarry, Frederick Pyne, Gillian Raine, Jean Rogers, John Rubinstein, Rosalind Shanks, Ian Talbot, Josephine Tewson, Jeffrey Wickham, Frank Williams, Johnny Worthy.

Robin Browne, Nigel Davenport, Oliver Ford Davies and Peter Plouviez served until their resignations on 12 October 2006. They were replaced by Glen Barnham and Jo Cameron Brown. Derek Bond served until his death on 15 October 2006.

Chairman: Ian Talbot

Vice Chairmen: Milton Johns and Frank Hitchman.

### Staff

Secretary to the Fund: Keith Carter

Debt/Welfare Advisor: Miranda Connell

### Income

In 2006-2007, the Trust Fund received a total income of £387,770 from an investment portfolio of £8,154,979.

### Expenditure

£18,659 was spent helping professional theatres. The majority of the grants awarded helped maintain the infrastructure of theatres by purchasing capital items of particular benefit to the performers.

£5,000 was given to young professional directors from the John Fernald Award fund, which the ETF took over in 1998.

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£166,547 was spent on helping over 56 members of the profession with further, or postgraduate training.

£102,161 was spent helping the less fortunate members of the profession who for any number of reasons had fallen on hard times. Typically grants were awarded for payment of bills e.g. heating and telephone, wheelchairs, and improved access for those with disabilities.

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

### I. Federation of Entertainment Unions (FEU)

The FEU continued to work together during 2007 on issues of shared interest to the member unions (BECTU, Equity, Musicians' Union, NUJ, PFA, Writers' Guild of GB and Unite/Broadcasting Section).

The restructuring of the BBC continued to be a common issue of concern, particularly with the implementation of redundancies, which have both reduced employment and creative opportunities. The FEU provided an opportunity to share information on these issues and convened meetings with the Director General and the Chairman of the new BBC Trust.

The future of public service broadcasting (PSB) in general remains a concern for the FEU unions, especially given the falling revenues and fragmenting audiences of commercial PSB broadcasters like ITV and Channel 4. The FEU has opposed response by Ofcom, which has been to reduce the public service obligations on commercial broadcasters.

The FEU also provided a forum for developing joint campaigns, including lobbying Government and Ofcom on access to spectrum, for the use of radio microphones and wireless devices in entertainment.

Other matters raised through the FEU and its committees during 2007 included a proposal to co-ordinate a project to improve diversity and representation of minority ethnic groups across entertainment; the prospective role of union members in London Olympics and its build up; and implementation of UNESCO convention on cultural diversity and expression.

At the end of 2007 it was agreed that the FEU would be re-structured, in order to focus more on dialogue with key employers and industry bodies, as well as more concerted lobbying and campaigning. This will be built around fewer general meetings and the continued work of sub-committees on specialist areas. It has also meant that the FEU has reviewed its staffing needs, with Secretary Steve Harris leaving after a number of years of valuable service, and a new part-time consultant being engaged to support its future activities.

### J. The International Performers Aid Trust (IPAT)

The International Performers Aid Trust (IPAT), while not a part of Equity, was set up by Equity as an independent trust with charitable status and a Mission Statement, which was altered in 2006 to read as follows :-

*The International Performers' Aid Trust is a charity for the relief of poverty amongst people involved in the performing arts in distress in all parts of the world. IPAT's decisions are made on professional and humanitarian principles, without political bias. The Trust will endeavour to supply such aid and encouragement as is appropriate, for the preservation of the life and health of those working in the performing arts suffering from poverty and distress to enable them to continue to develop and nurture the imaginative faculty which is the heart of drama, music and artistic performance.*

The Trust has been able to help performers in need all over the world in the course of 2007 in keeping with this Mission Statement. The work of the Trust is detailed below, divided according to the continents on which we have been able to relieve the poverty of our colleagues and fellow performers :

**1. EUROPE** : Daimohk Chechen Dance Ensemble

**2. ASIA** : Reassmey Angkor Bassac Theatre (Cambodia); Baghdad Independent Film & Television College (from Baghdad, in exile in Damascus)

**3. LATIN AMERICA** : Ballet San Marcos, Los Olivos (Peru): Open Space Theatre, Santiago (Chile); Music for Hope (El Salvador)

**4. AFRICA** : The 5Cs (Kenya); Grassroots Theatre Company (Zimbabwe); Jos Theatre (Nigeria); Happy Family Group (Iraq - in exile in Egypt); Helen Berhane (an Eritrean Gospel Singer)

The Trust acknowledges our debt of gratitude to Diane Fisk, who retired as Secretary during 2007. She got through an enormous amount of work for the Trust and she will be much missed. With her help and guidance, and that of her successor, Emma Davies, the Trust has once again been able to continue and expand its charitable work throughout the world. Thanks are also due to our Treasurer, Nigel Gooch, and to Ian Mulkis, upon whose legal advice the Trust relies. The Trust also acknowledges its great debt to Equity, who helped to set up IPAT and still allow us to use their premises for meetings. Equity is represented on the Board of Trustees by Caryl Griffith.

The Trustees have been very happy to receive visits from performers who have come to inform them of the realities of artistic lives in the countries where they have worked. The Trust looks forward to another year of opportunities to help those suffering in poverty and distress and those who work under repressive and obstructive regimes where even to express an interest in the arts and culture can bring extra hardship and difficulties. It is wonderful to be able, in a small way, to alleviate these troubles and allow the spread of the arts to continue throughout the world, bringing hope and education where they are desperately needed.

Michael Branwell  
Chairman IPAT

### **M. Liberty**

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

### **N. NCDT**

The objects for which NCDT is established are to advance the vocational education and training of young persons and students in all fields of dramatic art.

The NCDT has a number of powers exercisable in furtherance of its objects, the main ones being:

- To publish and provide information and advice on all matters connected with vocational education and training for drama by all practicable means.
- To provide and encourage publicity for the improvement of vocational education and training for drama.
- To draw up and publicise an accredited list of those training establishments and courses that meet criteria specified by the Council from time to time and alter and vary such list of accredited establishments and courses.

The NCDT Council has created a mission statement that aims to reflect the objects and powers. It reads

'The NCDT is a partnership of employers in the theatre, broadcast and media industry, employee representatives and training providers. It exists to act as a champion for the industry by working to optimise support for professional drama training and education, embracing change and development. It works to safeguard the highest standards and provides a credible process of quality assurance through accreditation for vocational drama courses in the UK.

Accreditation aims to give students confidence that the courses they choose are recognised by the drama profession as being relevant to the purposes of their employment, and that the profession has confidence that the people they employ who have completed these courses have the skills and attributes required for the continuing well being of the industry.'

In 2004 the NCDT commissioned two evaluators to undertake a study of the effectiveness of the implementation of its new Accreditation method. A report on the first year of implementation was presented to NCDT in June 2005. During the last two years the evaluators have continued to work with the organisation, evaluating and advising on the development of the method.

The NCDT was commissioned by the Learning and Skills Council to undertake a five year study of the employment history of graduates gaining Dance and Drama awards. The results provide not only an

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indication of the success of the awards but also contribute towards a more comprehensive picture of the employment prospects of NCDT accredited drama graduates and trends in the sector.

The NCDT financial reserves were used to support the structural changes implemented in 2005/06 and the Council is now engaged in developing a business plan that will return the organisation to a secure financial footing. New sources of income have already been identified.

In 2006 the Council's working parties continued to work on the new strategic plan for the organisation. The post of Director was advertised in December and Hilary Strong was appointed in February 2007. Hilary Strong was previously the Director of the Edinburgh Festival Fringe and more recently Executive Director of Greenwich Theatre. She was responsible for the creation of the Greenwich Musical Theatre Academy and a number of significant initiatives within 14-19 education. Her experience of developing initiatives to widen participation will enable the Council to pursue this aspect as a major part of NCDT's three-year plan.

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

In December 2006 the NCDT Council voted to implement a business model which would expand the activities of the NCDT. This would be to provide guidance on the variety of pathways into the industry, with the NCDT recognition of training opportunities at key junctions of those pathways. The financial implication would be income coming from a wide base of regular and project sources and expenditure increased to cover the recognition services.

In 2008 the NCDT will finalise a three-year plan that will encompass a number of initiatives. The first objective is to develop a Widening Participation strategy in partnership with sector skills councils, umbrella organisations such as the National Association of Youth Theatres and key educational bodies. The principal aims are to:

- Create a programme of interventions that will tackle the barriers that prevent young people engaging with drama training, participation and professional work.
- Encourage young people from disadvantaged backgrounds and from black and minority ethnic communities to explore their potential and progress into further learning and employment.
- Provide parents, teachers and career advisers with a thorough, expert and efficient advice service signposting career progression routes and best practice.
- Promote best practice and signpost alternative career paths
- Act as a one-stop shop for information, advice and guidance.

The NCDT recognises the extensive changes in the education system with the introduction of the new 14-19 Diplomas, the potential change in school leaving age and the increase in apprenticeships. We intend that NCDT will contribute to this changing landscape through the development of training and education strategies that will benefit the wider drama community.

The NCDT continues to work closely with the two Sectors Skills Councils covering our industries – Skillset and Creative & Cultural Skills.

The General Secretary continued to represent Equity on the NCDT Council and Equity members sit on the Review Committee, undertake accreditations and re-accreditations and as Performance Reviewers write show reports.

### **O. Performers Alliance**

The Performers' Alliance met regularly during the year to consider matters of particular concern to performers and writers, including those which could be dealt with on a joint basis.

On the political front the Performers' Alliance Parliamentary Group proved its worth, allowing access to both Houses of Parliament, with Early Day Motions submitted and lobbying on theatre funding, the status of the artist, copyright and performers' rights, children's television and other topics. A successful Reception was held in December, involving many MPs, Peers and leading members of the three unions.

Meetings were held with the outgoing and new Chief Executives of Arts Council England and arts funding was a regular Alliance agenda item. Motions for the TUC were discussed in advance, with assistance given to each constituent in successfully carrying them at the Brighton Congress. The Alliance again organised the

FEU Reception at the TUC and was assisted in promoting our concerns by the election of John Smith of the MU to the General Council.

Regular reports were received from each union on negotiations, disputes and other matters; the work of the Federation of Entertainment Unions was monitored and discussions took place with the British Film Institute and other bodies on a joint approach to the use of archive material.

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

## **P. PPL Performer Board (formerly the Performer's Forum)**

PPL (Phonographic Performance Ltd) announced at the end of 2006 a new performer structure, as PAMRA and AURA finally merged into one company. This was the result of five years discussion between the PPL and the five key performer organisations in the UK – EQUITY, Musicians Union, MPG (Music Producers Guild), Pamra and Aura.

This is good news for our members both featured and non-featured singers and musicians who record music that is broadcast or used for public performance. The new organisation will bring about a streamlined service both for the distribution of UK revenue and also International income where in the past, despite good intentions, there has been a failure to obtain much of the income due to UK performers. The coming together of the various groups within PPL will ensure that UK performer interests overseas will be with one voice when claiming income due to the UK. This will bring about an efficient service to increase performer income in this growth area. Within PPL there is now a six-person Performer Board consisting of Glen Barnham (Equity) Gerald Newson, Nigel Parker, and John Smith (MU). Also on that Board is Fran Nevrkla, the PPL CEO, who was responsible for bringing all the parties together in 2001, and is personally deeply committed to providing a first class service to the performer community. The Board met six times during the year, and in addition members served on other committees within PPL, as well as the main PPL Board. The Performer Board handles performer specific issues within the company, the Board also determines all distribution policies for performers UK income, while overseeing collection of international revenue due to performers. On the latter the new deals reached in 2007 included Norway, USA, Spain, Denmark, Italy, Russia and Bulgaria with many more in the pipeline.

A lot of effort is being put in by PPL to ensure that all available revenue is collected from each society for all available rights and that all back dated revenue is properly collected. This approach resulted in PPL collecting nearly £6 million from overseas for performers in 2006, just 4 months after the merger. The figure collected in 2007 is likely to exceed that figure by several million pounds. Laurence Oxenbury, who many members know from his time running British Equity Collecting Society, was recruited by PPL to head up International collections.

The first Annual Performer Meeting was held in November, when the annual report from PPL and the Performer Board was presented to the members. It was a well attended meeting which bodes well for the future.

The new 'merged collecting society' is good news for Singers and Musicians as the income is growing and it is serious revenue. The amount distributed to performers in 2007 was a record £28.5 million. The team at PPL are committed and everybody is working to make this a success. It is important that all our Singer members are registered with PPL for both national and international collections.

If you were a member of Pamra or Aura you would have been automatically transferred into PPL membership but if not with them but have recorded sound recordings used in broadcasts on radio, television both satellite and terrestrial plus music recordings used in pubs, clubs, shops etc you need to sign up to PPL. Do that by going to PPL website at [www.ppluk.com](http://www.ppluk.com), **performers section**, or going via the Equity website "Extra income for members" and then clicking on the PPL site. PPL is holding onto funds from Performers where details are not known and it is worth checking their website 'royalties reunited'.

## **Q. Save London's Theatres Campaign**

We have been based in the Actors' Church Union office in St. Paul's Church, Covent Garden since June 2007. Apart from a new telephone number, Guild House remains our postal address. We wish to express our thanks to both the Church and the ACU. Our working relationship with Equity remains important and we wish to express our thanks to them for their continuing support. Our other key relationship is with the Theatres' Trust, with whom we are in frequent touch.

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We are an entirely voluntary organisation, founded in 1972 by the then Equity Council to save the sixteen theatres in the Covent Garden area. Over the last dozen years or so our workload has increased considerably. This has been mainly due to threats of cutbacks in local funding, threats of closure or demolition or applications for "change of use". We have received many requests for support and advice from theatres and venues in the Home Counties and the South East. Where appropriate these are referred to the Theatres' Trust or Equity, who have established on their website a register of theatres and companies at risk, with a detailed advice section to which we have made a considerable contribution. Our own website also brings requests for information from students and others.

Since our office move we have had to reduce our working hours to approximately one day per week, concentrating on fewer cases. Amongst these are the Westminster Theatre replacement and the Arts Theatre, we continue to keep a very close watch on both. While the present lessees of the Arts Theatre have been presenting a varied and colourful programme with some success, they only have a limited tenancy. The new owners, however, are very determined property developers and are inevitably seeking the maximum return on their investment, having also purchased adjacent buildings. They have applied to Westminster to demolish the original and historic Arts Theatre, founded in 1927, to build a new one closely surrounded by a 95 room hotel. The plans they produced are highly inadequate. Problems include a smaller auditorium with the ground floor entrance and foyer reduced to a mere walk-through squeezed between a new restaurant and a bar alongside it; backstage access would be poor with less dressing-room space, to mention but a few.

Experience has forewarned us that, as with other buildings designed for mixed-use, (such as the Shaw and Westminster) that theatre managers would not be free to function without impediment or interference. We are therefore opposing this application and believe that the Arts Theatre should be upgraded and restored. Unfortunately, all of our our predictions in our decade long fight to stop the demolition of the Westminster Theatre have come to pass. This small replacement theatre below an indoor car park and a block of flats is still just a concrete bunker and the flats remain unoccupied. There is yet another named owning company who have recently applied to enlarge the main entrance to the flats by considerably reducing the area of the foyer and its bar and cafeteria. We have rejected this application, as have the Theatres' Trust and Westminster City Council. Meanwhile the likelihood of this becoming a functioning theatre grows ever more distant.

## R. Sector Skills Councils

### i. Skillset

[www.skillset.org](http://www.skillset.org)

Skillset is owned and managed by the audio-visual industries and is currently licensed as a Sector Skills Council (SSC) by Government across the UK. Its purpose is to maintain and enhance the UK audio-visual industries' future competitiveness by having businesses and people with the right skills, in the right place, at the right time by influencing, leading and developing skills and education policy for the audio-visual industries.

As a SSC Skillsets' role as a strategic organisation that works across the nations and regions of the UK with employers, trade associations, unions, learning and training providers, government and its public agencies and other key organisations to ensure that the UK audio-visual industries have continued access now and in the future to the skills and talent they require.

The audio-visual industries are a fast moving sector which is constantly adjusting to and exploiting the opportunities that new technologies provide, requiring continued learning, training and development for all involved.

Therefore the SSC's including Skillset and Cultural & Creative Skills are seen as the authoritative 'voice of employers' on sector skills and are formally licensed and recognised by government across the UK to deliver the following core mission:

- To raise employer demand and investment in skills to increase the performance of business and the public services;
- To maximise the supply of skills to the sector to meet employer demand;
- To promote the maximum use of skills by employers to increase their performance to levels comparable with the best performers in the sector (both nationally and internationally).

Careers information, advice and guidance is crucial to both new entrants and seasoned professionals wishing to develop and grow a career in performance. Equity and Skillset jointly developed a pilot project in October 2005 recruiting and training 3 professional performers who are now providing information advice and guidance

on behalf of Skillset's Careers Service. These individuals have also been trained as Union Learning Reps, and are working to address the issue of Union Learning Reps (ULRs) operating in our largely freelance sector.

Skillset continues to successfully deliver the service to performers, and the service has expanded to include all of England, Scotland and Wales whereas during the pilot it was available only in S. East and N. West England.

The General Secretary represents Equity on Skillset's Board along with representatives from BECTU and the NUJ.

## **ii. Cultural and Creative Skills**

[www.ccskills.org.uk](http://www.ccskills.org.uk)

CC Skills are committed to delivering interventions that are aimed at: improving the choices people exercise in terms of career pathways into the creative and cultural industries; to secure a qualifications system that is more relevant to the needs of individuals and employers; as well as ensure colleges, universities and training providers are more responsive to the skills industry demands; to deliver all these improvements by putting diversity at the centre of everything it does.

To become the credible industry source on current and future skills needs CC Skills are planning to build the UK's first Creative Knowledge Lab. This will help a variety of agencies and policy makers better understand the skills, competitiveness and strategic issues facing the sector. The Creative Knowledge Lab will provide simple, clear, accurate and up to date intelligence on our sectors with tools to help analyse and interpret this information.

Better informing the individual choices that people make when deciding to join the cultural and creative industries is a cornerstone of CC Skills work. A new advice line and web support portal is under development to help provide individuals and employers with more independent, consumer orientated intelligence about the value of courses on offer.

From 2008, young people will get the option to take a new Creative & Media 14-19 Special Diploma. The aim of the diploma is to enable students of all abilities to work towards a high calibre qualification. 14-19 Special Diplomas, along with Skillset and Skillfast-UK is working to develop the curriculum that will underpin the new diploma. It is vital to get this new sector qualification right for young people and right for industry.

To help improve the business impact of cultural creativity, the then Rt Hon Gordon Brown MP, Chancellor of the Exchequer, in his Budget Statement 2005 committed the Government to provide £12 million over two years from 2006/07 to Arts Council England (ACE) and others to promote excellence in management and leadership within the cultural sector. This will ensure that a larger number of talented high-flyers in cultural organisations will be able to develop commercial and business leadership skills, encourage the leadership talents of leading ethnic minority figures in the arts, and create new opportunities for business-arts collaboration. Improving management and leadership skills is a top priority for CC Skills who are working with ACE to deliver these skills.

The cultural and creative industries suffer from the lack of apprentices because very limited opportunities exist for employers or sole traders to access a flexible approach or secure public support. A new approach to apprenticeship training will significantly change the way people access high-quality work-based routes into the sector and CC Skills is leading the development of a new apprenticeship framework. The Creative Apprenticeship programme will allow young people to choose from a number of pathways such as design, music business, cultural heritage and performing arts. This will began with a pilot programme in London from September 2006, then Scotland, and is now being extended gradually throughout the UK.

A major project is to establish a National Sills Academy (NSA). It is proposed that leading organisations in theatre, opera and live music will become designated training centres working in partnership with local colleges, universities and private sector training providers. On the job training will be "practitioner led" by working industry professionals. The NSA will as a centre of excellence and administrative hub will be located in the Thames Gateway development area and will be linked to the Royal Opera House production campus at Thurrock. Graduates from the Academy will be trained in the full range of craft and technical skills required for the job. Plus a solid grounding in the business side of the industry-marketing, business development and fundraising, sales, administration and management. Qualifications offered will include the new Creative Apprenticeship being developed by C & C Skills with specialist "pathways" including technical theatre, live events and promotion and music business skills.

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The General Secretary continued to represent the Federation of Entertainment Unions and other unions represented within the footprint covered by CC Skills.

### S. The Theatres' Trust

The Theatres Trust, the national advisory public body for theatres which works across the UK devolved nations and English regions, celebrated its 30<sup>th</sup> anniversary in 2006/07. It operates within the planning system as a statutory consultee on applications that have an impact on theatres and has a wealth of experience in forming theatre-related planning policy and securing the protection of theatres.

The Gielgud on Shaftesbury Avenue had its façade restored, the London Hippodrome began work to repair its exterior and Dalston Theatre in London was demolished despite protests during the year the Trust developed its first conference 'Performing Theatres?' at the Young Vic in London in June 2007. The big five issues for the Trust are planning, regeneration and development, theatre, architecture and design, and heritage.

The Trust engaged with initiatives across the UK to refurbish, restore and improve theatres, increased its participation in statutory consultations by 19% and serviced a 50% increase in Local Development Framework consultations. It also fed into the Barker Review of the planning system and the Heritage White Paper. Its casework continued in relation to numerous theatres during the year.

The Trust relaunched its publication as 'Theatres Magazine', a full colour quarterly, relaunched its website and developed a new strap line for the organisation 'Protecting theatres for everyone.' It is seeking to promote its work and services to a wider audience and had a greater presence at events and conferences during the year.

For the future the Trust plans to continue to work on improving its position as a statutory consultee and communicating the Trust's role as an authority, champion and an expert source of information and knowledge on theatres.

### T. Trades Union Congress

The TUC Congress was held in Brighton from Monday 10 September to Thursday 13 September. The unions' delegation comprised Natasha Gerson, Graham Hamilton, Harry Landis, Corinna Marlowe and Christine Payne.

Equity put two motions to Congress; the first on *Managed Migration: impact on Performers* was proposed by Natasha Gerson and seconded by Martin Spence (BECTU) the second on the *Impact of the Olympics on arts funding* was composited with a motion from BECTU on Arts funding and the composite motion was proposed by BECTU and seconded by Harry Landis. Both motions were supported by the General Council and Congress.

Graham Hamilton seconded a motion from the Musicians' Union on the *Extension of the Term of Protection for Performers' Rights* and Corinna Marlowe seconded a motion from the Musicians' Union on the *Licensing Act 2003*. Both motions were supported by the General Council and Congress.

Our amendment to the motion from Unison on *Agency Workers* was composited and Harry Landis spoke to the composite motion. Our amendment to the motion from the professional Footballer Association on *Unions and Professional Standards* was composited and Christine Payne seconded the composite motion. Both motions were supported by the General Council and Congress. The text of all these motions is included below.

Speakers to Congress included the Prime Minister, Gordon Brown MP; the Home Secretary, Jacqui Smith MP; the Secretary of State for Works and Pensions, Peter Hain MP; Secretary of State for Business, Enterprise and Regulatory Reform, John Hutton MP and Richard Lambert, Director General, CBI.

We supported the nomination of two candidates to Section C of the General Council – Jeremy Dear, General Secretary of the NUJ and John Smith, General Secretary of the Musicians' Union. Both were elected. This Section reserves 11 seats for the smaller unions - that is unions with a membership of less than 100,000.

Following the General Secretary's withdrawal from Section D i.e. the 4 seats reserved for women members, Anita Halpin, Treasurer of the NUJ also retained her seat on the General Council.

Dave Prentis, General Secretary of Unison is the TUC President for the coming year.



## Motions to the Trades Union Congress 2007

### 2 Managed migration: impact on performers

Congress believes that migrant workers make a major contribution to Britain's economic and cultural life. However, it understands the need for an objective system for determining whether people are allowed to enter the UK to work, in the interests of migrant workers and the wider community. In addition, Congress supports the enforcement of decent working conditions and employment rights to protect vulnerable workers from undercutting, excessive hours and inferior working conditions. Therefore, Congress is alarmed by changes proposed under Tier 5 of the Government's points based system, whereby temporary workers in the arts and entertainment sector will lose current safeguards protecting vulnerable workers in the UK and supporting work opportunities for British talent overseas. In particular, the new system must include a test against the impact on the resident labour market and levels of pay against industry norms, as operates currently in consultation between Work Permits UK and the entertainment unions. It is not sufficient for an employer with no track record simply to vouch for the migrant worker with no additional protection being in place.

The lack of consultation will also prevent the operation of Equity's bilateral agreements with performers' unions overseas, which currently ensures that the displacement of work opportunities in the UK is balanced by an exchange of work opportunities for British performers (particularly on Broadway). Congress, therefore, calls upon the Government to work with the entertainment unions to ensure that safeguards are included in the new points-based system, protecting vulnerable workers and supporting work opportunities for British talent overseas. Equity

The following amendment was ACCEPTED

Paragraph 4, line 3, after 'entertainment unions.' insert new sentence:

'This should be accompanied by rapid and effective sanctions for employers failing to comply.' Broadcasting, Entertainment, Cinematograph and Theatre Union

### 66 Extension of the term of protection for performers' rights

In December 2006 the Treasury published the Gowers Review of Intellectual Property prepared by a team led by Andrew Gowers, former Editor of the Financial Times. The report recommended the rejection of the music industry campaign to extend the period of protection for performers' rights and for sound recordings. While performers currently receive a period of protection of 50 years, authors and composers enjoy a period of protection of life plus 70 years. Performance has been recognised by international treaties and conventions as a creative act in itself, therefore Congress believes that performers should receive due recognition as creators. In addition, advances in health and social care that have resulted in a greater life span for all citizens, including most performers, have produced a situation that Congress does not believe was anticipated by either the drafters of the international conventions on copyright or by UK legislators: performers' rights are now beginning to expire during the lifetime of the performer. Congress regards this as being morally wrong and in the interests of fair treatment seeks a realignment of the balance between performers and their 'cousins' the authors. Congress asks the General Council to add its voice to the lobby to extend the period of protection for performer rights and for the copyright in sound recordings so as to ensure that performers are treated with fairness and receive just reward for their creations and performances.

Musicians' Union

### 67 Licensing Act 2003

Successive government ministers promised that the Licensing Act 2003 would encourage the growth of live entertainment and be particularly good for live music. However, Congress notes that extensive research has shown that, while many established large and medium venues have benefited from the Act, smaller venues often regard themselves as being burdened with red tape and consequently think carefully about whether to put on live entertainment, as recorded music and big screen sport is not licensable. This means that the Act has had a broadly neutral effect on the provision of live entertainment across England and Wales. To ensure that the Act is indeed live music- and entertainment-friendly, and actively encourages it, Congress urges the Government to take the following action:

- i) introduce an inexpensive, fast track method of varying a licence to include regulated entertainment;
- ii) explore tangible benefits such as tax breaks, etc. for venues that demonstrate a clear commitment to the provision of live entertainment;
- iii) introduce an exemption from the 'regulated entertainment' provisions of the Act for venues with a capacity of 100 members of the public or less;
- iv) where residents complain of excessive noise, in new dwellings that have been built next to existing established live entertainment venues, ensure that the 'agent of change' is responsible for the venue being made compliant with any conditions that might be added to the Premises Licence; and

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v) take appropriate action to ensure that the provisions of the Act and the accompanying statutory guidance are uniformly adhered to.

Musicians' Union

### **Composite 2 Agency workers**

Congress notes the overwhelming evidence that agency workers receive worse terms and conditions than directly employed workers, particularly in relation to pay, holiday entitlement and sick pay. This legalised discrimination denies essential protections to workers and leads to increasing casualisation and insecurity across the economy. Congress recognises the excellent work done by the trade union movement in bringing the issue of unfair treatment of agency workers to the forefront of the political agenda. Congress congratulates Paul Farrelly MP for taking forward his Private Members Bill on agency workers and expresses its thanks to the 108 Labour MPs who attended the second reading of the Bill on 2 March. Congress condemns the Government opposition to this Bill, despite its landmark level of parliamentary support. Although the Bill was given insufficient time to proceed, it served to raise awareness of the issue among key interest groups. Congress records that the Government has repeatedly stated that it supports the underlying principles of the EU Agency Workers Directive that would provide for equal treatment rights for agency workers, and notes the Government commitment made at Warwick to introduce domestic legislation if there was no progress on the EU Directive. Congress also notes that progress on European legislation has been stalled for over five years and is unlikely to be progressed in the near future. Congress recognises that there is still much work to be done to end the exploitation of agency workers in the UK who are afforded some of the lowest levels of protection in Europe with no right to equal pay or conditions or right to legal employment status. Congress believes that the introduction of equal treatment rights for agency workers is the only effective way to tackle exploitation and undercutting whilst also recognising the need for better regulation, enforcement and licensing in the agency sector.

Congress regrets that many public authorities and their contractors have over-used agency workers, undermining collective agreements, team working, services and abusing migrant workers. Such workers are outside the two-tier workforce prevention agreements and Congress resolves to tackle this loophole in 2007 and 2008 alongside other implementation problems. Changes to regulations governing employment agencies must also provide greater protection for vulnerable workers in the entertainment industry. The TUC will therefore actively support the Equity/BECTU campaign to prevent rogue agents exploiting performers by charging upfront fees and commission, which can leave workers with less than the minimum wage. Congress calls on the General Council to campaign for the introduction of a time limit within which workers in the entertainment industry must be paid by employers/hirers. Congress calls on the TUC to continue to mount a high profile campaign for UK legislation in this parliament to outlaw discrimination against agency workers in basic terms and conditions, from day one of employment; campaign to end the exploitation of agency workers; and calls on the Government to honour its commitments and urgently introduce a legal framework giving agency workers equal treatment compared to their directly employed counterparts.

Mover: Unite

Secunder: Communication Workers' Union

Supporters: UNISON

Equity

Broadcasting, Entertainment, Cinematograph and Theatre Union

### **Composite 5 Union and professional standards**

Congress recognises the important role that trade unions, and especially the smaller specialist unions such as the Professional Footballers' Association, play in upholding professional standards and promoting the welfare of the industries in which they work, as well as defending and advancing members' terms and conditions. The work of these unions ensures that they are able to retain a strong identity and speak with authority on behalf of their profession. This helps to create a real sense of pride amongst union members and offers a distinctive way of attracting, organising and recruiting these members. This important work, in the case of the PFA built up over the century since its formation, gives the union a status and a responsibility to its members and its industry. Congress believes that in a fast changing world it is important for the unions to continue and, where appropriate, develop this aspect of their work and to that end asks the General Council to bring together, biannually, through the TUC senior managerial and professional unions group, those unions with an interest in promoting professional standards within their own sector to see what lessons can be drawn from respective experiences.

Mover: Professional Footballers' Association

Secunder: Equity

Supporters: Society of Radiographers

Association for College Management

### Composite 16 Arts funding and the Olympics

Trade unionists across the UK shared the surprise and excitement of the rest of the country when it was announced that London would host the 2012 Olympics. Congress supports the vision of the games and the desire to deliver a positive legacy of regeneration and reconstruction. The games will also provide a unique opportunity to showcase the extraordinary talent and creativity of the UK's creative and cultural industries. However, Congress expresses grave concerns about the prospect of a reduction in arts funding for 2008-11 arising from the Government's Comprehensive Spending Review and its disappointment at the decision to divert £112m of lottery money from the Arts Council to the Olympics and that activities that are part of the proposed Cultural Olympiad will not receive any public or Lottery funding. Congress notes the serious implications which will result for the arts in general and theatre in particular, including:

- i) a return to the disastrous 'stop-start' funding approach of Conservative Governments;
- ii) a reduction in the benefits to the public of accessible and original theatre combined with outreach work aimed at building a more diverse audience;
- iii) a quick and adverse impact on employment and pay levels in this labour intensive sector, jeopardising trade union initiatives on low pay, training and equal opportunities; and
- iv) a self-defeating reduction in the enormous economic spin off benefits of theatre (calculated at £2.6b from just £121m of public subsidy in 2004).

Congress further notes the tight financial constraints on the British Film Institute arising from reductions in arts funding and that the Government may divert funding from museums, libraries and archives, which are a unique and treasured national asset. Congress calls on the TUC to seek assurances from Government that future funding for the performing arts - either directly from the public purse or from the Lottery - will be ring-fenced and protected at least in line with inflation, and that the funding of the UK's cultural institutions is protected to maximise the great opportunity in 2012 to publicise the heritage of the UK and wider world and not made a casualty of increasing Olympic costs.

Mover: Broadcasting, Entertainment, Cinematograph and Theatre Union

Secunder: Equity

Supporter: FDA

## **8. THE COUNCIL**

The 2006-1008 Equity Council met 11 times between 1<sup>st</sup> January and 31<sup>st</sup> December 2007

## 9. APPEALS COMMITTEE

### A. The Committee

The following members make up the Appeals Committee:

Joshua Le Touzel  
Doreen Mantle  
Sheila Mitchell  
Tony Robinson  
Johnny Worthy

### B. Hearings

As reported in the 2006 annual report the Appeals committee met during 2007 to hear its first complaint under Rule 34. A Hearing took place on 1<sup>st</sup> August 2007 at which all parties concerned presented their case.

Following the Hearing the Appeals Committee made the following report to the Equity Council:

On the 1 August 2007 the Appeals Committee heard a formal complaint brought by member Dave Eager against General Secretary Christine Payne and the Equity Council with regard to their interpretation of Rule 24. He alleged that by employing more than one Assistant General Secretary, Council was in breach of that rule, and was misusing union funds.

#### **The Appeals Committee's ruling is as follows.**

We believe Dave Eager was justified in bringing this matter forward.

Council appointed an additional Assistant General Secretary after Mr Eager brought the matter to its attention, but before it had gone through the process of amending Rule 24 via a referendum, thus acting without the authority of the membership to do so. Council's argument that this referendum was merely in the interests of clarity, and that they would have gone ahead with the appointment even had they lost the referendum vote, was not something the Appeals Committee believe would have found favour with the Equity membership.

We believe the General Secretary made a misjudgement in sending Dave Eager an email the day before the Council meeting at which the proposed changes were to be discussed, inviting comments from him, then failing to read his reply.

We believe both the General Secretary and Council were motivated by enthusiasm for these changes rather than any malign intent, nevertheless it's little wonder that Mr Eager felt deliberately excluded from the debate.

We also believe Council was cavalier in appointing a Head of Communications before the matter was settled by referendum, in giving him a pay increase before the matter was settled, and in making him a member of the SMT when he was not an Assistant General Secretary.

Likewise we believe the referendum should not have been held before Dave Eager's Appeal was heard, and we were not convinced by Council's arguments to the contrary.

In addition, changing a staff member's job but not his title in order to allay the anxieties of some members about this issue was not a course of action we believe to have been appropriate.

However the complaint has been drafted with an unfortunate lack of clarity given the seriousness of the charges, making it difficult for us to come to a definitive decision about whether or not it should be upheld.

This is reflected in the fact that though we are unanimous on all of the above, we are split three to two on the actual complaints.

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Nevertheless by that majority, we do not believe there has been a misuse of funds, and find the allegation that Council is in direct breach of the old Rule 24 unproven.

We hope that in future Council will adopt a more considered approach to change.'

## 10. NATIONAL, AREA AND OTHER COMMITTEES

### A. National Committees

#### (i) Northern Ireland

The political situation in 2007 changed dramatically and for the better. After years and months of bitter argument and confusion the Devolved Government at Stormont was reconstituted and despite all the differences The DUP and Sinn Fein came together in a new Executive. The newly elected Arts Minister, Edwin Poots MLA opened up for Office and we have met with him directly on three occasions lobbying and putting the case for our Industry.

We also addressed the Arts and Culture Committee at Stormont and will be doing so again in March. How much better it is to be able to put our case directly than having to fight our way through the Civil Servants that act as a buffer to the Northern Ireland Office. In the recent Budget announcement from Stormont the Finance Minister made the point that the most vociferous lobby was from the Arts Sector and increased the disappointing draft budget proposals for the Arts by 2.5 million a year. This was also on the back of a demonstration by the sector at Stormont in December and underlines the old adage that Unity is Strength. I want to thank all the members who turned up on that day and who attended the local meetings as well. However the campaigning is far from over as Northern Ireland is still bottom of the league when it comes to funding in comparison to all the other National areas within these Islands and as a Union we will continue to lobby on your behalf. At last years Annual Meeting a motion was passed which called for the setting up of producing company along the model of the National Theatre for Scotland and The National Theatre for Wales.

The working title is the Northern Ireland Theatre Initiative and JJ Murphy has been regaling all and sundry for this to happen. However within the sector and for some members it has caused a ripple of concern. Largely because with funding being so tight companies fear it will take away from the common pot that is disbursed from the Arts Council. We would never campaign on that basis. It has to be new funding and more importantly it has to be additional. It also has to be within the framework of a vibrant professional theatre infrastructure. Simply because it would not work otherwise. The same discontent was said about the Scottish National Theatre but there are no critics now. Not only has the SNT rejuvenated the Theatre sector in Scotland but it has provided additional monies to allow joint ventures with the existing theatre community. However more importantly it has remarkably increased the number of jobs available to our members in Scotland that's what we want here in Northern Ireland, a Company not a Monolith, which produces the best of productions with our members throughout the year. Incidentally both the Welsh Model and the Scottish model are independently financed directly from the devolved institutions so why can't that happen here? The Northern Ireland Directory has now been set up and there are separate Directories on the Equity web site for both our Actor members and our Variety members. Members have to register and will be given their own pass word. They can input directly including putting on their own digital photograph and can keep credits up to date. We will be publicising this service to employers as and when we have the majority of our members signed up so please log on and register. We are also looking at other Directories for other professions within the membership.

#### *a. Theatre*

The Lyric Theatre as we know it finally closed its doors after the end of the Christmas shows and the building will be reduced to rubble over the next few months. However we will have a brand new Lyric Theatre being rebuilt on the same site and if all goes to plan it will be ready in two years time. In the interim the theatre will still be producing with four productions going on tour this year. But with the demise of the old theatre we had to go through the painful process of redundancies and for the Stage Management we managed to agree on above statutory minimum payments along with them being offered future work on the Tours. That aside it still leaves a gap in terms of work opportunities and it was an issue we took up with the funding bodies.

Prime Cut was extremely adventurous this year and it was great to meet with the Cast of Scenes from the Big Picture in which 20 Actors were employed along with 3 Stage Management. If only that were a regular occurrence. We sorted out a few teething problems but credit goes to the Company for pulling it together. It came as no surprise that it is in the running for best Theatre Show award in the Irish Times. Tinderbox sought our support for the concept of an ensemble company which looked at engagements for members over a six month period and of course we are fully behind it, only hope the Arts Council is as well. We also clarified National Insurance issues with Greenshoot Productions and we have agreed with them a standard agreement. Replay and Big Telly continue the good work in taking theatre to young people. Kabosh are also producing more as is Ransom Productions.

The Arts Council has at last put out its Drama Strategy for the Next five years and the Committee will be looking at it closely over the next few months.

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### *b. TV, films and radio*

The Northern Ireland Film and Television Commission relaunched and rebranded itself as Northern Ireland Screen in June. Without doubt it is growing stronger and under its umbrella there is an increasing amount of production taking place, albeit most of it small scale. The major film of the year was "City of Ember" which was produced in and around Belfast. However not all the productions created employment for our members and it was disappointing to note that it gave £500,000 to Hat Trick Productions to produce "Fairy Tales" for the BBCNI. The four part Drama series was hailed as BBC NI finally managing to invest within its own backyard. How disappointing then to find out that most of it was already cast in England and that much of the crew also came over to work on the production. Despite it being made in Northern Ireland it did very little for the local talent base and it's another exercise in labelling a drama as BBC NI but really was only brought in to "tick the box" without doing very much for the talent who live here. A case of "smoke and mirrors". We have written to the BBC and to the politicians regarding this and we are enlisting the help of the Irish Congress of Trade Unions through our motion to Congress to get the BBC to seriously look at the issue of work for our members based here.

It is worth noting that our members who were owed money through Dealers Agency for their work in "Closing the Ring" have recently been paid and Dealers is no longer on our special attention list.

In Radio we met with Downtown Radio over rescheduling and successfully represented a presenter who was involved in that process. Elsewhere in Radio Steve Martin informed us that he was looking to build up an Agency of Voice Over artists only and he can be contacted directly on 02890 656769.

In commercials we also managed to reclaim £16,500 on behalf of members.

### **Members of the Northern Ireland Committee**

Al Logan (Chair)	Sheelagh O'Kane
Maggie Cronin (NI Councillor)	Carol Moore
Dan Gordon	Abi McGibbon
Vincent Higgins (stood down in June 2007)	JJ Murphy
Emma Little	Joe Rea

### *c. Variety*

The club and cabaret sector continues to be blighted by closure of venues, issues over licensing and less and less live work. This in turn has had an effect on the Branch which has been struggling recently to achieve a quorum. However we have seen an upturn in street entertainers joining the union as well as children's entertainers. The Branch Committee are discussing ways in which to make the branch more vibrant and meaningful. The AGM is on Monday 25th February in The Dockers Club and all members of the Union are welcome to come along. We also want to thank The Dockers Club for the support it gives to the branch.

### **VARIETY BRANCH COMMITTEE**

Roxanne James (Secretary)	Anne Lyttle
Bernard Tohill (Chair)	Al Logan
Charlie McQuillan (Vice-Chair)	Maisie Duffin
Tony Ajir	Danny Small
Brian McCann	Kenny Eden
Don De Govea	Frank O'Neill

## **(ii) Scotland**

2007 saw the first SNP administration at Holyrood following the 3<sup>rd</sup> Scottish election. The SNP embarked on forming a minority administration which will be uncharted waters for Scottish politics. With different parties in power in Westminster and in Holyrood the tensions between the two governments appear to have resulted in a very tight financial settlement for the Scottish government. Minority government appears to mean informal coalition on a day to day basis and all parties are trying to push in areas that appeal to their core beliefs. Unfortunately our areas of concern are being squeezed and the proposed financial settlement for 2008/09 for the Scottish Arts Council looks very tight.

A significant part of the year was taken up with work on the new Scottish Directory. This is now live on the Equity website.

However, more positively, the Scottish Government launched the Scottish Broadcasting Commission to look at the state of broadcasting in Scotland. Scotland represents 9% of the UK population but the BBC only spends 3% of its programme budget north of the border. The First Minister launched the commission in



August 2007 The Commission decided to take evidence in three distinct areas; economic, cultural and democratic. Equity has already submitted to the economic part of the debate and will be taking a full part in the rest of the evidence gathering.

*a. Theatre*

2007 was year of *Black Watch*, the National Theatre of Scotland play, first produced at the 2006 Edinburgh Festival and revived to tour Scotland, the USA and Australia. The play has proved to be a phenomenal success and a total vindication of the decision to create the National Theatre of Scotland. Other NTS productions included Alan Cummings in *The Bacchae* which was performed in the Edinburgh International Festival this year.

**NTS/Equity Agreement**

**Minimum rates of pay from 01/04/08 are as follows:-**

<b>Minimum Performers Salary</b>	
Main scale/ensemble	£520.15
NTS Studio/ <i>Apprentice Company</i>	£361*
<b>Stage Management Minimum Salaries</b>	
Stage Manager	£520.15
DSM	£468.13
ASM	£416.12
* to be raised to Equity/ITC minimum if greater	

Elsewhere, the Scottish Theatre community looked to the new Government to see what funding levels would be offered for the immediate future. The previous administrations proposed Culture Bill was dropped except for the plans to abolish the Scottish Arts Council and replace it with Creative Scotland.

*b. Variety*

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

**BRANCH OFFICIALS:**

Chair: Adam Quest  
 Vice Chair: Eva Lorraine  
 Secretary: Linda Rifkind  
 Asst Sec: Janie Danielle  
 Treasurer: Elsie Kelly Adams  
 PRO: Jacqui Lochhead

*c. TV, Radio & Films*

The union had to get involved at River City to thwart attempts by the producer to tie cast members in to a three year pay freeze. This was just after the series celebrated its fifth anniversary. Comedy is a strong brand at the BBC with *Still Game*, *Dear Green Place* and *Legit* providing work for members. However, as reported elsewhere, BBC Scotland production levels fell to an abysmally low level this year. In addition, BBC Scotland appears to be managing more productions that are filmed outside Scotland and branding them as Scottish productions. This gives a false indication of the level of activity in Scotland.

SMG continues as an independent company within the ITV network and continued to produce drama for ITV. *Taggart* and *Rebus* remain its staples. Under a provision in the ITV agreement, and in line with what has been happening elsewhere, sales of *Taggart* were audited in 2006 by an independent auditor..

*d. National Committee*

Natasha Gerson (chair)  
 Kate McCall (Scottish Councillor)  
 Elsie Kelly Adams  
 Jim Byars  
 John Carnegie  
 Isabella Jarrett

Graham MacGregor  
 Clunie MacKenzie  
 Michael Mackenzie  
 Kate McCall  
 Sheena Penson  
 William Riddoch

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Linda Rifkind  
John A Sampson

James Watson  
Alexander West

### *e. Staff In Office*

Lorne Boswell – Scottish Secretary  
Drew McFarlane – National Organiser  
Irene Gilchrist – Organising Assistant

### **(iii) Wales**

The Cardiff Office has continued to act as a one stop shop for members queries and problems.

The high point of the year was the co-ordination of the Annual Representative Conference at the Future Inn in Cardiff Bay in May. This required a considerable amount of administration in conjunction with Head Office. The event was attended by the Lord Mayor of Cardiff and the First Minister would have addressed the meeting had there been one at the time! The social event on the Sunday at the Coal Exchange, jointly organised by the National Committee and the Variety Branch, was a great success.

Of particular note was the award of Honorary Life membership given to Gareth Lewis for his services to the union.

The Office agreed to act as the administrative base for the new training opportunities for existing professional actors which has been branded collectively as Re-Charge. The initial pilot in the spring/summer of 2007 proved extremely successful and has achieved three year funding from the Royal Welsh College of Music and Drama, which has resulted in further courses being offered in 2008. The office will again act as a co-ordinator alongside the paid Director.

A side effect of the contact made with members through the course has been to raise the profile of other union activity and the Oriel website has benefitted.

During the year the office brought in **£4938.33** in recoveries to members. The majority were variety members.

The Annual Meeting in Wales was held at Chapter in February and there was a pleasing increase in attendance (30plus) and a very useful exchange of information with the General Secretary and the President. The motion put before the meeting was to tighten up on companies' use of Equity contracts and to approach the Arts Council to insist on best practice when offering substantial project grants. This was overwhelmingly passed and agreed subsequently by the ARC.

### *a. National Committee*

In conjunction with the better information produced by Guild House, more effort was put into getting a full complement of fifteen Committee members. This was achieved for the first time. The full list is:

Terry Victor (Chair)  
Huw Davies (Vice Chair)  
Michael Cunningham (Councillor for Wales)  
Goldini  
Michael Kelligan  
John Norton  
Beth House  
Naomi Martell

Doc O'brien  
Chris Durnall  
Gerri Smith  
Tony Leader  
Simon Curtis  
Julia Carson Sims  
Gareth Lewis

The Committee motion to the ARC sought to limit the number of times a member could propose or second a candidate in any election. It did not get carried at the meeting. Nevertheless the Committee did make a useful contribution to the debate that ensued after the election about the revised procedures.

Other issues that have been the subject of motions to Council include the contentious issue of on screen credits and new ideas were put forward to resolve the present unsatisfactory situation, the legibility of parts of the Equity Journal, and support for the WNO Chorus's opposition to the use of amateurs to swell the Chorus in Aida.

There has also been further discussion about the desirability of local casting and some campaign to highlight this.

There were two joint meetings of the National Committees during the year and these will continue at six monthly intervals.

#### *b. Performing Arts*

The hiatus caused by the election result in May was not resolved until July and given the Assembly's immediate recess, any decisions about funding were delayed until the autumn. By that time a new Minister, Rhodri Glyn Thomas, had been appointed and he made two important announcements in October:

- i. That there would be an additional £4.5 million over three years to fund innovation and quality through so called Beacon companies (an idea formulated under the Stephens Arts Review); and
- ii. The English Language National Theatre would be established.

Additionally the Assembly will be looking at a new culture strategy and investigating mandatory Local authority grants for the arts. Bearing in mind the financial constraints put on the Assembly by the Comprehensive Spending Review, this was not a bad outcome and will enable some growth in the next three years. The bad news was a standstill for revenue funding and the decisions resulting from that are not due until late January 2008.

Allied to the motion passed at the Welsh AGM, Equity made representations to a number of Wales based companies not using standard contracts with some success. Mappa Mundi, Wales Theatre Co and Volcano all agreed to comply during the course of the year. The main opt out continues to be Aberystwyth Arts Centre who in addition to their summer season ran a small scale tour of Great Expectations using "Arts outside Cardiff" money. Equity supplied the Arts Council with full details of all the requirements of contracts including pensions in order that grant applications could be matched against these.

The Torch Theatre has remained closed for the year to allow for refurbishment. This has gone on longer than expected and it will re-open in March. The proposed closure of the Sherman Theatre for similar reasons has been put off until at least the end of 2009. Meanwhile the newly merged company Sherman Cymru officially relaunched early in 2008. It is to be hoped that employment will increase via this merger.

The future of Theatr Gwynedd is causing concern as there are delays in confirming the rebuild and the existing structure is due to close in the autumn of 2008. Latterly there have been calls for this to be postponed. The absence of a venue in Bangor will hit Theatr Genedlaethol particularly.

Negotiations on the new contracts at WNO have still not been resolved, and the stage management in particular are concerned at the apparent disparity between their wages and the crew. There have been additional concerns about the use of the WNO's Community Chorus in mainstage work, particularly Aida due for production in the summer of 2008.

#### *c. Television and film*

- i. **BBC:** The Doctor Who "dividend" has continued with a further series in production right through from summer of 2007 to February 2008. Torchwood Series 2 finished in the autumn and Sarah Jayne's Adventures ran in parallel. BBC Wales branding was seen on other projects such as Mistresses and will be on Ashes to Ashes shortly but there was no Welsh perspective on either of these productions. The 2007 series of Belonging will probably be the last. There was a further series of High Hopes also.
- ii. **ITV Wales:** there has been no material production or employment opportunities for members. OfCom's further plans for the National Regions of ITV are expected later in 2008.
- iii. **S4C:** Discussions with the broadcaster have mainly centred on the payments due to members from broadband usage. This has still not been resolved. Future developments in contracts will obviously affect S4C too and they have been taking part in the pan industry discussions.
- iv. **TAC:** It became clear by the autumn that the proposed merger of TAC with Pact was not going to take place and the Chair of TAC, Dafydd Rhys, met with all the media unions in September to report on this. There was some frustration expressed there at the loss of impetus around negotiations and the need for TAC to get involved with individual unions quickly. In December it was announced that Gwion Owain would be the new Chief Executive and he starts work on 1<sup>st</sup> February.

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### *d. Variety*

Branch meetings in Skewen have continued to be informative and interesting. The non attendance of younger members was discussed in particular and led to a motion to the ARC which sought to publicise the work of Branches more through leaflets and promotional material as there was a feeling that the Branches have become far less relevant to the ordinary member. This motion was passed unanimously and ways of implementing it are being looked into.

The Branch played a critical part in the organisation and entertainment at the ARC and all those who contributed are to be thanked.

Guest speakers have been invited this year to help to boost attendance. The Chair and Secretary of the Club Secretaries Association in South Wales came in July and a local entertainment agent came in September.

The November meeting presented Leeroy with the award for long service to the Union.

The Officers of the Branch for the year were:

Chair: Haze

Secretary: Shelli Dawn

Treasurer: Ceri Phillips

PRO: Goldini

### *e. Outside bodies*

- i. **The National Assembly:** Equity was the only union in the entertainment sector to produce a manifesto leading up to the Assembly elections. All members in Wales were sent five copies in order that they could give one to each of their principal candidates. Most of the major issues contained in that manifesto have been addressed in the One Wales document.
- ii. **The Arts Council:** As mentioned elsewhere detailed discussions were held about the small print of contracts in order that grant applications could be properly assessed for "best practice". Equity continues to be present at the twice yearly meetings between Arts Council officers and umbrella organisations. The National Organiser chaired the Drama debate at the 2007 ACW Conference.
- iii. **Wales Association for the Performing Arts:** Chris Ryde continues as Chair. WAPA produced a range of very professional lobbying material ahead of the May elections and met with all the major parties. The new Minister came to the WAPA Conference in November, the first Minister ever to do so. A very useful exchange of issues took place. The effect of the Olympics was discussed. 2007 was WAPA's 25<sup>th</sup> anniversary year.
- iv. **Wales TUC:** A motion in the name of the NUJ went to Annual Conference in May calling for a media policy for Wales. This was adopted and is being worked on. A first draft is in preparation.
- v. **Training:** In addition to the Re-Charge initiative which is likely to be a feature of training in Wales for the next few years, the Federation of Entertainment Unions have put forward a joint bid to the Wales Union Learning Fund to create a two year "Skills Passport". The National Organiser has also joined the employer's group of the Sector Skills Council, Creative and Cultural skills. Visits have also been made to the main training schools in Wales, the Royal Welsh College, University College Newport and Trinity College.

## **B. Area Committees**

### **i. London**

There was an election in the summer of 2007. The Committee met three times during 2007 to discuss matters pertaining to London. There was an AGM at the Victory Services Club in March where a considerable number of issues were subject to a lively debate. However, no motion was sent to the ARC from the AGM. Six motions were sent to Council from the Committee over 2007, relating to a number of issues. The Committee sent a motion to the ARC regarding cable money payments to the Union.

#### **Members of the Committee to June 2007:**

Michael Egan (Chair)  
Alan Thompson (Vice Chair)  
Trevor Allman

Bruce Bennett  
Michael Earl  
Tony de la Fou

Barbara Hyslop  
Teri Scoble  
Hilary Sesta

Mike Shannon  
Jennifer Stanton  
Peter Barnes

#### **Members of the Committee from July 2007**

Alan Thompson (Chair)  
Michael Earl (Vice-Chair)  
Bruce Bennett  
Esther Ruth Elliott  
Peggy-Ann Fraser  
Barbara Hyslop

Teri Scoble  
Jessica Sherman  
Jennifer Stanton  
Doremy Vernon  
William Maxwell  
Edward Pleasance

### **ii. Midlands**

The Midlands Region covering the Counties of Staffordshire, Shropshire, Derbyshire, Nottinghamshire, Lincolnshire, Leicestershire, Northamptonshire, Oxfordshire, Warwickshire and Hereford & Worcestershire saw the opening of a new office in Coventry during the summer in Steeple House. This has provided a better resource for members in the Midlands and a venue for the Midlands Area Committee as well as an Equity ambassador's course run on the site. The year was again a busy year for members' claims with nearly £7000 being recovered for one member who was unfairly dismissed as a theatre director and the cast and crew of a production for Deep Impact Theatre Company needing assistance in recovering outstanding fees of over £7000. The final six outstanding payments for the film Lady Godiva were received and distributed concluding the substantial claim reported in last years report. The claims against Leslie and Clare Hemming trading as Hemmings Leisure Agency proved difficult to conclude despite having County Court judgements and the Employment Agencies Standards Inspectorate are currently investigating four claims with a view to prosecution under their powers.

Visits to drama schools and universities, accredited and non-accredited, have increased with some new schools taking up the offer of visits with many of the students taking up student membership and gaining valuable information on the business and Equity.

Midlands Region Equity Councillor Sally Treble provides an invaluable support to the region attending branch and regional meeting and taking up matters of concern to members in the region to the Equity Council. She was warmly welcomed by the cast and crew at Derby Playhouse on the evening of the intended closure of this regional producing theatre when she attended at very short notice to support the Regional Organiser.

The Birmingham General Branch continues to provide an excellent service to the region providing a focus for actors, directors, stage managers as well as a sprinkling of variety artists at their monthly meetings with varied guest speakers on the industry. The branch has moved to the Old Joint Stock pub in central Birmingham with excellent travel links that has proved popular with members and increased attendances. The branch is well served by their committee of Su Hallcroft, Gerry Cannell, Rob Lister, Kate Wyvill, Katrina Norbury, Simon Clancy, and Helen Wingate-Marsh. The Branch motion to the Annual Representative Conference was a composite with the Welsh AGM motion on the same subject that sought to require all public funding for the Arts to be conditional on those in receipt of funding to be required to apply approved contractual terms and conditions to employees. This was carried by more than 2/3 majority at the ARC.

The Theatre Designers Conference "30 years of Collaboration – what next?" was supported in Nottingham in February with Councillor David Cockayne and Tim Johnson speaking on the importance of Equity to designers.

#### *a. Midlands Area Committee*

The Annual General meeting was held in Birmingham in February and addressed by Martin Brown ( AGS Communications & Support) who spoke to much acclaim on membership involvement in the union, freedom from censorship, and Theatre funding campaign. The AGM proposed a motion calling for an advice booklet and contract for members working on student films and that was carried by 2/3 majority at the ARC 2007. The Committee met regularly during the year and the bi-annual elections were held in June and the members of the Committee are listed at the end on this section. The Committee submitted a motion to ARC 2007 calling for review of the Subsidised Repertory Guidelines on the use of unpaid community groups. This was carried by 2/3 at the ARC. The Committee were involved with the funding crisis at the Royal & Derngate theatre Northampton, eligibility of members standing for Council, Birmingham Royal Ballet dispute over television recordings, agency Hemmings Leisure, The Pan Industry Television Agreement negotiations, the Theatre

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Funding campaign, the D.T.I. consultation on up-front agency fees, drama school visits, and the Equity web site.

### Members of the Committee:

Tracey Briggs (Chair)

Simon Clancy (Vice Chair)

Sally Treble (Councillor)

Nigel Harris (Chair to July 07)

Peter Tomlyn

Jim Townsend

Sheila Payne

Peter Holman

Rob Stanley

Tina Mullinger and Mandelea (to July 07)

Elise Davison (co-opted)

Tina Mullinger (co-opted)

### *b. Theatre*

The Theatre sector in the Midlands has been a mixture of crisis and success. The Theatre Funding campaign using postcards to lobby M.P.'s on the Arts Funding issue was very successful with support from members, branches, and the theatres themselves distributing thousands to customers resulting in the above inflation increase from the government to The Arts Council. In April urgent lobbying was undertaken with Northampton City Council who cut their funding of the Royal & Derngate centre despite it just being re-opened after a major refurbishment and re-build. The County Council stepped in to fill the breach in the short term but the theatre remains at risk until a long term funding solution is agreed. Derby Playhouse is currently experiencing a major funding problem as the City Council refused to advance a grant due in January 08 to November 07. The Theatre was declared insolvent on the opening night of the Christmas production of Treasure Island. The cast and crew refused to leave and the administrators agreed to the opening night going ahead and were supported on the night by Councillor Sally Treble and Regional Organiser Tim Johnson. During the following week negotiations were conducted with the administrators and the company status was changed from insolvent to 'in administration' and the production of Treasure Island went ahead on a week by week basis and is meeting the box office targets.

At the time of going to press a meeting is scheduled imminently to elect a new board of trustees and seek to gain support from The Arts Council to retain Derby Playhouse as a producing theatre. The Belgrade Coventry reopened in the autumn season with 14 plays being produced in the following 12 months on the two stages now available at this venue. It remains to be seen if this ambitious producing schedule can deliver the audience returns necessary to maintain this activity. Leicester Haymarket has closed with the new theatre previously due to open in September 2007 now due to open in September 2008 due to building construction problems. Nottingham Playhouse has run smoothly during the year and with Nottingham Roundabout T.I.E. providing high quality educational programmes for the Nottingham region. The Midlands Arts Centre in Birmingham is due to close after the Christmas show for an extensive refurbishment and this will result in a loss of work opportunities as in addition to the Christmas show they undertook at least one small scale tour on the TMA Subsidised Repertory contract per year.

### *c. Film, television and radio*

The region continues to suffer from being in the shadow of London with the BBC being a prime example where activity increases in the North in particular in Manchester while activity in Birmingham remains at best static with the continued production of "Doctors" and the afternoon plays and Dalziel & Pascoe being produced in the Midlands. A number of contracting problems came to light on "Doctors" that were resolved and corrected when they were reported. A survey of work opportunities at the BBC is in progress through the Birmingham General Branch to test the claim that local actors are not being considered for parts in Midlands based productions. This will be evaluated in early 2008 and will be taken forward to the BBC if it is shown to be the case.

### *d. Variety*

The region is blessed with three active Variety Branches supporting members in the East, centre and the West. The East Midlands branch meets in Nottingham regularly and occasionally in Lincoln to give those members living on the East coast an opportunity to meet the officers and Organiser. Peter Tomlyn who has now been Secretary for two years has offered the first line of support most effectively to the branch members and has continued to develop his knowledge and experience of the Variety problems members experience backed up by Chairman Bernie Kayla and an active committee.

The Coventry & Leicester Variety Branch meets in Coventry and the branch as been building its membership and attendance at meetings throughout 2007 with on occasion's 40 members present. Their Secretary Sheila Payne is very proactive in recruitment, dealing with members problems, and always provides a well researched report on the issues in the Midlands as well as the work of the Council and is ably supported by the Chairman Digg Haywood and her committee.

The Birmingham Variety Branch has suffered a fall off in attendances this year but bounced back at the AGM in November with a good turn out and it is anticipated that this branch will attract new members to meetings in 2008. Jim Townsend the branch Secretary continues to supply the first port of call for members and Chairman Conk The Clown is very active with support from the Committee.

### **(iii) Northern**

#### **Members of the Committee who served during 2007 were:**

Yvonne Joseph (Chair & Councillor)

Jeremy Phillips (Vice -Chair)

Anthony Blakesley

Sandra Blue (until July)

Alan Brent (from July)

David Corden (from July)

Deacon Esq (until July)

Eleanor Dearle

Dave Eager

Ann Lorraine (from July)

Fiona Martin

Brenda Marsh

Steve McAvoy

Joy Palmer

Roger the Artful (until July)

The Committee was delighted to see increased interest among the membership as reflected in the need for contested elections for the first time in years. They were however sorry to lose long standing members Deacon Esq and Roger The Artful through this process. They were nevertheless pleased to welcome Alan Brent, David Corden and Ann Lorraine on to the committee. Thanks also to Sandra Blue who did not stand again.

The Committee met four times in 2007 in Sheffield, Blackpool and Manchester and considered all matters referred to Area Committees for consultation. It sent a motion to Council asking them to support Blackpool's appeal regarding the 'Super casino' project.

The Northern Area AGM was held at The Blackpool Grand Theatre which was felt to be an appropriate way to show Equity's support for the National Theatre of Variety which is based there. The Committee sent a motion to the ARC (where it was lost) opposing the move to consolidated national accounts. The Northern Area AGM's motion to the ARC called for Council to consider the employment of an in-house solicitor, but this was not carried at Conference.

The Committee was represented at the 2007 ARC by Steve McAvoy, Dave Eager and Jeremy Phillips.

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

### **(iv) North-East**

#### *a. Theatre.*

All six established building-based repertory theatres (West Yorkshire Playhouse (WYP), Sheffield Crucible, York Theatre Royal, Harrogate, Stephen Joseph Scarborough and Northern Stage produced successfully during 2007 though Sheffield Crucible main house closed for a near two year refurbishment in December. January 2007 saw the end of the Northern Stage Ensemble after 8 years and a painful redundancy programme. The theatre mounted a two-hander as its first in-house show following the Ensemble, followed by a major tour (our Friends in the North) and two Christmas shows. Compass and Pilot also worked on The Subsidised Repertory contract and Live Theatre, Hull Truck, Interplay, Pilot, Red Ladder, NTC and Cleveland Theatre Company produced on the ITC contract. Live reopened in 2007 after refurbishment. Northern BroadSides continued its touring commitments. The Contemporary Dance world was represented by Phoenix Dance, Ballet Lorent and Vincent Dance Theatre, while Northern Ballet Theatre maintained a ballet presence in the region. Opera was represented by Opera North, and the region has many touring theatres which have played host to opera, ballet and musical productions from outside the region.

Equity was also represented at the very successful Take Off Festival of Children's Theatre in Darlington in October, hosted by CTC.

The sting to the year was in the tail. After a better settlement than expected to ACE from DCMS in October, members were horrified to see proposed cuts at Compass Theatre Company and Harrogate which Equity has opposed.

There were 34 pantos and Christmas shows in the North East region in 2007/08, some of which were on TMA Rep and Commercial terms or on ITC contracts. But the majority of the commercial shows were on non-Equity

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contracts. Most were visited and significant recruitment achieved. The only theatres to host traditional summer season shows were the Futurist and Spa Theatres in Scarborough and Whitby. Bridlington Spa remains closed for refurbishment until summer season in June 2008. The future of the Futurist remains in doubt however.

### *b. Film, TV & radio*

Equity has maintained contact with Screen Yorkshire based in Leeds and has assisted them – via the newly re-named Yorkshire Ridings General Branch - in compiling a database of Yorkshire-based actors. Filming activity in the region remained significant.

Day-to-day contact with Granada / YTV over issues such as walk-on casting and pay rates continued, and meetings were held with the Emmerdale cast in respect of annualised daily payments, 'Soap Secret' documentaries and Saturday work. Also on Emmerdale discussions involving Deputy John Middleton and cast member Christopher Villiers helped to establish deals concerning Emmerdale Online and Emmerdale bingo.

Heartbeat and The Royal continued to be filmed on the ITV Agreement together with new daytime soap The Royal Today which featured weekly payments for actors and walk-ons. Location and studio visits were made to all productions.

Independent producers using the PACT agreement have continued to film in the region including Wire in the Blood, The Chase and Lost in Austen. Location visits took place on all except Wire in the Blood where Coastal productions have been uncooperative.

The only significant direct BBC TV presence in the region was again provided by Last of the Summer Wine and again a location visit took place.

A major feature film of Brideshead Revisited was filmed in the summer at Castle Howard and was visited by staff.

There were no issues in radio in 2007 but a new small commercial station, Sheffield Live, carried an interview with Equity concerning our activities at panto-time.

### *c. Variety.*

The four variety branches in the region continue to be active, although South Yorkshire Variety Branch still struggles to attract a quorum. With a new Branch Secretary (Joy Palmer returning) it is hoped that 2008 will see an upturn in fortunes. Humberside has grown in strength under Secretary Christie Clifford and now holds meeting alternately on the North and South banks of the Humber (in Hessle and Scunthorpe). North East Variety Branch and North and West Yorkshire Variety Branch continue to be well attended and to arrange popular functions, not least the legendary North East Dinner dance. Long standing Secretaries Brenda Marsh and Jackie Provis remain respectively in the hot seats. The main focus of organiser time all year round tends to be claims against clubs, pubs, agents, promoters etc. Over £21,300 was recovered on 44 cases, many involving court action. During the year, many former Haven Holiday Centres (now owned by Bourne and others) in the region were visited together with the Scarborough Grand Hotel (formerly Butlins) and a number of other large seaside hotels. A number of circuses toured the region and Skinning the Cat Circus Theatre Company and Exponential maintained bases in Leeds. Flamingoland in North Yorkshire and Pleasure Island in Cleethorpes are the largest theme parks in the area and major employers of variety performers and dancers. Unfortunately we have unfinished litigation in this field as we start 2008. Recruitment in variety continued to be steady, partly due to the requirement of clubs in much of the region that performers must have public liability insurance, though the figures have slowed since the PLI panic of 2002. Regular contact was maintained with North East federations of concert secretaries, The Musicians' Union, and The Agents' Association, via the North East Entertainments Council and separately.

### *d. General Branch*

Leeds and District General Branch has continued to be active with good turn outs at all its meetings and especially at its AGM in September at the National Media Museum in Bradford when it was re-launched to the acclaim of the 65 members in attendance as Yorkshire Ridings general Branch. Carol Ann Reed stepped down as Secretary with former Treasurer Eleanor Dearle elected as her successor. Alan Brent remains its highly vocal Chair.

### *e. Students*

Visits were arranged to drama and dance students at University of Leeds, Hull and Sheffield Colleges, and the Northern School of Contemporary Dance. A major presence was maintained at the National Student



Drama Festival in Scarborough in April. Equity will again be at NSDF in March 2008 with the fervent hope that ACE cuts do make this one the last.

## **b. North West**

### *a. Theatre*

There have been mixed fortunes for the building based repertory theatres based in the North West (Manchester Royal Exchange, Library Theatre Manchester, Contact Theatre, Liverpool Everyman and Playhouse, Oldham Coliseum, Bolton Octagon, Stoke New Vic, Keswick Theatre by the Lake and Chester Gateway).

Theatre by the Lake reported its most successful Summer Season to date and is busy preparing plans to celebrate its 10<sup>th</sup> anniversary. During 2007, Bolton Octagon has continued to produce a wide and varied program of work as part of its 40<sup>th</sup> anniversary celebration. The Liverpool Theatres Trust (Everyman and Playhouse) have continued to present an ambitious creative program in the build up to the European Capital of Culture 2008 and have been rewarded with a 13.2% increase in the number of people attending performances at the theatre.

In the Summer there was change at The Royal Exchange with the appointment of Paul Clay as the new Executive Director, who hopes to continue to build on the theatre's reputation as an actors' theatre providing many work opportunities for Equity members. The annual negotiations on the House Agreement for Stage Management led to an increase of 2.6% on all Stage Management Rates.

The Lowry Theatre Salford, produced its most ambitious piece of work for some time with the presentation of a new Jimmy McGovern musical play called King Cotton, which engaged a professional Company of 14 on the Sub-Rep contract.

Unfortunately 2007 saw the last professional produced piece of work at The Chester Gateway Theatre, which closed in early January after *The Wizard of Oz* finished its run. The building has now been demolished as part of a wider commercial redevelopment of the area, which will include the building of a new Arts Centre, which will operate as a receiving house.

The ambitions of The Dukes Playhouse, Lancaster were dealt a blow late in 2007, when they were informed by the Arts Council to expect a 50% reduction in the grant from April 2008. This formed part of the all too familiar Arts Council cull affecting Arts organisations throughout the country. Given the scale of the reduction, The Dukes will be producing on a new model from May 08, moving 5 of the 7 productions out of the main house into the Studio, with their Summer Park show continuing at Williamson Park and the Christmas Show continuing in the main house. The net result will be few actor weeks at The Dukes Playhouse for Equity members and a stage management team of 3 rather than 4. The other significant development arising from the funding cut was the departure of the Artistic Director and the Executive Director and the appointment of a new Director, Joe Sumsion who moves from Action Transport Theatre Company to The Dukes.

Regular and routine cast visits have continued to take place throughout the year at all the producing theatres in the North West, with positive returns in terms of recruitment. Cast meetings have focused on issues such as the TV is Changing Campaign, West End Pay Campaign and Theatre Funding Crisis.

Equity has had a presence at the various theatre festivals taking place in Manchester throughout 2007, including 'The Manchester International Festival', 'The Not the Manchester International Festival' and the '24:7 Festival'. 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.

In the Small Scale Sector the M6 Theatre Company and The Action Transport Theatre Company still continue to actively produce and work using the ITC/Equity contract. Despite a thriving small scale theatre sector in the North West, it has been disappointing to see that few of these companies have come on board with the new Equity/ITC contract aimed at given employers increased flexibility at the same time as protecting the fundamental terms and conditions of our members.

Also in the Small Scale Theatre Sector, 2007 brought together Equity members and theatre practitioners for a seminar held at The Mechanics Institute, Manchester to look at best practice issues within the sector. From this seminar a number of members have formed a campaign team under the auspices of the North West of England General Branch with a view promoting best practice in the region, by raising awareness of the issues involved to those engaging small scale theatre companies, including Schools and Community Groups.

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2007 saw the final building based performances for our members working for the Wigan Pier Theatre Company. Over the past three years the site has been involved in a commercial redevelopment, the final phase of which has led to the closure of The Way We Were museum, where Equity members were engaged to present live interpretation of historical events. As a result two Equity members were given notices of redundancy, both of which were unsuccessfully appealed. On a more positive note the outreach and community work of the Wigan Pier Theatre Company continues to grow, providing work opportunities for Equity members in delivering and leading workshops.

In the commercial sector throughout 2007 a number of cast visits took place with a number of companies visiting theatres in the North West, including premiere of *Never Forget*, *The Producers* and *Godspell*.

In 2007 Pantomime was as successful as in previous years, with few changes in Companies occupying the various venues, although there was a small increase in the number of theatres producing their own Pantomimes this year, including *The Sands Centre Carlisle* and *The Thwaites' Empire Blackburn*. Disappointingly, only two commercial Pantomimes produced on the Equity/TMA contract. Most companies were pleased to learn of Equity's campaigns on theatre funding, television is changing and *West End Pay*, although early indications suggest that the returns in terms of recruitment have not been as good as in previous years.

### *b. Film TV and Radio*

Television Production within the North West continues to thrive and grow. In addition to the large production centres at the BBC and Granada, the 27 Independent Production Companies that have a base in the region continue to be active, including *Baby Cow*, *Shed Productions* and *Company Pictures North*.

The Coronation Street forum has continued to establish itself as an effective mechanism for dealing with the workplace issues our members working on Coronation Street face. The group met four times throughout the year dealing with issues ranging from cast security through to arrangements for annual leave. The forum also informed the negotiations for a new Soap Specials deal, which saw the fees paid for interviews on Soap Specials rise from £300 to £850 (including the use of clips and behind the scenes filming).

On *Hollyoaks*, produced by Lime Pictures, some progress continues to be made on some long standing industrial issues. Over the year issues have arisen on matters including the payment of repeat fees for stunt performers. Our membership position on the production continues to improve slowly, but there is clearly an opportunity for more work to be done in this area.

Other visits that have taken place this year to independent productions include *Ideal*, *Shameless* and *Waterloo Road*, where members have been informed of and encouraged to participate in Equity's TV is Changing Campaign.

Perhaps the most significant development in television within the North West in 2007 was the progress made on MediaCity UK. With the BBC, as the anchor tenant seeking to move BBC Sport, BBC Children's and Radio Five Live to the development by 2011, the scale of the project is starting to become apparent. The 200 acre site will be the biggest new media development in Europe, providing 20000 square feet of new studio space across 7 studios and an estimated 15500 new jobs to the area.

Initial discussions have started with the developers about the potential impact on work opportunities for Equity members, but with a key element of the development being the provision of flexible spaces for independent producers, it is anticipated that the already lively independent sector will continue to grow. Some of these discussions have taken place under the leadership of the Regional TUC, bringing together Equity, NUJ, Musicians Union, Bectu and Unite together.

### *c. 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 two social evenings throughout the year.

The Blackpool Variety Branch meetings continue to be extremely well attended, peaking at 55 members attending their December meeting. They continue to engage in debates on issues that affect local branch members and have played an active role in the local heritage committee. They remain disappointed with the Government's decision not to locate the first Supercasino in Blackpool, which many think would have revived the town and restated Blackpool as the UK's capital for entertainment. The branch has also been busy in the

early preparations for the 2009 ARC, which is to be hosted in Blackpool. In July members of the branch worked with Jamie Briers, Louise Grainger, Andrew Whiteside and Michael Day on the annual summer recruitment drive round the entertainment venues of Blackpool. Over the three days contact was made with 250 performers working the summer season in Blackpool.

The Merseyside Branch has had a difficult year, not least because of the sad death of their long standing Assistant Secretary, Mr Eddie Ross. Discussions at branch meetings have focused on exploring ways of generating new interest in the branch and the branch has committed to taking part in a two day workshop, lead by tutors from City College Manchester, with the view to a more prosperous and fruitful 2008.

In November and December 2007, The Blackpool Grand – National Theatre of Variety presented its first Variety show since the launch in 2006. The project has had a difficult year with the departure of its Chief Executive, Paul Isles, who has since been replaced by the permanent appointment of Neil Thompson. The theatre went dark for a number of months during 2007 whilst the work was carried out to replace the seating in the theatre, which had been a long-standing objective for the theatre.

In February 2007, Equity was present at the Showcall Showcase II at Park Hall Hotel, Charnock Richard, primarily seen as an excellent opportunity to recruit new members who are just establishing themselves in the industry.

#### *d. General Branches*

The North West of England General Branch, continued to develop and grow throughout 2007 with well attended meetings. August saw the branch have their summer social, which was well supported by branch members. As in 2006 the branch took this as an opportunity to invite industry figures from the region to provide networking opportunities for branch members. Also in 2007, the branch has continued to offer workshop opportunities to branch members, including 'Acting to Camera'.

The Isle of Man General Branch kicked off the year by inviting the Minister for Trade and Industry from the Isle of Man Government to discuss the use of local performers in films made of the Island. Jamie Briers and Andy Prodger, Assistant General Secretary FTVR, were also present during the discussions. It has been a long held ambition of the branch to have a link for the branch, placed on the homepage of the Isle of Man Films website. After many years of campaigning for this, the aspirations were finally realised in September 2007.

#### *e. Claims*

2007 saw work carried out on 76 claims. Out of these 32 have seen full recovery totalling £23877.39, 2 of these were heard in the County Court, 1 was referred to Douglas Mann and Co. In addition to these 12 of the 76 claims were referred to Guild House for County Court action.

#### *f. Student Visits*

A number of student visits have taken place across the North West throughout 2007, raising awareness and recruitment to Equity's student membership scheme and also where appropriate informing graduates of the benefits of full Equity membership. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example on Tax, National Insurance and Benefits.

#### *g. Ambassador's workshop*

In February 2007 Equity hosted its first every Equity Ambassador's workshop in Manchester. 12 Equity members, all with varying degrees of knowledge and experience within Equity, were invited to attend the two day workshop which had been developed with Union Learn tutors from City College Manchester, looking at the various they could become involved in Equity and more importantly what they could achieve by becoming involved. The even was regarded by all as a huge success and the workshops have since been held in London and Coventry.

#### *h. Northern Actors Centre Manchester*

The Actors Centre continues to offer a wide range of support and courses to members.

### **(iv) South East**

#### *a. The committee*

Following the biennial elections, the Committee elected in 2005 was replaced in July 2007. New measures to publicise the elections for all of the National & Area Committees, led to an encouraging 11 nominations received for the 12 committee places, including at least one name entirely new to the committee.

A full list of the new committee is included below.

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Each of the branches represented in the SE Area continued to send Observers, except in some cases where the branch was already well represented by elected members.

The Committee met 5 times during 2007, in London in March (to coincide with the Annual Meeting of Members), April & November and, in June, in Brighton and Chelmsford in September. The Brighton & Chelmsford meetings were accompanied by open meetings to which local members were invited, although the turn out in both cases was disappointing.

### Members of the Committee elected July 2007.

Peachy Mead (Chairman)

Caryl Griffith (Vice-Chairman)

Nicholas Brand

Tony Dennes

Martyn Harrison

The Puppet Man

Reg Moores

Ellie Paskell

Professor Philips

Mavis Wesley

Julia West

Members attended as representatives from the following Branches during the year: Essex, Home Counties West, Thames (N.B. Thames, Sussex & District, Essex & E Anglia are also 'represented' by elected members.)

### *b. The Annual Meeting*

The Annual Meeting of Members in the Southeast ("A.G.M.") was held in London on March 8th 2007.

It was attended by the General Secretary, the Honorary Treasurer, the Assistant General Secretary (Theatre & Variety) and the Head of Communications & Membership Support and 20 members.

The Hon. Treasurer, Bryn Evans, gave a report on the Annual Accounts and explained their new 'consolidated' presentation. He answered questions on the Union's finances.

The General Secretary, Christine Payne, spoke of the value of these Annual meetings and more generally about the position of the union while the Assistant General Secretary, Stephen Spence, brought the meeting up to date on the position of the main theatre Agreements.

Martin Brown, Head of Communications, gave an interesting speech on freedom of expression and censorship, with particular reference to the cancelling of *Bezhti* at Birmingham Rep and the campaign by some self-appointed Christian groups against *Jerry Springer – The Opera*. He warned of the dangers of 'self-censorship' and praised the work of the working party which had led to Equity's robust statement in opposition to censorship.

He also outlined the success of Equity's postcard campaign, lobbying MPs on the importance of public funding of the Arts and thanked members for participating.

The Meeting forwarded to the Annual Conference a motion critical of Council's organisation of a training day attended by all National and Regional staff. The Motion was eventually rejected by the Representatives at Conference.

Michael Branwell, the Southeast Area Councillor, gave an impassioned report announcing his intention not to stand again for the Committee or as Councillor. He declared that this was because changes to the union had rendered it, although in some ways better, less democratic. It was no longer the union he joined 40 years ago. A number of those present demurred from his point of view.

### *c. Equity Business*

The Committee was represented at the Annual Conference in Cardiff by Mavis Wesley, Professor Philips & Nicholas Brand. The Committee's motion on allowing branch members to allocate 5% of subscription to their branch (or one of their branches if on more than one register) was defeated.

The local trades councils on which Equity has been represented over the years appear to have ceased operating but we have continued to be represented on the South East Regional T.U.C. through the Committee.

The 8 branches with a presence in the Southeast continue to function, some more vigorously than others. The 4 General Branches continue to grow slowly but steadily, each increasing their scope as time goes on. The Variety branches on the south coast have sometimes had difficulties in getting full attendance at meetings but continue to serve the members. The committee of the East Anglian branch provides no less than 4 of the 11 elected members of this committee.

#### *d. Theatre & Live Matters*

The regions widely diverse producing theatres flourished during 2007. Among other developments, Chichester Festival Theatre, under its new Artistic Director, had a very well received season and continues to advance its plans for new building. Following the sad and sudden loss of their founder and Artistic Director Jill Fraser, the Watermill at Newbury has appointed Hedda Beeby as their new Artistic Director and announced during the year that the Trust had raised the funds necessary to buy the freehold as well as the major part of the cost of the much needed improvements and refurbishments.

At the end of the year, Arts Council England's unheralded policy of cuts hit a number of companies in the Southeast. Chief among these were Norwich Puppet Theatre (which has now ceased producing new pieces, leading to at least one redundancy and a loss of job opportunities for Equity members); Eastern Angles in Ipswich (although there is now the prospect of funding being restored, with conditions); the Yvonne Arnaud, Guildford (which has received a 1 year 'reprieve' and where its future as a producing house is unclear).

The Haymarket Theatre in Basingstoke has now become part of the Anvil Trust which manages it along with the large Anvil Theatre and music venue The Forge. It continues to produce or co-produce a number of shows each year: funds for the Trust come from Basingstoke & Deane, ACE & Hampshire County.

Although resident entertainment teams continued to provide a source of work in holiday parks and camps around the Southeast, predominantly for the relatively young and inexperienced, anecdotal reports indicate a continued falling off in the amount of work for more seasoned entertainers in these venues. Although other regions reported a steep decline in work from various clubs following the statutory smoking ban, no such drop has been reported in the Southeast. While 'traditional' entertainment work appears to be in low demand, those with alternative and circus-style skills – poi, fire-dancing, aerialists, stilt artists, etc. – do appear to be more in demand than ever in both new and more traditional venues. The burgeoning number of "festivals" of all kinds (no self-respecting borough is now complete without one), also provide new sources of work for such artists, as well as street performers, Punch & Judy Professors, etc.

#### *e. FTVR Matters*

With no television production companies based in the Region and even those ITV companies nominally broadcasting from cities in the region controlled from elsewhere (even to the extent of having continuity provided from suites in the Midlands!) work in television and films is entirely dependent on programmes and films using parts of the region as location. The number of these productions appears to be more or less steady, year to year, but in 2007 it seems, once again, to have become more of a struggle to persuade productions of the merits and economics of using professional artists, based in the region, as background and supporting artists. (As so many main part artists are based in London & the Southeast, there are not the same difficulties for them as in some other regions.)

The advent of the directories as part of the Branches' own websites has the potential to make some inroads into this problem but take up and implementation by Branches (and their members) has so far been disappointing.

### **(v) South West**

The Committee met five times in 2007. For the first time in many years an election took place and the successful candidates were:

Jill Lamede  
 Nick Diprose  
 Lewis Adler  
 Davis Richey  
 Rebecca Crookshank  
 Mary Lane  
 Robin Ardra  
 Iain Marshall  
 Jeremy Friday

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Jeremy Friday has since had to stand down as he has obtained work which will prevent him from attending and the next unsuccessful candidate ARTHUR DUNCAN has taken his place.

Roy Radford continues to serve as the South West Area Councillor and is a member of the Committee on an ex officio basis.

**The Annual Meeting** was held in Exeter in March and well attended by over 30 members as well as the general secretary and Vice president Graham Hamilton. The motion passed for consideration by the Annual representative Conference was about making sure Equity was at the forefront of the debate to move programme makers away from reality shows to drama and comedy. The meeting also passed a vote of no confidence in the South west Councillor.

The Area Committees, of which the South West is one, were brought together by the General Secretary in September in order to re-evaluate their work and usefulness. A range of topics were discussed and a series of action points agreed, which would form the agenda for a further meeting in twelve months time.

The Committee motion to the ARC called on Council to create an Information pack to be given to newly elected Councillors. This has been agreed and will start with effect from the Council elections in the middle of 2008.

The main focus for most of the year has been the **Bristol Old Vic** following the unexpected and unwelcome decision to close it prematurely for refurbishment in June. Equity began a high profile campaign to establish the facts and obtain guarantees that the theatre would re-open as soon as possible with a full producing company and artistic director. None of these assurances were forthcoming from the Board or the arts Council and therefore a series of meetings occupied the autumn period. There was a meeting with the Board in August, a well attended meeting of members in September and a meeting with the Chair and Chief executive of the Arts Council in October. It transpired that the Plan put forward by the Board to secure future revenues and capital funding was inadequate and was rejected by the Arts Council in December. At that point the Chair resigned and a new figure, Dick Penney came forward to offer his services to the Board to lead a new plan to re-invigorate the campaign. This looks more likely to succeed.

In the middle of this campaign period Equity became aware that the grant to the **Northcott Theatre in Exeter** was to be withdrawn with effect from April 2009. This turned out to be the part of much wider proposals by ACE to withdraw funding from 20% of its client base and led to huge campaigning across England including a special meeting at the Young Vic in London. The Northcott claimed it had no prior knowledge of any intention by the Arts Council and the decision came the day before the building re-opened after a £2.1m refurbishment. Equity met with The Arts Council urgently and was dissatisfied with the explanation given and joined in the campaign to get the decision reversed. The joint prospect of the Old Vic and the Northcott being closed is a devastating one for the theatre community in the South West.

We understand that no other organisation employing members is affected by the decisions. We have been told that new groups will be funded but we have no knowledge as yet of who these might be.

In April Equity and the Independent Theatre Council agreed to a radically revised Small Scale Theatre Agreement. Part of the intention was to encourage more companies to use the contract. To this end Equity and ITC arranged two information briefings at the Tobacco Factory in Bristol and the Hall for Cornwall in Truro to meet local groups. Both took place in September. There has been some success. **The Tobacco Factory** itself has agreed to use contracts from now on, and **Miracle Theatre** in Cornwall has agreed in principle also. **Common Players** based in Exeter issued the contract for its autumn tour. Discussions with other groups are on going.

The **Brewhouse Theatre** in Taunton also issued Equity contracts for the first time over the Christmas period. Although there were on or two issues over payments for extra shows, we hope this will be a long term commitment.

In Bristol the umbrella organisation **Theatre Bristol** has commissioned consultant Peter Boyden to produce a report on the whole theatrical infrastructure of the city. This will be discussed in a series of seminars of which the first was in November. Equity was present. There will be more specific discussions with other groups in the New Year. It is not clear as yet how this will fit in with policy decisions taken at or about the Old Vic.

There continues to be concern amongst members over the failure of production companies to use any members as Supporting artists and overtures to the companies responsible for **Doc Martin** and **Jam and Jerusalem** have failed to make any headway.

There is a commitment to try and visit film and television sets more often in the future and **Casualty** was visited twice in the second half of 2007 as was the set of **Lark Rise to Candleford**. There are rumours about casualty being relocated out of the area but no decisions have been made as yet.

A number of agency issues arose during the year. Malcolm Finnimore who previously ran **Riviera Artists** in Torquay re-surfaced working for Acting Out, an agency based in Brighton and Bath. As he still owed members money and was the subject of a Prohibition Order, the matter was handed over to the Employment Agencies Standard inspectorate who told him that he was working unlawfully. He has now resigned and has the right to challenge the Order. All the money owed to members from the closure of **South West Casting** (formerly the Robert Smith Agency) following its closure was recovered. **Exe-Act** the agency set up in Dawlish ceased to trade during the year. They blamed the fact that the BBC only used certain preferred suppliers.

The **Peter Hall Co in Bath** during the summer have again raised the issue of subsistence and the inadequacy thereof in the city at that time of year. They requested that the management review the situation but they declined to do so. Equity has now made a formal request for that to happen.

The total amount of money recovered for members in the region was **£4095**. Once again this was mainly from last minute cancellations or dishonoured cheques. The poor weather caused a spate of claims from events put under financial pressure and the most marked was the North Devon Medieval Festival which went into liquidation owing a considerable sum.

Training continued apace. The workshops paid for through the Learning Works for all Fund in Devon and Cornwall organised by Jill Lamede were again successful. These included Finance for Performers, Acting to Camera, and Fooling.

Unfortunately there has been less progress on the development of the Maia building in North Cornwall but that was always likely to be a long term project.

A new impetus has come from the **Actors Centre** who have received money via the Esmee Fairburn Foundation to do work outside London as a result of which in the early part of 2008 there will be course both in Truro and Cheltenham. Bristol is also being targeted.

At the **Everyman in Cheltenham** the responsibility for the Actors Lab has now been taken over by new Outreach Director Kirstie Davies who is thinking of re-launching the project. Equity has offered all help.

#### **Branches:**

##### *a. Bristol and West General Branch:*

The most positive effect of the campaign to keep the Old Vic a producing theatre was to create an impetus in the city for Equity members to meet. This was taken forward after the open Meeting in September and has worked exceedingly well so far. The inaugural meeting of the Branch was held in November and attendances have been superb. The first AGM in January 2008 was attended by 38 members. The Branch will meet monthly at the Hen and Chicken in Bedminster on the second Tuesday. The Branch covers members in the BA, BS, TA, SN and GL postcodes. A set of officers has now been elected to take the Branch forward:

Chair:	Arthur Duncan
Secretary:	Rachael Fagan
Treasurer:	Lynda Rooke

##### *b. West Of England Variety Branch:*

The General Branch and the variety Branch will complement each other within the Equity Branch structure. Meetings are held on the first Monday at the St Anne's Board Mills Club and start at 8pm. The effects of the Licensing Bill and the smoking ban on work places and opportunities are subjects that are on going. The Branch motion to the ARC asked Equity to look at ways of getting the union's name in the tabloid press in positive news stories more often, and raising the profile of the union on the variety side more generally. Martin Brown came to the October meeting to discuss this more specifically.

Chair:	Tony Fennell
Secretary:	Mary Lane
Treasurer:	Julie Thursday

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### *c. Devon and Cornwall General Branch:*

The Branch continues to prosper meeting every second Sunday at various venues across the region. Where possible work information is fully networked. The motion to the ARC requested that a storytellers leaflet be produced to raise the profile of this group within the union and to aid recruitment. The largest storytelling festival in the UK is to be held in Exeter in April 2008. The Branch continues to hold two socials a year in August and December. The August Social was a party in honour of Robert Pitman who has had to stand down as Chair after many years through ill health.

Chair:	Mark Cartier
Secretary:	Shared
Treasurer:	Barrie Saturley

The General Secretary called all the Branch Secretaries together for an information gathering and sharing day in London in July. This was the first time such a meeting had been held and was very productive. It is hoped to repeat the exercise during 2008.

## **C. Specialist committees**

### **i. Minority Ethnic Members' Committee**

The committee met three times in 2007 and by motion to Council the name of the committee was changed to the Minority Ethnic Members Committee, to reflect the broad diversity of Equity's membership.

Members of the committee worked closely with the Equalities Officer to construct, formalise and take forward the Federation of Entertainment Union's Move on Up bid. This positive action programme designed to promote Equity's minority ethnic members to employers and gatekeepers in order to facilitate employment, was the main item of work for the committee throughout the year.

The committee was also involved in delivering Equity's Diversity Conference through its representation on the Diversity Conference Steering Group.

The committee was represented by Ozzie Yue at the TUC Black Workers Conference and by Roxanne Clinch and Albert Moses at the ARC. In consequence of the committee's motion to the ARC, the TUC's model equal opportunities clause was incorporated into the Equity Rule Book. The committee prioritised filling a number of vacant committee seats during the year and five co-options were made.

#### **Members of the committee July 2007 – July 2009:**

Albert Moses (Chair)  
Cliff Gittens (Vice Chair)  
Ernesto Cantu  
Andy Cheung  
Roxanne Clinch  
Mark Holden  
Indira  
Nadim Khan  
Irene Ng  
Rocco Salata  
Yusuf Sultan  
Ozzie Yue

### **ii. Audio Committee**

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

The work this year has included recommendations on fees paid for spoken voice educational delivery devices and recruitment and retention have been at the forefront as well as new media issues relating to radio such as the continuation and increase in payment for BBC7 and a BBC podcasting agreement.

The Audiobooks Working Party has done valuable work in continuing to press for recognition agreements with audio book publishers in the unabridged field. The result of this has been very successful talks with Ullverscroft publishing and a new agreement is in final negotiations. Plans for further meetings with members in the coming year are underway.



Sheila Mitchell and Laurence Bouvard attended the ARC and the Audio Committee motion requesting the establishment of an Equity New Media and Technology working party which would focus on new Agreements and matters relevant to almost every field of our members work was carried and the inaugural meeting has already taken place.

John Webb produced and presented in -depth and conscientious reports on the work carried out by council throughout the year.

Thanks goes to all the members of the Audio committee for their continued efforts on all matters relating to Equity members working in the Audio field.

**The members of the Audio committee are**

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

**iii. Concert & Session Singers Committee**

The Committee met on five occasions during the year. The work of the Committee over the year was very much about the issues affecting members working as concert and session singers. The Committee advised Equity on all the agreements pertinent to singers.

It was recommended to increase the rates paid for Classical Public Concerts by 4%. Others issues relating to classical public concerts were dealt with such as low subsistence rates and more pressure on singers to share rooms when on overseas engagements. Choral managers were reminded of the Equity guidelines on these issues. The Committee were asked to consider including one broadcast within the concert fee when working on overseas engagements. The Committee declined this as it would be giving away too much but if the broadcast was an integral part of the engagement and by not including a broadcast it would result in losing the job, we would obviously look on this sympathetically.

Members of the committee have sat in on negotiations with the BPI on the recording agreements and the whole committee have provided invaluable advice on how best to deal with the BPI over the year. On the General (Pop) Recording Agreement the BPI proposed an upfront higher session fee that would buy out certain secondary rights. They were not willing to discuss what this fee may be but asked if we would consider continuing negotiations on this basis. The Committee agreed we could consider continuing negotiations on this basis but it would depend on the level of fees and only if the fee did not include any third party rights. Continued negotiations have been delayed due to staff changes within the BPI.

The Committee has continued to assist in monitoring the use of amateur singers. A real problem has been the use of students taking the place of professional performers. The Committee have recommended different ways of tackling this difficult issue.

The area of recruitment and retention continued to be very important to the Committee and they assisted Equity with new ideas and strategies to promote the Union. A singers' newsletter was published this year with a great deal of help from the Committee. Special thanks to Christopher Dee for writing an excellent article for the newsletter, which has been very well received. Talks to students at Conservatoires continued and members of the Committee attended these talks, providing students with an excellent insight into issues facing singers.

## **ANNUAL REPORT 2007**

Dennis Ray has given regular reports on the business conducted by the Council. Christopher Dee represented the Committee at the Annual Representative Conference and the following motion was sent to the ARC:

'Given that the Union has been required for some years to submit accounts in consolidated form to both HM Revenue & Customs and the Union Certification Officer, Conference commends Council for adopting this form for presentation to us, the members. It is prudent practice to compile only one clear and transparent set of figures, as it will save both time and money.'

### **Members of the Committee to June 2007**

Christopher Dee (Chair)  
Dennis Ray (Councillor)  
David Combes  
Jolyon Dodgson  
Bryn Evans  
Fitz Harewood  
Marie Hayward Segal  
Lee Hickenbottom

Nicola Jenkin  
Martin Oxenham  
Jodie Paxton  
Simon Preece (Co-option)  
Leon Raffe  
Anne Skates  
Tom Emlyn Williams

### **Members of the Committee from June 2007**

Christopher Dee (Chair)  
Dennis Ray (Councillor)  
David Combes (Co-option)  
Bryn Evans  
Fitz Harewood (Co-option)  
Marie Hayward Segal

Lee Hickenbottom (Co-option)  
Nicola Jenkin (Co-option)  
Martin Oxenham (Co-option)  
Simon Preece  
Anne Skates (Co-option)  
Tom Emlyn Williams

## **iv. Members with Disabilities Committee**

The committee met four times in 2007 and worked closely with the Equalities Officer to formulate two-year aims and objectives. Priorities of action were agreed and work has begun on taking forward actions identified, such as finalising Equity's Accessible Information Policy and updating Equity's integrated casting policy for performers with disabilities.

The committee was represented on the Diversity Conference Steering Group and disabled members attending the Diversity Conference ensured that issues relating to disability were addressed by employers throughout the conference. Pledges given by employers about improving work opportunities for disabled actors and on-screen portrayal have been followed up and this work continues.

The committee was represented at the ARC and TUC Disabled Workers Conference by Cenydd Joenz. The committee's motion to the ARC called on the Rules Sub-Group of the Members Handbook Working Party to ensure that full and considered attention is given to Equity's disabled members when it meets to update Equity's Rule Book. The committee's motion was passed unamended by a clear two thirds majority. The committee's TUC Disabled Workers Conference motion was on the subject of on-screen portrayal of disabled people on TV and it was carried unanimously by conference. The TUC has subsequently raised issues relating to on-screen portrayal with all the major broadcasters.

### **Members of the committee July 2007 – July 2009:**

Bruce Birchall (Chair)  
Anna Cannings (Vice-Chair)  
Lewis Alder  
Alan Curtis  
Sarah Gordy  
Ann Loraine  
Tina Mullinger  
Patricia Varley  
Chris Webb

## v. General Branches

Equity's general branches continue to be vibrant centres of activity within the union – providing members with support, information and help and feeding back information through the union's democratic and organisation structures relating to the issues that are concerning members in their day-to-day work.

Many branches continue to organise extensive programmes of guest speakers. For example, Home Counties West heard Gail Rosier talk about her experiences of putting on plays in India, Three Counties had Simon Gale of Casting Call Pro talk about how actors can use new technology to their benefit, North & East London heard from the TUC's Race Equality's Unit on the rise of far-right parties in Europe and West & South West London heard from Susan Kramer, MP for Richmond, as part of the union's wider campaign on arts funding.

Brighton and Sussex had a special staging of Robert Cohen's *The Death of Nelson* and were entertained by Reg Moore's flea circus while Yorkshire Ridings, North West London and other branches continue their rehearsed play readings programmes – and South and South East London introduced the idea to its work – these play readings are popular with both members and writers in their areas. The Isle of Man branch continues to press the island's government for greater support for the local acting community.

Devon & Cornwall celebrated summer and the many years of hard work done for the branch by former chairman Robert Pitman with a superb picnic.

In the summer Leeds and District Branch held a workshop, funded by Screen Yorkshire, with casting director Nancy Bishop then, in September the branch held its final meeting, to be immediately reborn with a broader reach and exciting development plans as Yorkshire Ridings.

## vi. International Committee for Artiste's Freedom – ICAF

ICAF was involved in a range of campaigning work in 2007 on behalf of performers suffering oppression and persecution overseas.

At the start of the year this included support for Helen Berhane, a successful Eritrean gospel singer who was held in detention and persecuted for refusing to give up her faith and music. Specifically ICAF lent its support to her application seeking asylum in Europe and to receive further treatment for the injuries she sustained.

In addition, ICAF was able to continue to provide some financial assistance to the Independent Film & Television College in Baghdad. While much of the work of the college has had to be transferred to Damascus in Syria due to concerns over security, students from the college have successfully completed five more films. It is hoped that ICAF will be able to arrange screenings of these films during 2008.

Towards the end of 2007 ICAF members responded to reports of the arrest and detention of performers in Burma following the suppression of anti-government protests. These included comedian and poet Zargana and Par Par Lay, a member of the popular satirical comedians the Moustache Brothers. ICAF organised a postcard campaign calling on the Burmese authorities to release these and other performers, and called on the UK Government to request their immediate and unconditional release. Following international pressure both Zargana and Par Par Lay were released, although many others remain prisoners of the Burmese regime.

In parallel with this work, ICAF members have been considering its future role and have agreed a clear set of rules and standing orders, to ensure its purpose as a campaigning body is suitably expressed and understood in a changing world.

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

The committee hopes to continue and expand its campaigning work in 2008. Donations to help this valuable work on behalf of performers all over the world are always very welcome. More information can be found on the ICAF website: [www.artistsfreedom.org](http://www.artistsfreedom.org)

## vii. Lesbian, Gay, Bisexual and Transgender Committee

The Lesbian, Gay, Bisexual and Transgender Committee (LGBT) met four times in 2007 and held an Open Meeting of the membership. Ben Summerskill, Chief Executive of Stonewall, addressed the Open Meeting and spoke about Stonewall's Tuned Out report into the lack of LGB on-screen portrayal. The Open Meeting was the most well attended since the committee was established.

## **ANNUAL REPORT 2007**

In February the committee participated for the first time in LGBT History Month, to celebrate the contribution LGBT performers have made to LGBT history. Members of the committee performed and paid tribute to the life and work of Joe Orton at the Trafalgar Studios and were delighted to be joined by Leonie Orton-Barnett, the sister of Joe Orton.

Throughout the year the committee prioritised filling vacant committee seats and four co-options were made. Gender parity is now reflected in committee composition.

The main item of work for the committee during the year was to deliver a successful Diversity Conference. The Diversity Conference was an LGBT Committee initiative and two members of the committee sat on the Diversity Conference Steering Group and were centrally involved in the organisation and delivery of the conference.

The committee formulated two-year aims and objectives and work began on taking forward agreed priorities. The committee formulated an Induction Pack for new members in order to support and enable new committee members to fully participate in meetings. The committee also initiated the Guiding Principles for meetings and by motion to Council these will apply to all Equity committee meetings. The Guiding Principles outline what is required of members at meetings in terms of general conduct.

During the year the committee brought pressure on a publically funded agency to undertake LGBT monitoring and members began work on developing the Equity website as an equal opportunities resource and information tool.

The committee was represented at the ARC by Joan Beveridge and Mjka Anne Scott and at the TUC LGBT Conference by Joan Beveridge and Paul Guthrie. The committee's motion to the TUC LGBT Conference on the issue of LGBT portrayal was carried unanimously and as a result the TUC has written to all major broadcasters about lack of LGBT on-screen portrayal. The committee also supported and participated in London Pride and marched with members of the FEU unions.

### **Members of the committee July 2007 – July 2009:**

Joan Beveridge (Chair)  
Paul Guthrie (Vice-Chair)  
Nicholas Brand  
Jo Freya  
David George  
Thomas William Kelso  
Peter Kosta  
Sarai Croxford Neale  
Ian Orrock  
Abigail Reynolds  
Mjka Anne Scott  
Jane Thorne

### **ix. Stunt Committee**

The Committee met six times during 2007 and there was an Open Meeting at Shepperton Studios in October. The Joint Industry Stunt Committee, of which the Stunt Committee is a constituent member, met eight times, and various working parties met five times. Various qualifications required for entry onto the Register have been amended. These qualifications are available from the JISC Joint Secretaries, for people wishing to train to become a Stunt person. 3 new members were admitted to the Register during the year, 10 existing members of the Register were upgraded, and 2 previous members were readmitted to the Register.

The Committee put motion 28 to the ARC which called for the Equity Council to immediately cease negotiations with the broadcasters for a single television agreement. This was not carried by Conference. The Committee did not submit an amendment to a motion. The ARC Representatives were Lee Sheward (Chair) and Bill Weston.

### **Members of the Committee (to June 2007):**

Lee Sheward (Chair)  
Andreas Petrides (Vice Chair)  
Bill Weston  
Tom Lucy  
Paul Herbert

Sarah Franzl  
Marc Cass  
Mark Henson  
Neil Finnighan  
Greg Powell

Peter Brayham

Paul Heasman

**Members of Committee (from July 2007):**

Lee Sheward (Chair)  
Paul Herbert (Vice Chair)  
Dani Bernat  
Richard Bradshaw  
Jim Dowdall  
Crispin Layfield

Tom Lucy  
Gareth Milne  
Greg Powell  
Tony Van Silva  
Bill Weston  
Steve Whyment

**x. Walk on Committee**

The Committee met five times during 2007. The Walk On and Background artists Committee continued to advise Council on matters relating to Walk on and Background Artists. They participated in specialist Walk On and Background artist negotiating meetings with Broadcasters, with further pan industry meetings due in 2008.

The Committee put motion 48 to the ARC which asked the Council to Lobby government to amend current employment laws regarding the delay in payments to agents by employers and subsequently the forwarding on these payments by the agents to members.

This motion was carried unanimously by conference.

The Committee also put an emergency motion with regard to staffing of Equity's regional offices. This was ruled out of order because the power to make decisions on detailed matters of staffing is given to the General Secretary by the Rules (rule 23(3)). Therefore this emergency motion was not included in the final agenda for conference.

The ARC representatives were Charles Hardy and Paul Kirby.

**Members of the Committee (to June 2007)**

Sally Treble (Chair)  
Michael Earl (Vice Chair)  
Linda Hardy (& Councilor)  
Clive Hurst (& Councilor)  
Danny Gilfeather  
Charles P Hardy

Yvonne Joseph  
Paul Kirby  
Mandelea  
Brenda Marsh  
Joy Palmer  
Roy Radford

**Members of the Committee (from July 2007)**

Sally Treble (Chair)  
Michael Earl (Vice Chair)  
Linda Hardy (& Councilor)  
Clive Hurst (& Councilor)  
Vicky Allen  
Simon Clancy

Jeremy Friday  
Yvonne Joseph  
Paul Kirby  
Ann Loraine  
Brenda Marsh  
Roy Radford

**xi. Women's Committee**

The committee met five times in 2007. Throughout the year the committee worked with FIA members to deliver on a European Commission funded project that focuses on discrimination against older women workers in the entertainment industry. The committee's involvement in this project ensured the research, in the form of a European wide questionnaire and small focus groups, will address issues relating to portrayal in addition to matters relating to frequency of work and pay.

The committee formulated and agreed two-year aims and objectives and work in ongoing in taking priorities forward. For example, a survey of employers provision of childcare facilities/information is underway.

The committee was represented at the ARC by Joan Blackham and at the TUC Women's Conference by Janet Bamford and Susan McGoun. Joan Blackham moved the committee's ARC motion which called for *Equality and Diversity* to be included on all Equity branch and committee agendas in order to embed equal opportunities within Equity's democratic structures. The committee's TUC Women's Conference motion called on the TUC to raise awareness of the inadequate representation of women in film and TV and how this militates against achieving age equality, which was unanimously supported by conference.

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The Women's Committee was represented on the Diversity Conference Steering Group by Joan Blackham who worked tirelessly on behalf of women members to deliver Equity's first Diversity Conference.

### **Members of the committee July 2007 – July 2009:**

Susan McGoun (Chair)  
Janet Bamford (Vice Chair)  
Joan Blackham  
Julia Damassa  
Angelique Fernandez

Diana Hollerton  
Elle G Lewys  
Gill Stoker  
Julia West

## 11. STAFF CHANGES

### A. Retirements

n/a

### B. Resignations

Gill Wood, Organiser FTVR, resigned on 14 December

Jo Jones, Organising Assistant, resigned on 28 September

Michelle Sawh, Reception/Administrator, resigned on 31 October

### C. New Appointments

Alexandra Moreau was appointed to the temporary post of Organising Assistant, Film, Television & Radio, on 1 July

Andrew Whiteside was appointed to the temporary post of Recruiting Organiser Theatre & Variety, on 1 May

Andrew Wilbur was appointed to the temporary post of Organising Assistant, Theatre & Variety on 3 September

Christine Blake was appointed to the post of Organising Assistant, Film, Television & Radio on 15 January 2007

Emma Davies was appointed to the post of Committee Secretary on 10 January

Matt Clarke was appointed to the temporary post of Recruiting Organiser Theatre & Variety, on 1 May

Sian Hickson was appointed to the temporary post of Organising Assistant, Theatre & Variety, on 3rd September on 3 September

Steve Rice was appointed to the post of PA to the Assistant General Secretary, Theatre & Variety on 6 August

## 12. MEMBERSHIP

### A. In benefit members at 31<sup>st</sup> December 2006:

Total in benefit membership: 35527  
 Total male members: 17878 Total female members: 17649

### B. Student membership

At the end of 2007 there were 3969 students carrying the student Equity card and the trend of conversion to full membership continued with 585 graduates making that move in 2007. Equity Organisers continued the programme of talks in dance and drama schools and some schools requested extra sessions on specialist subjects. Many student members also took part in Equity's *speed networking* and other workshops at the Edinburgh festivals.

### C. New members

CATEGORY	TOTAL	CATEGORY	TOTAL
Actor Film	45	Singer Sub Rep	0
Actor PACT	80	Singer Small Scale	0
Actor ITV	26	Singer RSC/RNT	0
Actor BBC TV	38	Singer Guidelines FTVR	5
Actor Radio	6	Singer Guidelines T&V	3
Actor TV/Comm	23	Singer Westminster Abbey	0
Actor West End	93		
Actor Com TH	59	Singer Overseas	2
Actor Sub Rep	42	Singer	8
Actor Small Scale	26		
Actor Tac	2	Walk-on	139
Actor Opera	8		
Actor RSC/RNT	29	Stage Management Com Theatre	7
Actor Guidelines FTVR	41	Stage Management Sub Rep	12
Actor Guidelines T&V	377	Stage Management Small scale	2
Actor Overseas	78	Stage Management Guidelines	10
Actor Fringe	0	Stage Management Opera & Ballet	3
		Stage Management Variety	3
Dancer Film	2	Stage Management Overseas	1
Dancer PACT	2	Stage Management West End	9
Dancer ITV	0	Stage Management RSC/RNT	2
Dancer BBC TV	1		
Dancer TV/Comm	0	Variety	500
Dancer West End	12	Variety singer	26
Dancer Com TH	3	Variety Dancer	31
Dancer Sub Rep	1	Circus	51
Dancer Small Scale	2		
Dancer Opera	0	Ballet Dancer	63
Dancer RSC/RNT	0	Concert Singer	2
Dancer Guidelines FTVR	1	Opera Singer	18
Dancer Guidelines T&V	28	Theatre Director	21
Dancer Overseas	8	Choreographer	13
		Theatre Designer	14
Singer Film	0	Model	2
Singer PACT	0	TV/Radio Presenter / Audio Artist	50
Singer ITV	0		
Singer BBC TV	1	Youth Member / YM Upgrade	11
Singer Radio	1	Graduates	585
Singer TV/Comm	1		
Singer West End	5	<b>TOTAL</b>	<b>2635</b>
Singer Com TH	0		



## 13. OTHER BENEFITS

### A. Benevolent Fund

£23,731.25 was paid out by way of grants and loans to members during 2007. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

### B. Health Care

Through Equity, members continued to obtain reductions in health care costs as follows: BUPA 10% (15% if premiums are paid annually), Bristol Contributory Welfare Association 20%, Private Patients Plan 15%. Equity has negotiated a deal with Securehealth who market Legal & General's healthcare plan of the first month's premium free

### C. Foreign Language Registers

The registers, which are maintained at Equity's head office, continued to be used by employers requiring artists who are able to speak a foreign language fluently, with an authentic accent and often to take direction in a foreign language.

### D. Insurance

#### i. Accident and Backstage Cover Report for the period 1st October 2005 to the 30th September 2006

- The policy was again renewed with the Royal and Sun Alliance in October 2007.
- The cover for loss of life/ permanent disablement following an accident whilst performing remained at £20,000 with weekly benefits being £125 excluding the first 14 days.
- The Backstage Cover remains at £500.
- 86 claims have been recorded for the period with the amounts paid/outstanding being £123,883.
- This compares to 87 claims and £171,050 for the previous year.

#### ii. Equity Members Public Liability Insurances Report for the period 1st October 2005 to the 30th September 2006

- The policy was renewed in October 2007.
- The limit of indemnity remains at £10,000,000.
- The premium for stage hypnotists was reduced to £997.50 with Equity subsidising this premium by £125.
- One claim has been recorded during the period with a reserve set at £5,000.
- This compares to 10 claims paid and outstanding of £39,567 for the previous period.

### E. Equity Member Pensions Scheme (EPS)

2007 - Another good year for the EPS.

Contributions received in 2007 exceeded £3.9million (11.5% up on 2007).

Of this, contract related contributions accounted for £2.54million (12% up on 2007).

Of particular interest were the increases in those choosing to make personal contributions unrelated to contracts (13.5% rise) and theatre as a whole, which showed an overall increase of 21% (West End increase in isolation - 38%).

On the television and film side, the PACT/TAC agreement continued to impress; as was the case in 2006; with this sector returning a 40% increase.

BBC and ITV were fairly static, but early indications for the current year show BBC already achieving over 50% of the 2007 total and ITV not far behind.

EPS Membership now exceeds 4,000 (3,100 at this time last year).

Total funds under management are now in excess of £30million. Part of this can be attributed to the inclusion of the Opera Singers' Pension into the EPS.

Equity members making the choice to transfer pensions from other providers to benefit from the lower charging structure of the EPS shows continued success; 2007 again saw over £700,000 moving to the EPS.

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In 2007 global stock markets become unsteady, primarily due to sub-prime lending issues in the USA. However, the EPS has over 85 investment funds to choose from allowing investment away from stocks and shares if required.

### **F. Legal Advice and Protection**

The past twelve months have been busy for Equity's Legal Department. Equity litigated a total of 276 cases for breach of contract and 46 cases for personal injury sustained in the course of a professional engagement.

Douglas Mann & Company continued to be Equity's primary supplier of legal services and in line with previous years they continued to deliver a quality service which was reflected in their level of success in litigation.

During this year the CCFA agreement continued to operate successfully and many Equity members received an excellent outcome to their cases for compensation. The Union receives a small revenue in return for underwriting the risk of PI litigation. These funds are returned to the legal budget to safeguard future legal services.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. There were no emergent trends with Equity members sustaining injury's at work in most areas of the entertainment industry.

There were cases arising from the regions where the Variety members are busy as ever. We also were involved in a number of high profile cases based in London.

The figures for year ending December 2007 as far as recoveries are concerned are up on the previous year with the number of claims increasing by approximately 8%.

There were a series of disputes arising against agencies with a number of members experiencing difficulties in being paid within the statutory time limits.

### **G. Tax, National Insurance and Welfare Benefits**

Throughout the year we continued to operate the Advice & Rights Helpline on Tuesdays and Thursdays between 10am - 1pm and 2pm - 5pm. The advice given via the Helpline covered the areas of tax, national insurance, welfare benefits, tax credits and other related areas. The Helpline was operated by the Helpdesk Assistant for Legal & Welfare until her departure from the Equity staff in September. In-depth welfare rights, tax and national insurance advice and casework continued to be undertaken by the Tax & Benefits Officer.

During 2007 the most pressing issue continued to be the Department for Work and Pension's (DWP) misapplication of the self-employed earnings rules to members who had been working under contracts of service prior to claims for Jobseeker's Allowance (JSA). However, fewer appeals on this matter were taken than in previous years as more disputes were resolved without the need for a full hearing. To a greater extent than in previous years, advice was sought in respect of a whole range of welfare rights issues and tribunals were taken on behalf of members to establish JSA, Housing Benefit, Incapacity Benefit and Disability Living Allowance entitlement.

The Tax & Benefits Officer took a DLA appeal on behalf of a member living abroad which challenged the legality of UK Regulations on benefit exportability within the EU. The argument was made on the basis of a pending ECJ test case which was decided to the advantage of our member.

The mechanics of Pension Credit continued to cause problems for members over 60 years of age. Particular difficulties were experienced by those Pension Credit claimants who received repeat fees and appeals are pending on this point.

Throughout the year the volume of tax casework increased. In particular the Tax & Benefits Officer undertook casework on behalf of members whose expenses were being questioned and disputed by HMRC. The volume of this casework appears to increase year on year.

Liability for Class 2 NICs continues to cause confusion for members. Self-employed earners are required by law to register for Class 2 NICs and then apply for Small Earnings Exception if this applies. Self-employed members who do not register for Class 2 NICs as is required are more frequently being sent backdated bills, even if they would have qualified for Small Earnings Exception had they registered in time. An increasing amount of staff time is spent representing members in these circumstances.

In 2007 the *Tax & National Insurance* and *Jobseeker's Allowance* booklets were rewritten. These in-depth advice guides are available in hard copy and to download from the Equity website.

Talks on benefits, tax and national insurance were given to a number of schools, including the Academy of Creative Training Brighton, Bird College, Circus Space, Emhurst School for Dance and The Oxford School of Drama.

## 14. IN MEMORIAM

Ian Adam (1)  
Dane Alexander  
Keith Anderson  
Phil Arthurs  
Keith Ashley  
John C. Atkinson  
Howard Attfield  
Sam Avent  
Kevin Bannon  
Austin Baptiste  
Simon Barnes  
Sylvia Barter  
Peter Bartlett  
Jean Bass  
Tony Bastable  
Stanley Beard  
Helen Beechinor  
Steve Benbow  
Una Billings  
Eunice Black  
Judith Ann Blake  
Charles Bolton  
Matthew Box  
Matthew Boyd  
Oliver Bradshaw  
Hilda Braid  
William Garth Rock Browne  
Gabrielle Brune  
Vivian Burleigh  
Mark Burns  
Buzz Burrows  
Robert Carr  
Tamsin Causer  
Jean Channon  
Russell Churney  
Derek Clark  
Neville Clark  
Christine Clyde  
Noel Coleman  
Don Colin  
Lee Cook  
Raymond Cooke  
Norman Cooper  
Elsa Corbett  
George Cormack  
Michael Corvelle  
Yvonne Coulette  
Frank Cox  
Patricia Cox  
Anna Cropper  
Chris Cunningham  
Richard Curnock  
Gwenllian Davies  
Leonard Davies  
Yvonne De Carlo  
Uel Deane  
Pauline Delany  
Delavar  
Marion Desmond  
Myrtle Devenish  
Rodney Diak  
Sylvia Dodd  
Brian Douglas  
Gary Downie  
Neville Downing  
Mary Drew Robinson  
Paul Drewitt  
Leslie H. Dunn  
Hilda Durante  
Freddie Earle  
Ivor Emmanuel  
Edgar Evans  
Jackie Everett  
Tommy Eyle  
James Falkland  
Don Fellows  
Sally Flemington  
Lawrence Folley  
Gareth Forwood  
Lenny Fowler  
Cameron Gaskell  
Tudor Gates  
George R Giles  
John Gill  
Jimmie Gillespie  
James Gillhouley  
Helen Gold  
Syd Golder  
Howard J. Goorney  
Alan Gordon  
Patrick Gordon  
Gordon Gostelow  
Clive Graham  
Colin Graham  
Sarah Graham  
Barbara Graley  
Julia Grant  
Ray Gravell  
Olive Gregg  
Johnnie Hacer  
James Hale  
Terry Hall  
Andrew Harris  
Jim Harrop  
Sir David Hatch  
Frank Hauser  
Adam Healey  
Mick Hempstock  
Robert Hendry  
John Hennessy

Les Henry	Marin Magne
Christine Hewett	Frank Maher
Guy Higgins	Howard Major
Arthur Hill	Tommy Makem
Susannah Hitching	Joan Mann
Gerrard Hocks	Bernard Manning
Charles Hodgson	Nancy Mansfield
Boscoe Holder	Marcel Marceau
David J.C. Holdsworth	Peggy Mason
Maggie Holland	Lois Maxwell
Patrizia Holloway	Art McArthur
Phyllis Hood	Gloria McGuire
Grant Hossack	Malcolm McIlraith
Alfie Howard	Charles McKay
Michael Howley	Jonathan Meddings
John Humphry	Bobbie Medlock
Gareth Hunt	George Melly
Al Hunter-Ashton	Kenneth Midwood
William Hutt	Isabelle Mileno
Rowena Ingram	Barbara Miles
John Inman	Callum Mill
Roy Jacob	Norma Millar
Nicky James (2)	Mister Mac
Pauline Jameson	Nancy Mitchell
Peter Jessup	Hubert Mitchell
Nicholas Johnson	Peter Moffatt
Alex Johnston	Sandy Moir
Griffith Jones	Kieron Moore
Powell Jones	Robert Moore
Terry Kane	Steve Moreno
James Kavaz	Sheridan Morley
Christopher Kay	Mark Moser
Hamilton Kaye	Mark Mulholland
John Keech	Fernand Nault
Jane Kehoe	Arthur Newell
Judy Keith	John Normington
Barbara Kelly	Fred Norrie
Frieda Kelly	Ken Parry
Deborah Kerr	Luciano Pavarotti
Ruth Kettlewell	Teddy Peiro
David Kirk	Charles Pemberton
Pat Kirkwood	Steven Pimlott
Dominic Knutton	Jack Platts
Gordon Langford-Rowe	Dennis Plowright
Bradley Lavelle	Peter Pocock
Peter Leabourne	Mavis Pugh
Fred Leopold	Stella Quilley
Moira Lister	Walter Randall
Irma Logan	Stanley Rayford
Fred Lucas	Manning Redwood
Mark Lynford	Myrtle Reed
Russell Mabey	Mike Reid
Elaine Mackillop	Tim Reynolds
Kenneth Mackintosh	Ian Richardson
John Macleod	John Robert-White
Desi Maddock	Anton Rodgers
Ronald Magill	Eddie Ross

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Joan Ryan  
Edward Sadler  
Katy Sadler  
Peter Salmon  
Derek Sander  
Donald Scott  
Frank Seton  
Derek Seward  
George Sewell  
Alan Seymour  
Ned Sherrin  
Charlie Smithers  
Harry Smythson  
Peter Southcott  
James Spencer  
Robert Stanton  
Ronnie Stevens  
Selbourne Stewart  
Peter Stockbridge  
John Stone  
Derek Storey  
Peter Strueli  
Harry S. Stuart  
Shelagh Stuttle  
Jon Styler  
Eric Sutton

Howard Thomas  
Marilyn Thomas  
Mabs Thompson  
Ann Totten  
Jean Tredaway  
Rosemary Treston  
Jon Trussler  
Peter Tuddenham  
Lynn Turner  
Ted Valentine  
Diana Van Proosdy  
Mary Vane  
Dick Vosburgh  
Derek Waring  
Rose Wayper  
Webbo  
Peter Wessen  
Edward Weston  
Geoffrey Wilkinson  
David Winnard  
Betty Winsett  
Harold Wolfenden  
Mildred Wood

(1) not Ian Adams

(2) not Nicholas James

# APPENDICES

# APPENDIX A

## THE MINUTES OF THE 2007 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE FUTURE INN, CARDIFF 19, 20 & 21 MAY 2007

Present: Harry Landis (in the Chair - President)  
Members of the 2006/2008 Equity Council  
Christine Payne (General Secretary)  
Equity Representatives and Observers

Maximum Attendance: Maximum 220 members

The President, Harry Landis, in the Chair, formally convened the 2007 Annual Representative Conference at 3.45 pm on Saturday 19th May 2007. He welcomed representatives, observers and student members of Equity to what he hoped would be a successful Conference. The Chairman formally opened the conference and introduced Councillor Gill Bird, Lord Mayor of Cardiff.

### 1 ADDRESS BY THE LORD MAYOR OF CARDIFF

The Lord Mayor of Cardiff, Gill Bird welcomed Equity to Cardiff as visitors for the first time in the union's history and gave a brief history of the arts in Cardiff. The Lord Mayor stated that with the introduction of the New Theatre, the New Millennium Centre, the Sherman Theatre, Chapter Arts Centre, Cardiff was a very exciting place to be living. The Lord Mayor of Cardiff named a number of entertainers who were from Cardiff and whose legacy continues.

The Lord Mayor gave her good wishes to Equity and encouraged delegates to look around the City. She stated that she was very much looking forward to the event at the Coal Exchange on Sunday night.

### 2 ADDRESS BY GARETH LEWIS IN ENGLISH AND WELSH

Gareth Lewis thanked the Lord Mayor and welcomed the President, Equity members and staff. He stated that he had been a member of Equity for 37 years and that Welsh Equity members have played an important part in Equity presence over the years. Michael Cunningham was thanked for his work as Councillor. He thanked Mair James and Chris Ryde for their work in order to make this ARC a memorable one. He hoped that everyone would enjoy the conference.

### 3 honorary life membership

The President announced that the Council had decided this year to award Honorary Life Membership to two people in recognition of their outstanding contribution to the Union: to Gareth Lewis for his many years of service on behalf of the Welsh National Committee; and to Graham Hamilton for his service to Equity and an Equity Councillor. Harry Landis paid tribute to each recipient individually and presented the awards which were

**ENDORSED *with acclaim***

### 4 OBITUARY

The President, in the Chair, read the Obituary List of those members who had died during the past year. Conference stood in silence as a mark of respect and then gave a final round of applause.

### 5 REPORT FROM STANDING ORDERS COMMITTEE

Graham Padden, Chair of the of the Standing Orders Committee acknowledged the work of Michael Egan, the previous Chair. Conference was informed that there is a new section to discuss the accounts. The Honorary Treasurer, Bryn Evans, will have additional time so that he can discuss this.

It was reported that conference would start at 9am and any motion not reached would be remitted to Council. If Conference became ahead of schedule, we would try to include motions not reached on other sections. He stated that he had issued a revised timetable for Monday as there would not now be an Address by the First Minister in the Welsh Assembly.



He stated that following the Emergency Council meeting at 15.15 today, the amendment to the South West Area Committee Motion from the Small Scale Theatre had been ruled out of order by the Council.

Graham Padden reiterated the timings for each speaker.

## **6 PRESIDENT'S ADDRESS**

The President stated that the year had been an eventful one. He thanked and praised the General Secretary for the work done since her appointment in 2005. He highlighted crucial issues which the Union faced such as Lottery Funding and the Olympics. He stated that although Equity had achieved a negotiated fee of £350 minimum wage across subsidised repertory theatre, he believed we still have a lot of work to do. He stated that Equity would continue to negotiate a £550 minimum in the West End.

## **7 GENERAL SECRETARY'S ADDRESS**

The General Secretary introduced the 2006 Annual Report to the ARC. She stated that she believed the union can only move forward and develop if we are prepared to acknowledge that some things need to change. She stated that Equity must accept that non members are going to work in our industry and we cannot stop this. She believed that non members should be persuaded to join the union and that it is the responsibility of staff and members to work together on this. She informed Conference that she had been working with the TUC General Council about the need for the TUC to be more inclusive of the smaller unions.

The General Secretary then referred to the Union's financial position. She stated that Equity was not currently surviving by subscription income alone but none of those incomes are guaranteed. It was for these reasons in particular that she believed Equity should concentrate on Recruitment and Retention and building the membership base and income of the union. The General Secretary thanked the Officers, Council and Staff for getting behind the new recruitment and retention initiative.

The General Secretary then referred to work being done in the FTVR department. Stating that Equity are back in talks with the IPA on television commercials and that we have just received over half a million pounds for our members engaged in cinema films and that Equity was the first union in the world to make an agreement to cover the engagement of our members in a pod cast production.

In the Theatre & Variety Department, Equity has achieved a minimum of £350 in subsidised repertory and commercial theatre and with independent theatre have reached a new flexible agreement which should result in over 200 small scale theatre companies regularly using our contract over the next 3 years. Equity had embarked on the most ambitious negotiations in the history of the Union – to achieve a 44% increase in the minimum fee in the west end.

The General Secretary stated that Equity must be about meeting with members, non members and students and listening to what they have to say about the union and encouraging them to stay in - or join. The two new Equity Organisers have a big job to do supporting the work of the Organisers in Guild House, the Nations and English regions and generally will work to achieve the aims of the recruitment and retention strategy.

The General Secretary continued that by referring to three areas of the unions work over the past year which she believed are making a significant impact on raising the profile of the union and on involving more and more members in the union. In these areas, the General Secretary thanked, Louise Grainger for her work in training, Max Beckmann in equalities and Matt Payton for his work on the theatre funding campaign.

In conclusion the General Secretary stated that there is no doubt that it was the right decision to establish an office in Cardiff and believed that the success of Equity in Wales would not have happened but for the dedication of Chris Ryde.

**Equal Opportunities motions were taken (see Appendix)**

**Conference adjourned at 5.45pm**

**Conference reconvened at 9am on Sunday 20 May**

## **8 PRESIDENT'S ADDRESS CONTINUED**

The President re-opened the Conference. He thanked Terry Victor for the bottled water that had been provided. He stated that member's expenses could be claimed from staff between 11am-2pm and 3pm-

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4.30pm. He also stated that there would be a website demonstration at the registration desk. There would be a student workshop today. He also wished Mair James a happy birthday.

The President then introduced the Honorary Treasurer.

### **9 THE HONORARY TREASURER'S REPORT**

The Honorary Treasurer presented the details of the 2006 accounts. He stated that it was good news that the Union was in surplus, but urged caution.

The Honorary Treasurer then drew Conference's attention to subscription income, he stated that this was a disappointing figure, given the increase in subscription rates in July 2005 and the further increase from July 2006, as subscription income is the basic core source of funding for the union. The importance therefore of renewed effort in both recruitment of new members and retention of existing members could not be overstressed.

The Honorary Treasurer then thanked Duncan Smith, Head of Finance, Linda Elves of the Equity Membership Services Department and also our Auditors, Hard Dowdy.

The Honorary Treasurer stated that there was concern about subscription income and we must redouble our efforts on Recruitment and Retention. But, with that caveat, the Annual Accounts for 2006 demonstrate that the union's finances are significantly stronger than they were at the end of 2005 and he believed that the union is better placed to withstand any challenges or surprises that may arise during 2007.

At the conclusion of his report the Honorary Treasurer gave a presentation on the consolidated accounting method that had been adopted when drawing up the annual accounts for 2006.

The Honorary Treasurer commended the accounts for 2006 to the Conference.

Frederick Pyne Proposed a vote of thanks to the Honorary Treasurer. This was

**ENDORSED** nem con with acclaim

**Motions on the accounts and structure were taken (see Appendix)**

### **10 appeal on behalf of the international committee for artists' Freedom**

Ros Shelley spoke on behalf of ICAF giving a brief overview of the work over the last year. This included the Dual Language Theatre Company, where performers can't work because they can't perform in their own language. She stated that ICAF try to raise awareness and responding quickly to natural disasters. Floods mean theatres are closed and actors can't work. Ros Shelley referred to the Baghdad Film School and stated that the first documentary was shown at the Trafalgar Studios. ICAF were currently offering support for work in Mostar and a theatre company in Gaza, providing help with fares for the war theatre conference. She concluded by urging the Conference to give generously to the collection.

**Conference adjourned for lunch at 1pm**

**Conference reconvened at 2pm**

### **11 REPORT FROM THE HEAD OF COMMUNICATIONS & MEMBERSHIP SUPPORT**

The Head of Communications and Membership Support began by stating that Equity members now get and expect unprecedented access to the union. The Theatre Funding Campaign shows the power of the collective voice of performers and members. He stated that the whole Union must campaign together for things like a decent minimum wage.

He stressed the necessity of democracy in the union and that we need to find away of engaging members more. He stressed a need to find new ways of getting members involved and that a member's forum will be set up enabling members to have a more interactive presence on the web.

The Head of Communications & Membership Support spoke of the recruitment & retention initiative and how Equity must be there when members need us most. Now the plans have been approved, Equity will have a

more visible and vocal presence the work place. This will be a way to understand the work of the union and make performers want to become members.

He concluded by thanking the staff in his department.

**Motions on Communications & Membership Support were taken (see Appendix)**

**12 REPORT FROM THE ASSISTANT GENERAL SECRETARY, FILM, TELEVISION & RADIO**

The Assistant General Secretary (FTVR) addressed the conference, he referred to the £500,000 received under Equity agreements for film and that more money had been received in royalties than members were paid for the actual work.

He spoke of a new campaign to challenge every producer who advertised for unpaid workers to appear in films. He stated that every production approached had now paid actors to work in film.

On television commercials, the Independent Producers in Advertising (IPA) had wanted to have talks in private and Equity is now on the first steps of improving the situations of the use of new media and we need to continue to work on this success. Equity led the way in the interim of new technology agreements. The US and Canada have followed us. Members are receiving money from podcasts etc. and most important of all, Google and Youtube. He thanked Organiser, John Barclay who kept abreast of these issues. He stated that the English Speaking Group of FIA (the International Federation of Actors) will meet in Los Angeles to look into this further and would discuss and develop new media agreements.

Last year a motion was passed to put more effort into tracking down money for members and Contract Enforcement Officers had been appointed. He stated that it was his intention to go out and pursue payments for members where members work is being used outside of contracts that have been agreed. The next big campaign, TV is Changing, will put Equity in good stead when we reach analogue switch off in 2012. The campaign is about informing members in the debate and involving them, enabling Equity to be active in how we structure our contracts.

The Assistant General Secretary (FTVR) stated that the department was about to publish a new version of the blue book on television agreements, which will now be a red book.

**Motions on Film, TV & Radio were taken (see Appendix)**

**Conference adjourned at 6pm**

**Conference reconvened at 9am on Monday 21 May**

**13 PRESIDENT'S ADDRESS CONTINUED...**

The President announced that £345 had been raised for ICAF in the Conference collection.

The President re-opened the Conference, he thanked the City of Cardiff and First Act Insurance for sponsoring last night's social event.

***Standing orders announcement...***

Motion 37 will be moved up the agenda and heard before motion 35. At 10.30am Conference would move to the Variety section. The motions not reached will be added to the end of the agenda.

A member of the Standing Orders Committee had been found unwell in her room and was taken to hospital. It was announced that Conference would send a message of good will.

**14 REPORT FROM THE ASSISTANT GENERAL SECRETARY, THEATRE & VARIETY (T&V)**

The Assistant General Secretary (Theatre & Variety), Stephen Spence, reported that it had been a big year for Theatre & Variety. He thanked the President, Officers, General Secretary and the SMT. He also thanked individually every member of the Theatre & Variety Department. He stated that casts and recruitment had been high priority this year and empowerment of members had been focussed upon.

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Branches and committees were visited to talk about the industrial agenda and for twelve months T&V have been advancing the campaigning.

There had been an achievement of £350, (6.6 % increase) of the weekly minimum in subsidised repertory, commercial and independent theatre and negotiations were beginning for a claim of £550 in the West End. In order to achieve this industrial agenda the Assistant General Secretary (T&V) stated that he would be moving to a more campaigning approach and highlighted the need for comradery in this plan.

He placed high priority on engagement with casts, stage management, and creative teams. He urged conference to encourage members to undertake this work with staff collectively. He stressed that we can involve members in direct disputes. Members of the union can go with members of staff to visit casts and invited members to approach Matt Clarke and Andrew Whiteside about this.

**Motions on Theatre, Variety, light Entertainment and Circus were taken (see Appendix)**

**Motions on Policy were taken (see Appendix)**

A formal motion to adopt the Annual Report was moved by John Carnegie, seconded by Peter Kosta and was

**CARRIED** unanimously

The President thanked Louise Grainger, the hotel staff, the technical assistants, the South Wales Variety branch, the Welsh National Committee, Chris Ryde, Mair James and the Equity staff present at the 2007 ARC.

Following a vote of thanks to the President...

**The conference closed at 2pm**

# APPENDIX B

## MOTIONS TO THE 2007 ANNUAL REPRESENTATIVE CONFERENCE

### EQUAL OPPORTUNITIES

#### **MOTION 1: Lesbian, Gay, Bi-sexual and Transgender Committee**

This Annual Representative Conference urges the Equity Council to call on the UK Film Council and all the Regional Screen Development Agencies to add LGBT to all their equalities monitoring forms and processes. We would like to see figures collected in regard to all of the various training and film development and production support initiatives that reflect:

- Film story-lines
- Main characters
- Above the line/key creatives
- Level of production funding/investment awarded

Where such monitoring reveals gaps, this Conference urges the Council to call on the UK Film Council and the Regional Screen Development Agencies to take positive steps in terms of running specific training programmes, development and production funding programmes in order to support the development of careers and product that reflect the life experience of LGBTs.

***Moved by Mjka Ann Scott and formally Seconded***

***There was 1 speaker in the debate***

***Motion 1 was CARRIED with a clear two thirds majority***

#### **MOTION 2: Women's Committee**

This Annual Representative Conference welcomes Equity's renewed emphasis on equal opportunities, which has been communicated to members in the Review of the Year and in the Equity Magazine. To fully embed equal opportunities within Equity's democratic structures, Conference calls on the Equity Council to recommend to Equity's committees that equality and diversity should be included on the agenda of all committee meetings, to provide an effective and regular two way channel of communication between the Equalities Officer and committees and to promote a positive and inclusive environment at meetings for members. This should be recommended for an initial period of two years, after which this matter will be reviewed.

***Moved by Joan Blackham and formally Seconded***

***There were 3 speakers in the debate***

***Motion 2 was CARRIED by a clear two thirds majority***

#### **MOTION 3: Members with Disabilities' Committee**

This Annual Representative Conference calls on the Equity Council to ensure that full and considered attention is given to Equity's disabled members by the Rules Sub-Group of the Members Handbook Working Party in its meetings to update Equity's Rule Book. In particular Conference urges the Council to instruct the Rules Sub-Group to fully consider and report on ensuring representation of disabled members on Equity's Governing Body.

***Moved by Cenydd Joeenz and formally Seconded***

***There was 1 speaker in the debate***

***Motion 3 was CARRIED by a clear two thirds majority***

#### **FIRST AMENDMENT TO MOTION 3: The Council**

In line 4, delete: "ensuring".

***Moved by Dennis Ray and formally Seconded***

***There was 1 speaker in the debate***

***The first amendment was LOST with 38 votes in Favour, 64 Against and 4 Abstentions***

#### **SECOND AMENDMENT TO MOTION 3: Theatre Directors' Committee**

Add at the end of the motion: "provided this is not done by increasing the number of seats on the Council".

***Moved by Di Christian and Seconded by John Carnegie***

***There were 11 speakers in the debate***

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*The second amendment was LOST*

### ACCOUNTS

*Motions 4 and 5 will be debated together but voted on separately. If motion 4 is carried, motion 5 falls.*

#### **MOTION 4: Northern Area Committee**

This Annual Representative Conference agrees that the Equity Council should return Equity's accounting system to the original, long-standing format, rejecting the new consolidated accounts, in order to show transparency and to protect our future interests.

*Moved by Yvonne Joseph and Seconded by Dave Eager*

*There were 2 speakers in the debate*

*Motion 4 was LOST*

#### **AMENDMENT TO MOTION 4: Midlands Area Committee**

In line 2, delete the comma after: "original" and delete the comma after: "format". After: "format", insert: "(which clearly identifies monies collected on behalf of members, including ex-gratia Cable re-transmission payments from the BBC, SSVC, ERA, and other monies deemed to be for the benefit of members)"

*Moved by Sally Treble and Seconded by Nigel Harris*

*There were 2 speakers in the debate*

*The amendment was LOST*

#### **MOTION 5: Concert and Session Singers' Committee**

Given that the union has been required for some years to submit accounts in consolidated form to both HM Revenue and Customs and the Union Certification Officer, this Annual Representative Conference commends the Equity Council for adopting this form for presentation to us, the members. It is prudent practice to compile only one clear and transparent set of figures, as it will save both time and money.

*Moved by Christopher Dee and formally Seconded*

*There were 8 speakers in the debate*

*Motion 5 was CARRIED by a clear two thirds majority*

#### **MOTION 6: London Area Committee**

Cable money payments have now been consolidated under the new financial system introduced by the union and do not have the protection of being ring-fenced. This Annual Representative Conference recommends retaining the ring-fencing of Irish, Belgium and Dutch cable money and possibly to include other non-distributable payments that might emerge in the future, to be used only for the benefit of members.

*Moved by Barbara Hyslop and Seconded by Dave Eager*

*There were 6 speakers in the debate*

*Motion 6 was LOST*

### STRUCTURE

#### **MOTION 7: The Council**

This Annual Representative Conference believes that the Representative Conference structure is more democratic than Special General Meetings given that all representatives at an ARC/SRC are elected by and accountable to their relevant constituencies. The rules currently allow a two thirds majority at a Special General Meeting to change our rules but do not allow a two thirds majority at an ARC/SRC to do the same. It is the view of this Conference that this anomaly has meant that all rule changes in the last decade have gone to expensive referendums in which fewer and fewer members have participated.

Conference therefore calls on Council to put to referendum a rule change which will delete the existing ability at a Special General Meeting to change those Rules not protected by Rule 41(3), which can only be changed by referendum, and replace it with the ability to change non-protected rules at either an Annual Representative Conference or a Special Representative Conference subject to a relevant motion being carried by a two-thirds majority.

*Moved by Graham Hamilton and formally Seconded*

*There were 9 speakers in the debate*

*Motion 7 was CARRIED by a clear two thirds majority*

#### **MOTION 8: Theatre Directors' Committee**

Over the years, the provisions of Rule 16 about eligibility for election to Council have become so prolix and restrictive that (a) potential Councillors whose services would be of value to the union are disbarred from standing, (b) the ban on Councillors employing Equity members has led to the employment of non-members rather than members and (c) Council has got itself in the position of being open to legal challenge by "re-interpreting" the rule in order to retain current Councillors who are in breach of it.

The original reason for the Qualification for Office rule was a simple and necessary one: to prevent any possible conflict of interest in which any Councillors were members of management bodies with whom Equity was in negotiation. In the 21st Century, Equity members are often in the position of employing others (eg: designers' assistants, variety artistes, stage managers, etc) and in an age without a closed shop we should be encouraging these jobs to go to our members – as well as opening the doors of our Council to wider experienced representation.

In order to effect this by simplifying the rule back to its original intentions, this Annual Representative Conference instructs the Council (subject to legal advice about the exact wording) to change Rule 16 by deleting the current clause (3) and substituting instead:

(3) No Member shall be eligible for election to Council if:

- (a) they belong to any association of managers or employers with which Equity negotiates terms and/or conditions of employment; or
- (b) they are a member of any board or panel with whom Equity are in the process of negotiating terms and/or conditions of employment.

Any elected Member of the Council to whom either of sub-rules 16(3)(a) or (b) becomes applicable during their term of office shall automatically and immediately forfeit their membership of the Council.

*The motion was moved by John Carnegie and Seconded by Di Christian*

*There were two speakers in the debate*

*The ARC voted to Remit motion 8*

#### **AMENDMENT TO MOTION 8: Variety Advisory Committee**

To the new Rule 16, Clause (3) add a new clause (c) as follows:

(c) they are an Agent or an Employer or any person who benefits from a financial interest in an artistes' employment agency or shall be employed in an artistes' employment agency.

*The amendment was moved by Etienne and Seconded by Bunny Lewis*

*There were 10 speakers in the debate*

*The ARC voted to Remit the amendment*

#### **MOTION 9: Welsh National Committee**

With the exception of Rule 17A(7A) which limits eligibility for proposers and seconders of electoral candidates on grounds of residence and appropriate professional experience there is no regulation in the current Rules (as at April 2006) directly addressing members who propose and/or second a candidate for election. This privilege of membership is sometimes taken for granted and used without reasonable limit. As a result, ballot papers may give the impression that our elected bodies are in the gift of a back-scratching elite. This Annual Representative Conference believes that our democratic electoral practice will be strengthened if prospective candidates are obliged to engage with a wider circle of members and therefore instructs the Equity Council to prepare a new rule to the effect that no one member may propose and/or second more than one candidate in any single election. This revision of our practice will actively engage more members in the election process, is in common with other unions, and approved by the Electoral Reform Society.

*The motion was Proposed by Terry Victor and Seconded by Julia Carson Sims*

*There were 13 speakers in the debate*

*Motion 9 was CARRIED by a clear two thirds majority*

#### **EMERGENCY MOTION 1: Theatre Directors' Committee**

The implementation of the new arrangements for committee elections would not appear to have improved democratic representation within the union. This Annual Representative Conference requests the Council to address this issue as a matter of urgency.

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***Moved by Phil Wilmot and Seconded by Ian Teague***

***There were 2 speakers in the debate***

***The motion was CARRIED nem con***

### **MOTION 10: North East Variety Branch**

While Equity subscriptions continue to rise, our membership numbers continue to fall, thus weakening our union. This Annual Representative Conference agrees that the subscription rate must be frozen for at least a year to avoid a continued exodus of our members.

***Moved by Brenda Marsh and formally Seconded***

***There were 2 speakers in the debate***

***Motion 10 was CARRIED with a clear two thirds majority as amended by the Council***

### **AMENDMENT TO MOTION 10: The Council – amendment accepted**

In line 1, delete: “While”.

In line 1, delete “continue” and insert “have continued”.

In line 1, after: “rise”, insert: “over recent years reaching a level where a number of members, with lower earnings, have found payment difficult resulting in”.

In line 1, delete: “continue”, and insert: “starting”.

In lines 1 and 2, delete: “thus weakening our union”.

In line 2, delete all after: “This Annual Representative Conference agrees that the subscription”, and insert: “rates shall remain unchanged until 1 July 2008 when they will increase in line with the annual RPI rate as at May 2008.”

***Moved by Bryn Evans and formally Seconded***

***There were 4 speakers in the debate***

***The amendment to motion 10 were Accepted***

### **MOTION 11: Variety Advisory Committee**

Variety artistes working in commercial theatre, pantomime and summer shows etc. were traditionally designated onto variety branch registers because outside of panto's etc. their work is in pubs, clubs, cruises, summer seasons, overseas etc. All new variety members are automatically included onto variety branch registers – or are they? Not if they are working in commercial theatre. They are now designated as Actors Theatre and Variety and are not referred to a variety branch. Consequently, those new members are not aware that a supporting variety branch is available to them - including the Branch Secretaries who are available at times when staff are not.

This Annual Representative Conference agrees that the union has a duty to inform all members of the facilities available to them and, where appropriate, all variety artistes will be included on Variety Branch registers irrespective of the contract and venue at the time of their enrolment.

***Moved by Sally Treble and formally Seconded***

***There were 6 speakers in the debate***

***Motion 11 was CARRIED with a clear two thirds majority***

### **AMENDMENT TO MOTION 11: The Council**

In lines 9 and 10, delete: “and, where appropriate, all variety artistes will be included on Variety Branch registers irrespective of the contract and venue at the time of their enrolment”.

***Moved by John Webb and formally Seconded***

***There were 3 speakers in the debate***

***The amendment was LOST with 52 votes in Favour, 55 Against and 14 Abstentions***

### **MOTION 12: North West of England General Branch**

Considering that variety members automatically enter on to their local branch registers and current Council and General Secretary encouragement to support Equity on a local level, this Annual Representative Conference requests that the Equity Council makes provision for actors to be automatically placed on their local general branch registers upon joining the union.

***Moved by Diana Hollerton and Seconded by Paul Guthrie***

***There were 2 speakers in the debate***

***Motion 12 was CARRIED with 60 votes in favour, 46 Against and 3 Abstentions***



**AMENDMENT TO MOTION 12: North West London Branch**

Add at the end the motion: "In order to avoid wasting money on mailings, new members should be required to opt in to future mailings or communications, (perhaps by means of a tear-off slip), after initial contact is made with them."

*Moved by Keith Francis and formally Seconded*

*There were 8 speakers in the debate*

*The amendment was LOST*

**MOTION 13: East Anglia Variety Branch**

This Annual Representative Conference urges the Equity Council to consider members who have reached an age where it is very unlikely they will work again. These members still pay their yearly required subscriptions and in certain cases really find this a hardship. Such members are proud, loyal members who would never give up their hard fought for Equity Card. Such members should be allowed their membership to continue with no further outlay of subscriptions as a gesture of goodwill in view of their long and dedicated association with the union. These members should be given the choice and could continue to pay subscription if they wish.

*Moved by Peachy Mead and formally Seconded*

*There were 4 speakers in the debate*

*Motion 13 was LOST*

**MOTION 14: Scottish Annual General Meeting**

This Annual Representative Conference welcomes the moves made by the union to collect subscriptions by direct debit. This makes it easier for members to spread the cost of their subscriptions over the year and helps the union project its income more accurately.

Conference notes Rule 9 which says the minimum rejoin fee is £1. This meeting also wants to avoid the unnecessary cost of putting its proposals out to a Rule Change Referendum.

Therefore, in order to encourage more members to pay by direct debit this Conference calls upon the Equity Council to limit the joining fee for those joining on direct debit to £1, and to reduce the subscriptions for those rejoining by direct debit by £1 so that, together with the minimum rejoin fee (as per rule 9) members can rejoin by direct debit by agreeing to pay the minimum annual subscription.

*Moved by Isabella Jarrett and Seconded by Graham McGregor*

*There were 8 speakers in the debate*

*Motion 14 was LOST with 36 votes in Favour, 68 Against and 5 Abstentions*

**MOTION 15: West and South West London Branch**

This Annual Representative Conference is worried that after a good take up of student membership there is a drop in numbers converting to full membership. Students themselves say they are only interested in maintaining membership if this helps them to gain two things: work and an agent. While acknowledging that our union's first obligation is to the existing membership, we need to ensure new graduates join us. We suggest that following student membership, provisional membership should be made available for say five years or until the first Equity contract job is obtained. The provisional subscription would be sufficient to cover basic communication but would only offer limited benefits and voting rights. Occasional events geared to keeping new graduates in touch with work opportunities would be quite an incentive and Branch membership and publications would disseminate information bolstering the benefits of union membership.

*Moved by Sarah Ford and Seconded by Cheryl Anderson*

*There were 10 speakers in the debate*

*Motion 15 was LOST*

**COMMUNICATIONS AND MEMBERSHIP SUPPORT****MOTION 16: Northern Area Annual General Meeting**

In view of the high legal costs shown in the annual accounts, this Annual Representative Conference agrees that the Equity Council must consider employing a full time in-house solicitor (that is, as a member of staff) for reasons of economy and convenience.

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***Moved by Jeremy Phillips and formally Seconded***

***There were 4 speakers in the debate***

***Motion 16 was LOST with 49 votes in Favour, 69 Against and 4 Abstentions***

### **MOTION 17: South East Area Committee and Thames Variety Branch (composite motion)**

This Annual Representative Conference instructs Council to allow any member who is on a branch register (variety or general) to elect to give 5 per cent of his/her subscription paid by Direct Debit or credit card into his/her branch funds. Members who are on two registers will be allowed to choose which branch receives the commission.

***Moved by Mavis Wesley and Seconded by Nicholas Brand***

***There were 8 speakers in the debate***

***Motion 17 was LOST***

### **MOTION 18: Leeds and District Branch**

This Annual Representative Conference calls upon the Equity Council to undertake a three pronged strategy to improve support to members when they are unemployed. This should comprise:

1 Lobbying the Department of Work and Pensions (DWP) to ensure:

- all front line staff, in particular personal advisors, are fully trained in their own standard operating procedure, as it relates to performers;
- DWP sub-contractors are aware of the needs of performers to attend auditions and classes;
- specific support for performers is provided on a regional basis and that access to these is given after 13 weeks' unemployment.

2 Liaising with fellow unions to enable performers to take up short term work without having to sign off.

3 Improving Equity's own welfare benefits service and raise awareness among members of the DWP service standards.

***Moved by Eleanor Dearle and Seconded by Alan Brent***

***There were 2 speakers in the debate***

***Motion 18 was CARRIED with a clear two thirds majority as amended by the Three Counties Branch***

### **AMENDMENT TO MOTION 18: Three Counties General Branch**

In paragraph numbered 1, after: "to attend auditions and classes", insert an additional bullet point to read: "• travel-to-interview provisions are available to actors where the job on offer lasts less than six months".

***Moved by Nigel Harris and formally Seconded***

***There were 2 speakers in the debate***

***The amendment was CARRIED with a clear two thirds majority***

### **MOTION 19: South East Area Annual General Meeting**

This Annual Representative Conference recognises the importance of staff training days but instructs council and the senior staff of the union not to hold such days which close down the entire union for 24 hours and the regional offices for a longer period, unless it can be demonstrated to the ARC that such complete closures are necessary to the efficacy of the staff and to the benefit of members.

***Moved by Nicholas Brand and formally Seconded***

***There were 7 speakers in the debate***

***Motion 19 was LOST***

### **AMENDMENT TO MOTION 19: Northern Area Committee**

In line 3, delete all after: "for a longer period" to the end of the motion.

***Moved by Dave Eager and formally Seconded***

***There was 1 speaker in the debate***

***The amendment was LOST***

### **MOTION 20: South West Area Committee**

This Annual Representative Conference calls on the Equity Council to create an information pack to be given to every Councillor immediately after their election. This pack should give a clear explanation of each Councillor's legal liabilities, responsibilities and duties. It should also explain each individual Councillor's moral responsibility to support this union in public, to uphold the decisions made by Council, support the staff, and

keep dissension inside the Council room rather than airing it in public where it can only have a damaging effect on recruitment and retention. This Conference reminds Councillors that they have been elected democratically by a simple majority of votes. We, the members, expect that the decisions taken by Council will be similarly democratic. We expect our elected Councillors to have informed debate, make decisions on our behalf, assist our staff to keep the Union running smoothly and effectively, and to present a positive view of Equity to the world.

***Moved by Jill Lamede and Seconded by Nicky Diprose***

***There were 2 speakers in the debate***

***Motion 20 was CARRIED with 89 votes in Favour, 31 Against and 3 Abstentions as amended by the North East London Branch***

#### **FIRST AMENDMENT TO MOTION 20: North and East London Branch**

In lines 3 to 6, delete: "It should also explain each individual Councillor's moral responsibility to support this union in public, to uphold the decisions made by Council, support the staff, and keep dissension inside the Council room rather than airing it in public where it can only have a damaging effect on recruitment and retention."

***Moved by William Maxwell and formally Seconded***

***There were 8 speakers in the debate***

***The amendment was CARRIED***

#### **SECOND AMENDMENT TO MOTION 20: Small Scale Theatre Committee**

In line 2, delete: "Councillor", and insert: "Member elected on to a committee or to Council".

In line 3, after "Councillors", insert: "or Committee Member's".

In lines 3 to 6, delete: "It should also explain each individual Councillor's moral responsibility to support this union in public, to uphold the decisions made by Council, support the staff, and keep dissension inside the Council room rather than airing it in public where it can only have a damaging effect on recruitment and retention" and insert: "It should contain a clear Code of Conduct including a confidentiality clause and should be signed by Council, National and Area, Work Related, Equal Opportunities and Deputies committees. It should also include a procedure to deal with breaches of the code".

In line 7, delete: "Councillors", and insert: "Members elected on to committees or to Council".

In line 8, delete: "We, the members, expect that the decisions taken by Council will be similarly democratic." in line 9, after "Councillors", insert: "and Committee members".

***The second amendment was voted out-of-order***

#### **THIRD AMENDMENT TO MOTION 20: South East Area Committee - Fell**

In lines 9 and 10, delete: "assist our staff to keep the Union running smoothly and effectively"

#### **MOTION 21: Devon and Cornwall Branch**

This Annual Representative Conference calls on the Equity Council to authorise the production of a new leaflet, A Guide to Equity for Storytellers, to encourage recruitment amongst this growing sector of the industry. This leaflet should be prepared in consultation with existing experienced Storyteller Members and the essential discussion required will provide an opportunity for staff to develop a greater understanding of the real nature of the work that Storytellers do. The new leaflet could be widely distributed by our storyteller members as they attend the various Storytelling gatherings and festivals. The publication of the leaflet would provide an opportunity to initiate discussions with the Society for Storytelling.

***Moved by Jill Lamede and Seconded by Arthur Duncan***

***There were 2 speakers in the debate***

***Motion 21 was CARRIED unanimously***

#### **MOTION 22: Essex Branch**

This Annual Representative Conference instructs the Equity Council, so as to ensure good communications between Equity staff and the members, to improve the telephone service at Guild House, and to better effect than has attended its previous efforts.

***Moved by Martyn Harrison and Seconded by Charlie Wilson***

***There were 2 speakers in the debate***

***Motion 22 was CARRIED unanimously***

### **MOTION 23: West of England Variety Branch**

This Annual Representative Conference is pleased that a new Head of Communications has been appointed to examine and approve all aspects of this vitally important part of our union. We congratulate Equity and those involved in the sharing of information with members through The Stage, the Journal, and the Review of the Year, and on the distribution of items and developments relevant to all areas of our membership. We now ask that the Equity Council seeks to expand this level of communication by the implementation of a greater, more regular, relationship with the national press and associated media, so that in the best interests of recruitment and retention (particularly in respect of variety members), we can raise Equity's profile to a much higher level.

***Moved by Mary Lane and formally Seconded***

***There was 1 speaker in the debate***

***Motion 23 was CARRIED unanimously***

### **MOTION 24: Three Counties Branch**

This Annual Representative Conference welcomes the launch of Branch websites, but finds that the main Equity website is in urgent need of an upgrade.

We instruct council to commission a more accessible and user-friendly website which presents the best possible face, content, and facilities both for its members and for those yet to join. As much information as possible should be provided on the public side of the site, commensurate with the union's duty to protect the interests of its members. A key to this must be to ensure that the website is designed and built so as to attract potential members to the union and to better serve its members. Any such re-design of the website must be backed by sufficient funds to ensure that the result is both successful and has therefore, potentially, a long life.

***Moved by David Cockayne and Alan Brent***

***There were 3 speakers in the debate***

***Motion 24 was CARRIED with a clear two thirds majority***

## **FILM, TELEVISION AND RADIO**

**Motions 25 and 26 will be debated together but voted on separately**

### **MOTION 25: Audio Committee**

This Annual Representative Conference recognises that the explosion of new technology has and will increasingly continue to offer exciting new employment opportunities, and believes that Equity must be at the forefront representing its membership in this ever more complex global industry. Because of this, Conference urgently calls upon the Equity Council to immediately establish a New Technology Working Party, with its remit to advise Council on material available primarily on new platform delivery systems, including but not limited to games platforms, mobile devices, podcasting and the internet. Conference acknowledges that other working parties do exist whose remits touch on these areas, but there is as yet no group within the union exclusively dedicated to material generated from the new technologies as a whole. There is a danger that members could be left inadequately protected in an industry, which is already worth more than the UK film industry, and growing.

The remit of the Working Party would include tracking developments in new media, advising Council, supporting Equity staff, assisting in the negotiating and drafting of agreements and guidelines, and liaising with Equity's sister unions across the globe. The Working Party should be empowered to call upon specialist advice from time to time under Council authority.

Membership of the Working Party shall be drawn partly from union members with some experience in the new technologies.

***Moved by Laurence Bouvard and Seconded by Sheila Mitchell***

***There were 4 speakers in the debate***

***Motion 25 was CARRIED with a clear two thirds majority***

### **MOTION 26: North and West Yorkshire Variety Branch**

With media technology moving so quickly this Annual Representative Conference instructs the Equity Council conduct a full and thorough investigation into the future of the entertainment business for the next 10 to 15 years and its effect on Equity members, with special attention to variety and films.

***Moved by Jackie Ann Provis and formally Seconded***  
***There were 6 speakers in the debate***  
***Motion 26 was LOST***

**MOTION 27: North West London Branch**

New technology has changed how audiences watch programming and consequently how producers and casting agents find and identify actors. This Annual Representative Conference proposes that the Equity Council encourages producers to supply to broadcasters, download services and any other new media distributors a complete digital cast and crew list. Equity should then persuade the broadcasters, download services and the new media distributors to include this complete list of information on all their showings, for example behind the red button on Sky, next to a film on a web download service or on teletext. This will allow producers and casting agents to identify actors that they see in shows easily and therefore facilitate more work for actors.

***Moved by Heather Emanuelle and formally Seconded***  
***There was 1 speaker in the debate***  
***Motion 27 was CARRIED nem con as amended by the Council***

**AMENDMENT: The Council – amendment accepted**

In line 3, after: “the Equity Council”, insert: “, in addition to on-screen credits,”.

**MOTION 28: Stunt Committee**

This Annual Representative conference calls on the Equity Council to immediately cease negotiations with the broadcasters for a single television agreement.

***Moved by Bill Weston and formally Seconded***  
***There were 9 speakers in the debate***  
***Motion 28 was LOST***

**MOTION 29: Brighton and Sussex Branch**

In view of the fact that the BBC seems to be spending more and more of the licence fee overseas (since the days of Eldorado to Robin Hood) this Annual Representative Conference suggests that the Equity Council meet with the BBC to discuss this before Equity agrees to support them in future in their fight to retain the licence fee.

***Moved by Chris Webb and formally Seconded***  
***There were 3 speakers in the debate***  
***Motion 29 was CARRIED unanimously as amended by the Audio Committee***

**AMENDMENT TO MOTION 29: Audio Committee – amendment accepted**

In lines 3 and 4, delete: “before Equity agrees to support them in future in their fight to retain the licence fee”.

**MOTION 30: Birmingham Variety Branch – amendment accepted**

This Annual Representative Conference calls on the Equity Council to immediately commence talks with the broadcasters to introduce a code of conduct for auditions for programmes such as Pop Idol, X Factor and similar programmes, where artists audition for the show, and ensure that the proper agreed rates are paid to participants in those productions in line with current Equity agreements.

***Moved by Jim Townsend and Seconded by Sally Treble***  
***There were 2 speakers in the debate***  
***Motion 30 was CARRIED unanimously as amended by the West End Deputies’ Committee***

**AMENDMENT TO MOTION 30: West End Deputies’ Committee – amendment accepted**

In line 2, delete: “the broadcasters” and insert: “all interested parties (including but not exclusively, the broadcaster and theatre producers)”

At the end of the motion insert: “and that the continuing welfare of the chosen artist is protected”.

**MOTION 31: South West Area Annual General Meeting**

In order to benefit from recent negative issues surrounding some “reality TV” productions, this Annual

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Representative Conference calls upon the Equity Council to develop a strategy to ensure that Equity is clearly seen to be at the forefront of public opinion with regard to applying pressure to programme makers to shift priorities from reality TV to more new home-grown drama and comedy productions.

**Moved by David Richey and Seconded by Arthur Duncan**

**There were 2 speakers in the debate**

**Motion 31 was CARRIED with a clear two thirds majority**

### **MOTION 32: Midlands Area Annual General Meeting**

With the glut of student films being made across the UK and the recent changes to the minimum wage laws, this Annual Representative Conference calls on the Equity Council to produce an advice booklet and standard contract for all Equity members to use when working on student productions.

**Moved by Tracey Briggs and Seconded by Nigel Harris**

**There were 4 speakers in the debate**

**Motion 32 was CARRIED with a clear two thirds majority**

## **THEATRE**

### **MOTION 33: Scottish National Committee**

This Annual Representative Conference is concerned at the growing trend within theatre companies to continually expect cast members to shoulder the burden in times of crisis. This is particularly true within subsidised repertory theatres and our agreements with the TMA. This Conference calls upon the Equity Council to include a claim in the next negotiations with the aim of ensuring that all productions within MRSL Grade 1 companies have, from the start of principal rehearsals, at least one male and one female understudy (unless agreed with Equity prior to rehearsals because of the needs of the particular production).

Conference further calls upon the Council to include a claim in the next negotiations with the aim of ensuring that if a main cast member pulls out of a production for whatever reason within the seven days prior to the first performance in front of an audience that the first performance is delayed and the rehearsal period is automatically extended by a further period of seven days.

**Moved by Billy Riddock and Seconded by Natasha Gerson**

**There were 8 speakers in the debate**

**Motion 33 was CARRIED with as amended by the Brighton and Sussex Branch**

### **AMENDMENT TO MOTION 33: Brighton and Sussex Branch – amendment accepted**

In lines 6 and 7, delete: “at least one male and one female understudy (unless agreed with Equity prior to rehearsals because of the needs of the particular production).” and insert: “the necessary principal understudies.”

### **MOTION 34: Northern Ireland National Committee**

Northern Ireland has no standing theatre company or national theatre. This is in direct contrast to England, Scotland and Wales. The work for professional actors and stage management in Northern Ireland has been declining at an alarming rate. In line with decisions taken elsewhere in the UK, this Annual Representative Conference calls on the Equity Council to campaign at a national level for the introduction of a standing public funded theatre company which would produce throughout the year. We are seeking along the lines of the Scottish National Theatre model for additional funding that would in no way take money away from the existing theatre infrastructure but work alongside them to invigorate the sector. Such an initiative would not only increase the number of work opportunities but also fulfil many of the aspirations of young people who want to work in our Industry.

**Moved by Al Logan and Formally Seconded**

**There were 2 speakers in the debate**

**Motion 34 was CARRIED nem con**

### **MOTION 35: Midlands Area Committee**

Motion 18 at the 2005 Annual Representative Conference calling for the Equity Council to represent professional performers in all professional theatres at all times caused disquiet amongst actors working in Sub Rep. Motion 20 at the 2006 Annual Representative Conference calling for Equity Council to reaffirm its

commitment to professional performers resulted in more controversy. Since then, the Walk-on Committee, Council, various working parties and the staff have undertaken a great deal of work on these issues and it is now clear that Equity has agreements in most of the areas we were looking at, but those agreements have never been enforced.

This Annual Representative Conference endorses the efforts of the staff to ensure that this situation is rectified. However in order to comply with the law, Conference urges the Council to immediately reassess the Subsidised Repertory guidelines which includes the use of unpaid community groups.

***Moved by Sally Treble and Seconded by Tracey Briggs***

***There were 8 speakers in the debate***

***Motion 35 was CARRIED with a clear two thirds majority***

#### **MOTION 36: Coventry and Leicester Variety Branch**

This Annual Representative Conference calls upon the Equity Council to seek to reintroduce concessionary tickets for Equity members to all subsidised theatres in the UK. This to be a starting point to seek to reintroduce concessionary tickets in commercial theatre and other areas where in the past Equity members have been able to see productions at concessionary rates.

***Moved by Sheila Payne and formally Seconded***

***There were 2 speakers in the debate***

***Motion 36 was CARRIED with a clear two thirds majority***

#### **MOTION 37: North and East London Branch**

This Annual Representative Conference welcomes the achievement of a £350 minimum wage in commercial theatre, but recognises that this will only be achieved over a three-year period, was first adopted as policy four years ago at the 2003 ARC, and that the national average wage is now £537.30 (April, 2006 figure).

Conference therefore urges the Equity Council to:

- 1 settle for no less than a £350 minimum in other current negotiations (outside the West End);
- 2 aim for a minimum theatre wage of no less than £400 (outside the West End) in the next round of negotiations to ensure that the minimum always rises as a proportion of the national average wage, as agreed at the 2003 ARC;
- 3 continue to fight for an 8 hour day and 35 hour week before overtime;
- 4 continue to fight for parity for stage management in all theatre contracts;
- 5 address the looming funding cuts by the DCMS of up to 5 per cent, already threatening the existence of some companies, by expanding our campaign activity to include, for example, regional rallies and events, and a national demonstration and protest at the DCMS.

***Moved by Peter Barnes and Seconded by William Maxwell***

***There were 6 speakers in the debate***

***Motion 37 was CARRIED with a clear two thirds majority***

### **VARIETY**

#### **MOTION 38: Manchester and District Variety Branch**

This Annual Representative Conference agrees that in the year ahead Equity must work with the Blackpool Grand Theatre in an all-out effort to secure core funding for the National Theatre of Variety.

***Moved by Yvonne Joseph and Seconded by Jeremy Phillips***

***There were 2 speakers in the debate***

***Motion 38 was CARRIED with a clear two thirds majority***

#### **MOTION 39: Scottish Variety Branch**

This Annual Representative Conference is concerned at the continuing decline in work for variety members in circus, clubs and cabaret. For too long we have heard of the changing culture of the entertainment industry and that people's interest lie elsewhere. The recent audience figures for the X Factor and other such shows put paid to that myth. Variety entertainment is alive and well, and that investment not rejection is needed. Conference therefore urges that the Equity Council argues for public funding into our art form.

For decades Art Councils have resisted this and we have lost the opportunity to hand down the best traditions of our genre. This Conference knows that skills have to be learned and passed on. The arts councils

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have to play their part to ensure that a new generation of performers are nurtured to the best of their ability.

***Moved by Linda Rifkind and formally Seconded***

***There were 2 speakers in the debate***

***Motion 39 was CARRIED unanimously***

### **MOTION 40: South Wales Variety Branch**

The matter of declining numbers is an ongoing problem at branch meetings. This Annual Representative Conference welcomes the Equity Council's initiative at drawing members' attention to the National, Area and Specialist Committees in order to promote candidates at the forthcoming elections, and requests that a similar initiative is prepared as soon as possible to raise the awareness of variety branches. This initiative should promote the usefulness of the branches and the work done therein and encourage members to attend. New Variety members should also be given a leaflet with their initial Equity card publicising the existence and work of the branches.

***Moved by Goldini and formally Seconded***

***There were 2 speakers in the debate***

***Motion 40 was CARRIED nem con as amended by the Manchester and District Variety Branch***

### **AMENDMENT TO MOTION 40: Manchester and District Variety Branch – amendment accepted**

In line 1, after: "problem at", insert: "some".

## **POLICY**

### **MOTION 41: Minority Ethnic Members' Committee**

This Annual Representative Conference calls on the Equity Council to put to a referendum of the membership changes to the Rules:

Objects, Powers and Duties – remove Rule 3B(p) and to add to Rule 3A new rule 3A(vii);

(a) to promote equality for all including through:

- (i) collective bargaining, publicity material and campaigning, representation, union organisation and structures, training, organising and recruitment, the provision of all other services and benefits and all other activities;
- (ii) the union's own employment practices.

(b) to oppose actively all forms of harassment, prejudice and unfair discrimination whether on the grounds of sex, race, ethnic or national origin, religion, colour, class, caring responsibilities, marital status, sexuality, disability, age, or other status or personal characteristic

Disciplinary Procedures – Rule 10 – to add new Rule 10(1)(e)

encouraged, or participated in the activities of, any organisation whose policies and aims, either expressly or by implication, promote racial hatred or the supremacy of a particular racial group or groups over others.

This Conference further calls on Council to take proper advice on the specific wording of the addition to Rule 10 to be put to referendum, to ensure compliance with the law.

***Moved by Roxanne Clinch and formally Seconded***

***There were 2 speakers in the debate***

***Motion 41 was CARRIED with a clear two thirds majority, as amended by the Council***

### **FIRST AMENDMENT TO MOTION 41: Women's Committee**

In line 3, after "Objects, Power and Duties", delete "remove Rule 3B(p) and to"

***Moved by Joan Blackham and formally Seconded***

***There was 1 speaker in the debate***

***The amendment was LOST***

### **SECOND AMENDMENT TO MOTION 41: West and South West London Branch**

In lines 12, delete all from: "Disciplinary Procedures" to the end of the motion.

***The amendment was withdrawn***

### **THIRD AMENDMENT TO MOTION 41: The Council**



In line 3, delete: "remove Rule 3B(p) and to"

In line 12, delete all from: "Disciplinary Procedures" to the end of the motion.

***Moved by Ian Barritt and Seconded by Cheryl Anderson***

***There were 3 speakers in the debate***

***The amendment was CARRIED with a clear two thirds majority***

**FOURTH AMENDMENT TO MOTION 41: London Area Committee - withdrawn**

In paragraph (b), line 3, after "age,", insert: "party political"

**MOTION 42: Welsh Annual General Meeting and Birmingham General Branch (composite motion)**

This Annual Representative Conference calls on the Equity Council to pursue with all the National Arts Councils a policy that all arts organisations in receipt of revenue or significant project funding from the public purse are required, as a condition of receiving that funding, to pay rates of pay according to the industry standard agreements agreed between Equity and the relevant employer body where these exist. Where they do not exist, they should be required to meet the relevant published guideline for minimum rates for the type of work required, and where there are no industry standard agreements, or guidelines they should be required to meet the National Minimum Wage. The guidelines issued by funders are inadequate as they stand, and superficially policed. Arts Council officers, for example, rarely consider anything other than the minimum wage. However companies that do not issue Equity/TMA/ITC contracts invariably disregard all or some of the rules relating to, amongst other things, the maximum working week, overtime requirements, holiday pay and pensions. Companies that receive substantial sums of public money should not have the right to disregard established basic industry recognised terms and conditions, and the Conference calls on the Council to investigate all ways in which this can be remedied.

***Moved by Simon Curtis and seconded by Simon Clancy***

***There were 2 speakers in the debate***

***Motion 42 was CARRIED with a clear two thirds majority as amended by the Theatre Designers' Committee and the Northern Ireland National Committee***

**FIRST AMENDMENT TO MOTION 42: Theatre Designers' Committee – amendment accepted**

In line 4, delete: "according to" and insert: "at no less than".

In line 5, after: "required to", insert: "at least".

In line 7, after: "required to", insert: "at least".

In line 8, after: "Minimum Wage." insert a new sentence: "Fundors must recognise that union agreements are minimum rates and in most cases higher rates and fees could and should be paid."

In line 11, after: "overtime requirements," insert "copyright payments,"

**SECOND AMENDMENT TO MOTION 42: Northern Ireland National Committee – amendment accepted**

Add at the end of the motion: "This policy should also be rolled out to include funding from other public sources such as the Lottery and public funding for Film and television production to ensure that irrespective of where our members are working if it is done through the public purse then it should be on industry standard terms and conditions."

**MOTION 43: Small Scale Theatre Committee**

This Annual Representative Conference requests the Equity Council to ensure that, when the franchises for radio microphones are sold off by Government, sufficient free frequencies are retained for performance use nationwide.

***Moved by Caron Lyon and Seconded by Francis Rifkind***

***There were 3 speakers in the debate***

***Motion 43 was CARRIED with a clear two thirds majority***

**MOTION 44: Theatre Designers' Committee**

This Annual Representative Conference believes that those Equity agreements which have hours of work as their basis for payment are very clear as to what the relevant minimum covers. To enable Equity members working on fee-paid contracts (which are not based on specified hours of work) to negotiate above the minimum more effectively, definitions of when minimum fees will apply should be agreed within the union and subsequently included in all relevant contract negotiations.

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***Moved by Ian Teague and Seconded by David Cockayne***

***There were 2 speakers in the debate***

***Motion 44 was CARRIED with a clear two thirds majority as amended by the Choreographers' Committee***

### **AMENDMENT TO MOTION 44: Choreographers' Committee – amendment accepted**

Insert at the end of the motion: “where considered appropriate by the relevant specialist working party”.

### **MOTION 45: Isle of Man Branch**

This Annual Representative Conference notes the passage of Motion 3 carried unanimously at the 2005 ARC which instructed the Equity Council to try and negotiate for local casting sessions and auditions in the location of production, as well as in London. This Conference regrets the fact that little progress has been made on this issue and calls upon Council to redouble its efforts with theatre, film and television producers, as well as funding bodies, to ensure that local actors are afforded equal opportunity to audition for productions in their area.

***Moved by Diana Hollerton and Seconded by Alan Brent***

***There were 3 speakers in the debate***

***Motion 45 was CARRIED with a clear two thirds majority***

### **MOTION 46: Choreographers' Committee**

This Annual Representative Conference urges the Equity Council to support the new kitemark scheme of an RS Mark (Recognised School) from CDET (Council for Dance Education and Training) for Recognised Schools, by allowing the display of its logo.

This is a welcome scheme with the explosion of week-end and out-of-school training centres throughout the country. Up until now there has been no way of ensuring such schools are safely run, i.e public liability insurance, safe flooring, CRB checked teachers etc.

Pre-vocational schools could prove to be an Equity seed-pod to recruitment, as many students attend up unto the age of 18. With Equity endorsing the CDET 'Requirements' by allowing its logo to be used would send an excellent message to prospective members. Leading the way with high standards and care into the profession.

***Moved by Teri Scoble and formally Seconded***

***There were 6 speakers in the debate***

***Motion 46 was LOST***

### **MOTION 47: Stage Management Committee**

Following the completely unsatisfactory response to last years' composite Annual Representative Conference motion, this Annual Representative Conference instructs Equity to withdraw funding immediately from the National Council for Drama Training.

***Moved by Caron Lyon and formally Seconded***

***There was 1 speaker in the debate***

***Motion 47 was CARRIED with a clear two thirds majority as amended by the Stage Management Committee***

### **AMENDMENT TO MOTION 47: Stage Management Committee – amendment accepted**

In lines 2 and 3, delete everything after: “instructs Equity to”, and insert: “consider withdrawing funding from the National Council for Drama Training if urgent steps are not taken by Equity and the NCDT, jointly and separately, to improve and raise the profile of Equity among students on accredited courses, especially stage management courses.”

### **MOTION 48: Walk-on and Supporting Artists' Committee**

This Annual Representative Conference instructs the Equity Council to lobby the Secretary of State for Trade and Industry, through all possible avenues including the TUC and BECTU, to:

- 1 Amend current employment law, in order to stop employers delaying payments, by setting a fixed time limit within which a worker/performer who works under a temporary contract of employment must be paid, supported by a regime of statutory fines and possibly interest charges on delinquent

employers.

- 2 Amend current Employment Agency Standards (EAS) Regulations, to stop agencies forcing a worker/performer to agree a term of payment longer than ten days.

***Moved by Clive Hurst and Seconded by Linda Hardy***

***There were 6 speakers in the debate***

***Motion 48 was CARRIED with a clear two thirds majority as amended by the East Midlands Variety Branch***

**AMENDMENT TO MOTION 48: East Midlands Variety Branch – amendment accepted**

At the end of the motion, insert a new paragraph: “3 Re-introduce licensing of Agents, and /or a form of lawful registration.”

**MOTION 49: East Midlands Variety Branch**

This Annual Representative Conference applauds the staff and Walk-on Committee for the successful joint Equity/BECTU statement on up-front and book fees. This statement, which seeks to control rogue agents who charge fees for their own gain, was also instrumental in defining Council policy.

This joint statement has been welcomed by the DTI, which has instigated a consultation period on the misuse of fees and how regulations can be amended to eliminate malpractice.

However, the DTI had a golden opportunity to do this when amendments were made to the Employment Agencies and Employment Businesses Act, but ignored representations by Equity, BECTU and the Musicians Union.

Conference agrees that Equity, with the support of our fellow unions, should now mount a determined campaign for the reintroduction of Licensing and/or regulation by law for all agencies. We must insist that the DTI will not again ignore our determination to stamp out rogue agents.

***Moved by Peter Tomlyn and formally Seconded***

***There was 1 speaker in the debate***

***Motion 49 was CARRIED with a clear two thirds majority as amended by the Scottish National Committee***

**AMENDMENT TO MOTION 49: Scottish National Committee – amendment accepted**

In line 11, after: “should mount a determined campaign for”, insert : “the complete abolition of up-front, book or administration fees and”

**MOTION 50: Northern Ireland Annual General Meeting**

This Annual Representative Conference is concerned at the continual standstill funding for the arts, particularly professional drama. This concern is further compounded by the recent pronouncements in the press about the 2012 Olympics and the need to divert both public funding and lottery funding to meet the Olympic budget. For too long arts funding has been cherry-picked and used to fill gaps in other public funding budgets without any thought to those who are employed within the cultural industry. Conference calls on the Equity Council to campaign at a national level to ensure that not only is arts funding ring-fenced but that the percentage given to the arts from the lottery fund and government is also increased from its current levels.

***Moved by Abigail McGibbon and Seconded by Al Logan***

***There was 1 speaker in the debate***

***Motion 50 was CARRIED unanimously***

**ANNUAL REPRESENTATIVE CONFERENCE 2009**

**MOTION 51: Blackpool Variety Branch**

This Annual Representative Conference agrees that the 2009 Annual Representative Conference should be held in Blackpool, the home of the National Theatre of Variety.

***Moved by Sarah Dukes and Seconded by Graham Hamilton***

***There were 5 speakers in the debate***

***Motion 51 was CARRIED unanimously***

A formal motion to adopt the Annual Report was moved by John Carnegie and Seconded by Peter Kosta and ***CARRIED unanimously***

**Conference closed at 2pm**

# APPENDIX C

## ELECTION OF NATIONAL, AREA AND SPECIALIST COMMITTEES REPORT FROM ELECTORAL REFORM, INDEPENDENT SCRUTINEER

Christine Payne  
General Secretary  
Equity  
Guild House  
Upper St Martin's Lane  
London WC2H 9EG

10<sup>th</sup> July 2007

Dear Ms Payne

### COMMITTEE ELECTIONS 2007

Our report of voting on the above elections, which closed at noon on Friday 6<sup>th</sup> July 2007, is as follows:-

Total number of ballot papers returned:	2419
Total number of online votes cast:	343
Number of votes unsigned:	118
Thus, total number of valid votes to be counted:	2644

### NATIONAL & AREA REPRESENTATIVES

#### LONDON AREA – 12 to elect

Papers received for this election .....770  
Online votes for this election .....115  
Number blank/spoilt for this election.....30  
Number valid for this election .....855

William MAXWELL.....	513	ELECTED
Edward PLEASANCE .....	502	ELECTED
Barbara HYSLOP .....	476	ELECTED
Doremy VERNON.....	476	ELECTED
Jennifer STANTON.....	469	ELECTED
Jessica SHERMAN.....	462	ELECTED
Alan THOMPSON.....	450	ELECTED
Bruce BENNETT.....	433	ELECTED
Michael EARL.....	433	ELECTED
Peggy-Ann FRASER .....	416	ELECTED
Teri SCOBLE .....	395	ELECTED
Esther Ruth ELLIOTT .....	370	ELECTED
Cauri JAYE .....	345	
Tony DE LA FOU.....	322	
Hilary SESTA.....	310	

NORTHERN AREA - 12 to elect

Papers received for this election .....	373	
Online votes for this election .....	37	
Number blank/spoil for this election.....	8	
Number valid for this election .....	402	
Yvonne JOSEPH .....	287	ELECTED
Brenda MARSH .....	269	ELECTED
Dave EAGER.....	265	ELECTED
Geremy PHILLIPS .....	244	ELECTED
Fiona MARTIN .....	239	ELECTED
Ann LORAINE.....	224	ELECTED
Eleanor DEARLE .....	221	ELECTED
David CORDEN .....	205	ELECTED
Anthony BLAKESLEY .....	201	ELECTED
Alan BRENT .....	199	ELECTED
Joy PALMER .....	195	ELECTED
Steve McAVOY .....	190	ELECTED
ROGER THE ARTFUL .....	161	
DEACON .....	95	

SCOTTISH NATIONAL – 15 to elect

Papers received for this election .....	152	
Online votes for this election .....	22	
Number blank/spoil for this election.....	1	
Number valid for this election .....	173	
Michael MacKENZIE.....	117	ELECTED
Kate McCALL.....	111	ELECTED
Natasha GERSON.....	98	ELECTED
Isabella JARRETT .....	95	ELECTED
William RIDDOCH .....	90	ELECTED
James BYARS .....	89	ELECTED
Clunie MacKENZIE.....	89	ELECTED
Sheena PENSON .....	87	ELECTED
Linda RIFKIND.....	87	ELECTED
Graham MacGREGOR .....	84	ELECTED
John A SAMPSON.....	84	ELECTED
James WATSON .....	82	ELECTED
John CARNEGIE .....	80	ELECTED
Elsie Kelly ADAMS .....	79	ELECTED
Alexander WEST .....	78	ELECTED
Andrew BRYDEN.....	75	
Matthew ZAJAC.....	74	

SOUTH WEST AREA - 9 to elect

Papers received for this election .....	165	
Online votes for this election .....	15	
Number blank/spoil for this election.....	4	
Number valid for this election .....	176	
Jill LAMEDE .....	145	ELECTED
Nicky DIPROSE.....	137	ELECTED
Jeremy FRIDAY .....	126	ELECTED
Lewis ADLER.....	118	ELECTED
David RICHEY .....	116	ELECTED
Rebecca CROOKSHANK.....	115	ELECTED

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Mary LANE .....	115	ELECTED
Iain MARSHALL.....	113	ELECTED
Robin ARDRA.....	99	ELECTED
Arthur DUNCAN.....	81	
Robert PITMAN .....	50	

### WALK-ON AND SUPPORTING ARTISTS' -12 to elect

Papers received for this election .....	2131
Online votes for this election .....	312
Number blank/spoilt for this election.....	321
Number valid for this election .....	2122

Sally TREBLE .....	1349	ELECTED
Vicky ALLAN.....	1260	ELECTED
Clive HURST .....	1246	ELECTED
Yvonne JOSEPH .....	1094	ELECTED
Roy RADFORD.....	1087	ELECTED
Jeremy FRIDAY .....	1083	ELECTED
Michael EARL.....	1079	ELECTED
Ann LORAINE.....	1043	ELECTED
Paul KIRBY.....	1010	ELECTED
Simon CLANCY .....	972	ELECTED
Brenda MARSH .....	967	ELECTED
Linda HARDY .....	961	ELECTED
Charles P HARDY .....	935	
Joy PALMER .....	862	
Julie MADISON.....	758	
Anthony BLAKESLEY.....	706	
Kenneth Peter BERRY .....	685	

### WOMENS' – 9 to elect

Papers received for this election .....	914
Online votes for this election .....	103
Number blank/spoilt for this election.....	107
Number valid for this election .....	910

Janet BAMFORD .....	645	ELECTED
Elle G LEWYS .....	615	ELECTED
Joan BLACKHAM .....	608	ELECTED
Julia WEST .....	605	ELECTED
Susan McGOUN .....	560	ELECTED
Gill STOKER.....	538	ELECTED
Diana HOLLERTON .....	497	ELECTED
Angelique FERNANDEZ.....	435	ELECTED
Julia DAMASSA.....	419	ELECTED
Peggy-Ann FRASER .....	413	
Elizabeth WINTON .....	150	

### THEATRE DIRECTORS - 12 to elect

Papers received for this election .....	170
Online votes for this election .....	31
Number blank/spoilt for this election.....	2
Number valid for this election .....	199

Jeff TEARE .....	138	ELECTED
------------------	-----	---------

Ivor BENJAMIN.....	133	ELECTED
Patricia DOYLE.....	130	ELECTED
Alison SUTCLIFFE .....	126	ELECTED
David ROBB .....	126	ELECTED
Faynia WILLIAMS.....	121	ELECTED
John CARNEGIE .....	114	ELECTED
Di CHRISTIAN .....	110	ELECTED
Richard SYMS .....	106	ELECTED
Rebecca ATKINSON-LORD.....	103	ELECTED
Kim GILLESPIE .....	100	ELECTED
Nicky DIPROSE.....	95	ELECTED
David PIBWORTH .....	82	

The ballot papers will be stored in accordance with the requirements of the Trade Union and Labour Relations (Consolidation) Act 1992 as amended by the Trade Union Reform and Employment Rights Act 1993.

As Scrutineers appointed in accordance with Section 49 of the Trade Union and Labour Relations (Consolidation) Act 1992 (as amended), we are satisfied as to each of the matters specified in subsection 52(2) with regard to the election. The following points should also be noted:

- 1) The person appointed under section 51A to carry out the storage, and counting of voting papers was Electoral Reform Services Limited.
- 2) The person appointed under section 51A to carry out the distribution of voting papers was Electoral Reform Services Limited.
- 3) A copy of the register of voters (as at the relevant date) was examined in accordance with section 49(3). The examination took place at our own instance and did not reveal any matter that should be brought to the attention of the trade union.

We would draw your attention to Sections 52(4), 52(5) and 52(6). 52(4) requires that a copy of this report be published and made available to all members of Equity within a three month period from today. This however, does not mean that every member has to be notified individually.

Yours sincerely,



**Charlene Hannon**  
**Project Manager**

# APPENDIX D

## Variety Advisory Committee

### Members of the Committee:

#### Elected Members from October 2006 for two years

Bunny Lewis (Chair)

Jeremy Phillips (Vice-Chair)

Nicholas Brand

Tony Dennes

Sarah Dukes

Etienne

Tony Le-Sands

Miss Nancy (replaced Dane Alexander following his death in September 2007)

Roger the Artful

Roy (Baker)

Jim Townsend\*

Sally Treble

#### Variety, Light Entertainment and Circus Councillors (to July 2008)

Chris Barltrop (Vice-Chair)

Judith Baxter

Annie Bright

Brenda Marsh\*

Tina May

Rhubarb the Clown

#### Variety Branch Secretaries

Christie Clifford

Shellie Dawn

Tony de la Fou

Pip Frederick

Roxanne James

Yvonne Joseph

Mary Lane

Paul Leverett

Chris McColl

Brenda Marsh

Peachy Mead

Les O'Neill

Joy Palmer

Sheila Payne

Jackie Ann Provis

Linda Rifkind

Peter Tomlyn

Jim Townsend

#### Elected by the Executive Committee of the VAF

Karin Karina

Tommy Wallis

\* Also Variety Branch Secretary



# APPENDIX E

## Variety Branch Officials

### Birmingham

Chairman: Conk the Clown  
93 Shard End Crescent  
Shard End  
Birmingham  
B34 7RE

Secretary: Jim Townsend  
45 Eachway, Rubery  
Birmingham  
West Midlands  
B45 9DG  
Tel: 0121 453 6952

### Blackpool

Chairman: Ken Gooch  
59 Lomond Avenue  
Blackpool  
FY3 9NB

Secretary: Paul Leverett  
12 Deal Place  
St Annes on Sea  
Lancs FY8 3EW  
Tel: 01253 720278

### Coventry & Leicester

Chairman: Digg Haywood  
White Cottage  
7 Wallace Drive  
Groby, Leics  
LE6 0GQ

Secretary: Sheila Payne  
12 Dalton Road  
Earlsdon  
Coventry  
CV5 6PB  
Tel: 02476 717424

### East Anglia

Chairman: 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  
4 Shaw Lane  
Markfield  
Leics  
LE67 9PU

Secretary: Peter Tomlyn  
43 Charteris Close  
Loughborough  
Leics  
LE11 5XE  
Tel: 01509 262695

### Humberstone

Chairman: Brian Blakey  
29 Beaufort Crescent  
Cleethorpes  
North East Lincs  
DN35 0RR

Secretary: Christie Clifford  
1222 Beverly Road  
Hull  
East Yorks  
HU6 7YA  
Tel: 01482 805163

### Manchester & District

Chairman: Jeremy Phillips  
10 Bradshaw Street  
Higher Broughton  
Salford  
Greater Manchester  
M7 4UB

Secretary: Yvonne Joseph  
10 Bradshaw Street  
Higher Broughton  
Salford  
Greater Manchester  
M7 4UB  
Tel: 0161 792 2035

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### Merseyside

Chairman: Ron Harrison  
22 Plum Tree Close  
Prescot  
Merseyside  
L35 7JT

Secretary: Les O'Neill  
20 Greenfield Drive  
Huyton With Roby  
Liverpool  
L36 0SZ  
Tel: 0151 480 8056

### North East

Chairman: Richard Sands  
Wyndin  
The Willows  
Barmston, Washington  
Tyne & Wear  
N38 8JE

Secretary: Brenda Marsh  
5 North Dene  
Birtley  
Co Durham  
DH3 1PZ  
Tel: 0191 410 2660

### North & West Yorkshire

Chairman: Big-Bri-C  
116 Silverwood House  
Elsworth Close  
Doncaster  
DN1 3RW

Secretary: Jackie Ann Provis  
13 Manscombe Road  
Allerton  
Bradford  
West Yorkshire  
BD9 5JN  
Tel: 01274 541 299

### Northern Ireland

Chairman: Roy McNaught  
55 Grangewood Road  
Dundonald, Belfast  
Northern Ireland  
BT16 1GB

Secretary: Roxanne James  
19 Stewartstown Park  
Belfast  
Northern Ireland  
BT11 9GH  
Tel: 02890 623274

### Scotland

Chairman: Scott Allan  
17 Weir Avenue  
Barrhead  
Glasgow  
G78 2DD  
Tel: 0141 639 6969

Secretary: Linda Rifkind  
Tawny Woods  
Sandringham Avenue  
Newton Mearns  
Glasgow G77 5DU

### South Wales

Chairman: Haze  
78 Georgian Way  
Blackla  
Bridgend  
CF1 2EY

Secretary: Shelli Dawn  
3 Cefndon Terrace  
Hirwaun  
Nr Aberdare  
CF44 9TE  
Tel: 01685 812779

### South Yorkshire

Chairman: Lyn Copperfield  
174 Worksop Road  
Aston  
Sheffield  
South Yorkshire  
S26 2EA

Secretary: Joy Palmer  
13 Harborough Drive  
Manor Park Estate  
Sheffield  
S2 1RJ  
Tel: 0114 264 4833

**Sussex & District**

Chairman: Ray Sparks  
3 Cuckmere Walk  
Eastbourne  
East Sussex  
BN22 8RD

Secretary: Pip Frederick  
62 Rose Green Road  
Bognor Regis  
Sussex  
PO21 3EP  
Tel: 07778 493 873

**Thames**

Chairman: Rhubarb the Clown  
72 Hillside Road  
London  
N15 6NB

Secretary: Tony de la Fou  
81 Poppleton Road  
London  
E11 1LS  
Tel: 07954 575169

**Wessex**

Chairman: Roger Hunt  
38 Durrington Road  
Boscombe East  
Bournemouth  
Dorset  
BH7 6QB

Secretary: Chris McColl  
34 Westby Road  
Bournemouth  
Dorset  
BH5 1HD  
01202 304972

**West of England**

Chairman: Tony Fennell  
58 Gorse Cover Road  
Severn Reach  
Bristol  
BS35 4NP

Secretary: Mary Lane  
21 Darnley Avenue  
Bristol  
BS7 0BS  
0117 373 0614

# APPENDIX G

## Visiting Artists

Permits supported January to December 2007												
Nationality	Dance	Ballet	Opera	Theatre	Films	TV	Radio	Video	Variety/ Circus	Ice skating	Unit Co.s	Total
Australia	1			4	1							6
Canada					6							6
Chinese		1		3								4
Cuba	1											1
Korean		2										2
Japan	1		1									2
New Zealand	1					1						2
Romania					1							1
Russia		2			1							3
Phillipines				1								1
South Africa	2			3								5
United States				13	12	5						30
Yugoslavia						1						1
Total												64

Permits opposed January to December 2007												
Nationality	Dance	Ballet	Opera	Theatre	Films	TV	Radio	Video	Variety/ Circus	Ice Skating	Unit Co.s	Total
Australia		1										1
Canada					1							1
Korea			1									1
Mauritius									1			1
Moldovia				1								1
Pakistan						1						1
South Africa		1										1
United States			1	3	2	1						4
Total												11

# APPENDIX H

## Members of Staff for 2006

### GENERAL SECRETARY

Personal Assistant to General Secretary  
 Committee Secretary  
 Research & Parliamentary Officer  
 Head of Finance  
 Finance Officer  
 Administration Manager  
 HR Manager  
 IT Systems Officer  
 Reception/Switchboard/Administrative Assistant  
 Reception/Switchboard/Administrative Assistant  
 Mailroom & General Assistant

### HEAD OF COMMUNICATION & MEMBERSHIP SUPPORT

Campaigns, Press & PR Officer  
 Marketing, Events & Training for Members Officer  
 Job Information Officer  
 Membership Records Officer  
 Membership Records Officer  
 Membership Records Support  
 Membership Records Support  
 Membership Records Support  
 Membership Relations & Recruitment Co-ordinator  
 Recruitment & Retention Assistant  
 Legal Claims Referral Officer  
 Tax & Welfare Benefits Officer/Equalities Officer  
 Organising Assistant to Legal Claims Referral Officer & Tax & Welfare Benefits Officer

### ASSISTANT GENERAL SECRETARY - THEATRE & VARIETY

Personal Assistant to Assistant General Secretary Theatre & Variety  
 Senior Organiser - Opera and Dance  
 London Area Theatre Organiser  
 Regional Organiser South East  
 Variety Organiser  
 West End Organiser  
 Recruiting Organiser  
 Recruiting Organiser  
 Organising Assistant  
 Organising Assistant  
 Help Desk Assistant Theatre & Variety

### ASSISTANT GENERAL SECRETARY - FILM, TELEVISION & RADIO

Personal Assistant to Assistant General Secretary FTVR  
 Senior & PACT TV Organiser  
 Film Organiser  
 Commercials Organiser & Stunt Committee Secretary  
 BBC Organiser  
 ITV Organiser/Concert & Sessions Singers Committee Secretary  
 Royalties & Residuals Manager  
 Contract Enforcement Officer  
 Organising Assistant  
 Organising Assistant

### CHRISTINE PAYNE

Ann Maguire  
 Emma Davies  
 Matthew Payton  
 Duncan Smith  
 Richard Mason  
 Kathy Clarke  
 Susan Debenham  
 Matthew Foster  
 Sandy Hay  
 Michelle Sawh  
 Moreno Ferrari

### MARTIN BROWN

Martin McGrath  
 Louise Grainger  
 Tracey Stuart  
 Linda Elves  
 Pauline Yip  
 Cheryl Philbert  
 Kelly McMahon  
 Brenda Toussaint  
 Matt Hood  
 Angela Coomey  
 Martin Kenny  
 Maxine Beckmann

Joanne Jones

### STEPHEN SPENCE

Steven Rice  
 Hilary Hadley  
 Ian Bayes  
 John Ainslie  
 Michael Day  
 Virginia Wilde  
 Andrew Whiteside  
 Matt Clarke  
 Andrew Wilbur  
 Sian Hickson

Jan Murdock

### ANDY PRODGER

Panna Vora  
 John Barclay  
 Tim Gale  
 Judy Franks  
 Gill Wood  
 Cathy Hollins  
 Nick Craske  
 Claire Jones  
 Christine Blake  
 Alex Moreau

## **ANNUAL REPORT 2007**

### **CARDIFF OFFICE**

Wales & South Wales Regional Organiser & Secretary to the Welsh National Committee

Organising Assistant

Christopher Ryde

Mair James

### **GLASGOW OFFICE**

National Organiser – Scotland & Northern Ireland

National Organiser – Scotland & Northern Ireland

Organising Assistant

Lorne Boswell

Drew McFarlane

Irene Gilchrist

### **MANCHESTER OFFICE**

North West Regional Organiser

Organising Assistant

Midlands Regional Organiser

North East Regional Organiser

Jamie Briers

Mary Hooley

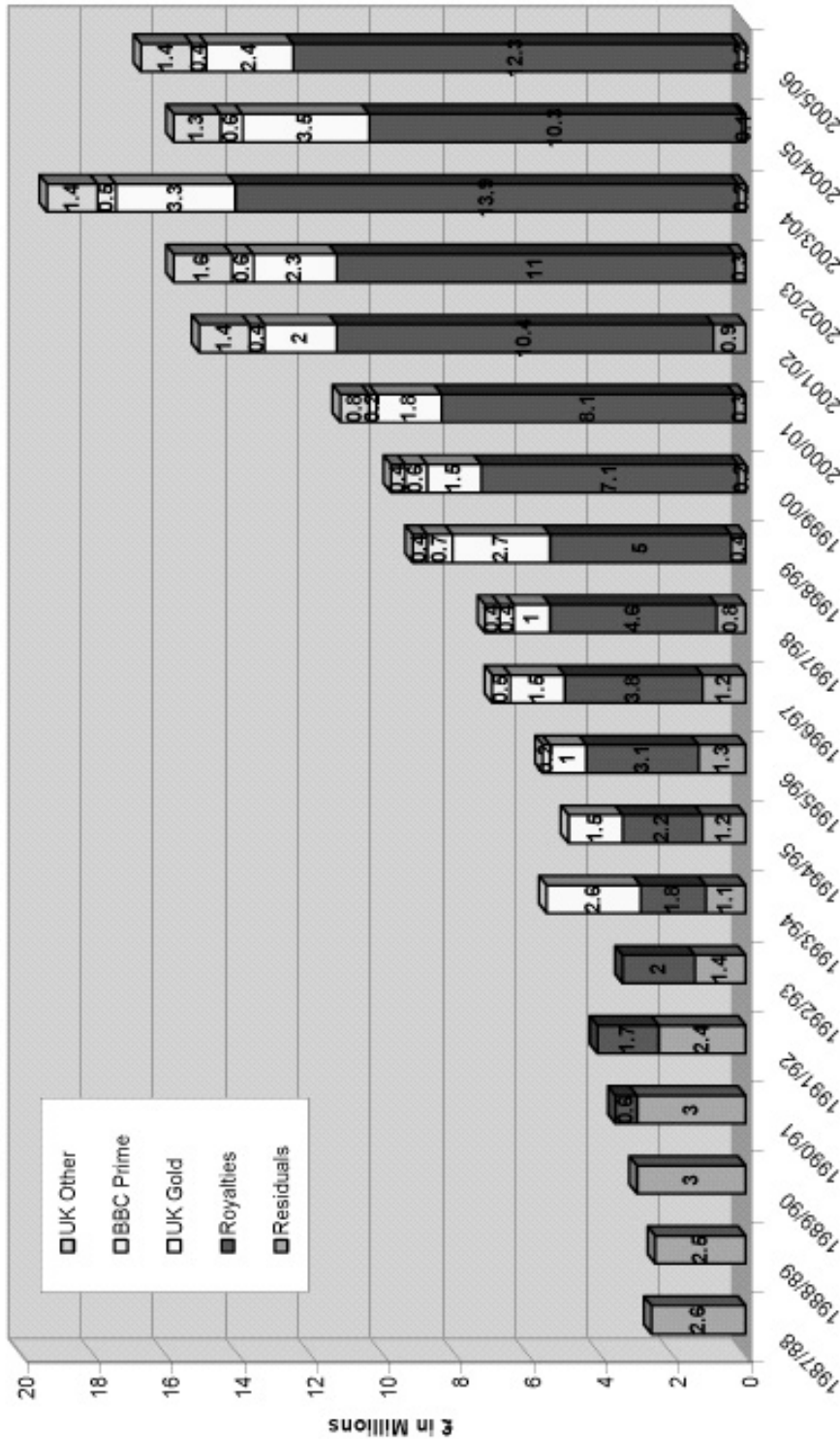
Tim Johnson

Nigel Jones

# APPENDIX J

## BBC Worldwide Royalties Paid for Secondary Exploitation

BBC Worldwide  
Royalties Paid to Performers for Secondary Exploitation



The total for the financial year 2006/07 was £24,108,654 which includes overseas sales of programmes, UK Gold, Video/DVD, audio books and new media.

# APPENDIX K

## Podcast & Mobisode Agreements

### a. Podcast Agreement:

#### ARTIST'S AGREEMENT

DATED:

BETWEEN:-

1. **ARTIST NAME** whose address is **[ADDRESS]** ("the Artist")

2. Production Company details:

**WHEREAS:**

The Producer is making an audio programme provisionally entitled.....  
.....("the Programme") intended for remote delivery as defined below and the Producer wishes to engage the services of the Artist to play the part of **[ROLE]** ("the Part") in the Programme.

**NOW IT IS HEREBY AGREED AS FOLLOWS:**

**TERMS:**

#### 1. PODCAST/REMOTE DELIVERY

For the purpose of this agreement 'a Podcast' is a multimedia file distributed over the internet using syndication feeds, for playback on media devices including but not limited to games consoles, mobile phones and handheld devices and/or personal computers or through which the audio product may be accessed for use from a location that is remote from the processing unit on which such product is stored when accessed. Such systems shall include but not be limited to on-line service over cable television lines, telephone lines, microwave signals, radio waves, wireless cable or any other service or method now known or hereinafter invented for the delivery or transmission of such product and the processing unit on which the product is stored hereinafter referred to as a 'website'.

#### 2. ARTIST'S ENGAGEMENT

2.1 The Artist will render services on first call in the rehearsal, photography and recording of the Part for the period **[DATE]** to **[DATE]**/on the following days on **[DATE]** to **[DATE]**, inclusive ("the Engagement Period").

2.2 The Artist will render services on second call prior to the Engagement Period for the purposes of read through and after the Engagement Period for the purposes of added scenes and retakes.

#### 3. ARTIST'S REMUNERATION

The Artist's remuneration shall be no less than as follows:

##### (i) Daily Rate:

Not less than two hundred pounds sterling (£200) for working days of up to nine (9) hours during which one and a half hours (1 ½) shall be taken as break, one break of not less than one (1) hour shall be given not more than five (5) hours from the start of the session.

##### (ii) Half day Rate:

Not less than one hundred and twenty pounds sterling (£120) for working days of up to four (4) hours.

##### (iii) Overtime

Not less than £6.25 for each 15 minutes or part thereof.

##### (iv) Rehearsal(s)/Read-through:

Not less than one hundred pounds sterling (£100) for each day or part thereof

##### (v) Additional day(s):

Not less than a fee of one hundred and twenty pounds sterling (£120) per day

3.1 The "Artist's Aggregate Fee" is the total Weekly and/or Daily Rate payable to the Artist.

3.2 All sums payable to the Artist for the initial performance fee(s) shall be due and payable within fourteen (14) days of the last day of engagement.

3.3 Royalties due to the Artist shall be made, upon signature of this Agreement, on a quarterly basis, 30 days in arrears and upon presentation of an invoice. "Producer" shall accompany such payments with clear and detailed statements of account ("Statement") setting out details of all sales and distribution revenues generated therefrom, to the person identified in the Agreement at the address set forth for such person in the Agreement no later than 30 (thirty) days following the end of each calendar quarter such quarters ending on 31st March, 30th June, 30th September and 31st December of each year.

3.4 The producer will pay to the Artist the following royalties for the exploitation of the Programme via podcast and/or a commercial CD release:

i) 10% of combined Producer's Net Receipts arising from the podcast downloads to the extent actually received by the Producer and any and all subsequent Producer's Net Receipts arising from sales of a CD release from the first download or CD release, whichever is the earlier, paid pro rata according to the Artists aggregate earnings.

#### 4. NET RECEIPTS



Net Receipts shall be defined as the total gross receipts from exploitation of the Programme(s) to the extent actually received by the Producer after deduction of on-line dissemination costs (such as third party sales commission), reasonable expenses, residuals, deferred fees and all un-recouped costs of production (including without limitation the total sum of any and all Fee payments paid to the Artist) and after deduction of any share of Net Receipts payable to a third party and not retainable by the Producer. The Producer's Net Receipts shall be that share of the Net Receipts payable to, receivable by and actually received by the Producer. Such payments shall be made *pari passu* with those made to the Producer.

#### **5. AUDIT**

The Producer shall maintain full and accurate books of accounts and records ("Accounts") of its receipts from all sales of the Programme(s). The Artist or its duly authorised representative(s) may, during normal business hours and upon not less than 14 days notice, inspect the Producer's books of Accounts insofar as they relate to the Programme and at the Artist's cost take copies and extracts therefrom. The Producer shall, without prejudice to any other rights or remedies available to the Artist, pay to the Artist the amount of any understatement revealed, the Producer shall additionally reimburse to the Artist the costs of such examination and audit.

#### **6. EXPENSES**

Any expenses due to the Artist in performing his/her obligation under this Agreement, will be subject to agreement between the Producer and the Artist and/or their representative.

#### **7. HOLIDAY PAY**

**7.1** An Artist shall be entitled to paid holiday calculated at four weeks a year on a pro rata basis.

**7.2** The Producer may nominate periods of holiday and will provide at least twice as much notice as the length of the nominated period, e.g., at least two days notice for one day of holiday.

**7.3** In addition, subject to the agreement of the Producer, holiday may be taken at times requested by the Artist. The Artist must give at least twice as much notice as the length of the period requested.

**7.4** Days of holiday taken during the period of the engagement shall be paid at the same rate as if they were days of work.

**7.5** If at the end of the engagement an Artist has not taken all the holiday due to them then payment shall be made in lieu of holiday accrued but not taken. A payment of £100 shall be made for every full day of holiday accrued but not taken. As an alternative, payment for holiday due but not taken can be calculated at the rate of £8.33 for each day an Artist works.

#### **8. CREDIT**

To be agreed in "good faith" between the parties.

#### **9. ARTIST'S UNDERTAKINGS AND WARRANTIES**

**9.1** The Artist will comply with all rules and regulations in force at such places at which he/she is required to render services hereunder.

**9.2** The Artist hereby consents to the use by the Producer of his/her name and approved biography and likeness in connection with the publicity for the Programme PROVIDED THAT such name or likeness or biography is not used so as to suggest in any way that the Artist uses or endorses any goods or services other than the Programme itself.

**9.3** The Artist grants all consents under the Copyright, Designs and Patents Act 1988 or any statutory modification or re-enactment thereof for the time being in force which the Producer may require for the making and use of the production subject to the restrictions on use of the production contained in the Agreements.

**9.4** Uses of the production shall be paid for in accordance with the fee arrangements as set out in the Agreements.

#### **10. MISCELLANEOUS**

**10.1** No part of the Artist's performance shall be used in any other programme without a prior licence from the Artist.

**10.2** The Producer may at any time assign to any person, firm or company the whole or any part of the benefit of the Artist's engagement provided that the assignee undertakes the obligations of the Producer under the Agreement and under the Artist's Form of Engagement.

**10.3** The Artist shall thereupon render services to the assignee and shall look primarily to the assignee for fulfilment of the Producer's obligations, but as between the Artist and the Producer, the Producer shall not be released from any of the obligations imposed on the Producer under this Agreement or the Artist's Form of Engagement which shall remain

in full force and effect insofar as the same shall not have been fulfilled by the assignee.

**10.4** The Producer agrees that, in the event of an assignment or partial assignment of the copyright in the programme to a third party assignee, the Producer will also assign all rights and obligations under this Agreement to the assignee including the obligation to make all use fee payments in accordance with the Agreement. The Producer will ensure that a further clause is included in the assignment to the third party assignee together with a clause requiring the third party to ensure that all rights and obligations under the Agreement shall be incorporated in all and any future and further assignments.

**10.5** In the absence of the incorporation of these clauses in such assignments the Producer and/or the previous assignee shall remain liable to the Artist.

## ANNUAL REPORT 2007

### 11. ADDITIONAL RIGHTS OF USE

Any rights of transmission, exhibition or other uses of the production that are not provided for in this Agreement shall be subject to agreement between the Producer and the Artist and/or their representative. Such subsequent agreement shall then be deemed to be included in and part of the Artist's original Form of Engagement between the Producer and the Artist and/or their representative.

### 12. SUSPENSION

The Producer may suspend the Artist's engagement by notice in writing effective immediately during the period of engagement and 24 hours after service of such notice at any other time if the production of the Programme is prevented interrupted or delayed by any event of 'force majeure' (as that expression is understood in the international film and television industries).

### 13. AGENCY

All sums payable to the Artist shall be paid to the Artist's agent [NAME] and all notices shall be sent to and negotiations conducted through such agent.

### 14. CONTRACTS (RIGHTS OF THIRD PARTIES) ACT 1999

The parties to this agreement do not intend that any term of this agreement should be enforceable by virtue of the Contracts (Rights of Third Parties) Act 1999, by any party who is not party to this agreement.

### 15. GOVERNING LAW

Both Parties agree that the validity, construction and performance of this Artist Agreement shall be governed by English law, and shall be subject to the exclusive jurisdiction of the High Court of Justice in England. This Agreement, dated Friday, 27th November 2006 is entered into by and between the two parties listed below.

**IN WITNESS WHEREOF**, the parties have executed this Agreement.

Signed by

Signed by, or on Behalf of (Artist)

## b. Mobisodes

### ARTIST'S AGREEMENT

(Day player)

**DATED:**

**BETWEEN:-**

1. **ARTIST NAME** whose address is [ADDRESS] ("the Artist")

2. Producer and Production Company details:

**WHEREAS:**

The Producer is making a 'mobisode' production entitled ("name") intended for remote delivery as defined below and the Producer wishes to engage the services of the Artist to play the part of [ROLE] ("the Part") in the Programme.

**NOW IT IS HEREBY AGREED AS FOLLOWS:**

**TERMS:**

#### 1. MOBISODE

For the purpose of this agreement 'a mobisode' is an entertainment Programme, not exceeding "time" in duration produced by ("producer") on behalf of ("commissioner").

A mobisode is produced for exhibition on a screen of a handheld device such as a mobile phone and which the Programme is transmitted via a mobile or internet protocol delivery technology on a non-permanent downloadable basis.

#### 2. ARTIST'S ENGAGEMENT

**2.1** The Artist will render services on first call in the rehearsal, photography and recording of the Part for the period [DATE] to [DATE]/on the following days on [DATE] to [DATE], inclusive ("the Engagement Period").

**2.2** The Artist will render services on second call prior to the Engagement Period for the purposes of read through and after the Engagement Period for the purposes of added scenes and retakes.

#### 3. ARTIST'S REMUNERATION

The Artist's remuneration shall be no less than as follows:

**(i) Daily Rate:**

Not less than one hundred and seventy five pounds (£175) for up to (11) hours during which one and a half hours (1 ½) shall be taken as break, one break of not less than one (1) hour shall be given not more than five (5) hours from the start of the session.

**(ii)** On payment of the artists aggregate earnings ("the producer") shall acquire the right to no more than 20,000 downloads of the title

**(iii) Overtime**

Not less than £6.25 for each 15 minutes or part thereof.

**(iv)** In negotiating artists fee it is agreed that the fee must reflect the role and nature of the engagement and the number of episodes, segments and installments' into which the artists performance maybe incorporated

**(v) Rehearsal(s)/Read-through**

Not less than sixty five pounds (£65) for each day or part thereof

**vi) Additional day(s)**

Not less than a fee of one hundred and seventy five pounds sterling (£175) per day

**(vii) Multi Episodic**

On payment of 50% of the artists aggregate earnings the producer shall acquire the right to incorporate the artists performance into not more than 13 episodes, segments and installments and thereafter the after the artist shall receive 50% of their aggregate earnings for each 13 episode blocks

**(viii) Voiceover**

Not less than a fee of one hundred and thirty pounds (£130) per 2 hours

**(ix) Fitting**

Not less than a fee of sixty five pounds (£65)

**3.1** The "Artist's Aggregate Fee" is the total Weekly and /or Daily Rate payable to the Artist.

**3.2** All sums payable to the Artist for the initial performance fee(s) shall be due and payable within fourteen (14) days of the last day of engagement.

**3.3** Royalties due to the Artist shall be made, upon signature of this Agreement, on a quarterly basis, 30 days in arrears and upon presentation of an invoice. ("Producer") shall accompany such payments with clear and detailed statements of account ("Statement") setting out details of all sales and distribution revenues generated therefrom, to the person identified in the Agreement at the address set forth for such person in the Agreement no later than 30 (thirty) days following the end of each calendar quarter such quarters ending on 31st March, 30th June, 30th September and 31st December of each year.

**3.4** The producer will pay to the Artist the following royalties for the exploitation of the program via mobile phone:

**3.5 Carrier revenue within the UK:** Engagement inc 20,000 downloads. Additional 5% of the artists aggregate earnings should 50,000 downloads be reached, and structure per 50,000 downloads thereafter on payment of 5% of the artists aggregate earnings per tranche

**3.6 Markets outside of UK:** 17% of combined Producer's Net Receipts arising from the downloads to the extent actually received by the Producer paid pro rata according to the Artists aggregate earnings. Producers Net Receipts being deemed as all gross receipts received from international sales with all necessary deductions made (further format fees, management costs, sales agent's fees and other additional direct costs incurred through the sale of the program)

**4. AUDIT**

The Producer shall maintain full and accurate books of accounts and records ("Accounts") of its receipts from all sales of the Programme(s). The Artist or its duly authorised representative(s) may, during normal business hours and upon not less than 14 days notice, inspect the Producer's books of Accounts insofar as they relate to the Programme and at the Artist's cost take copies and extracts therefrom. The Producer shall, without prejudice to any other rights or remedies available to the Artist, pay to the Artist the amount of any understatement revealed, the Producer shall additionally reimburse to the Artist the costs of such examination and audit.

**5. EXPENSES**

Any expenses due to the Artist in performing his/her obligation under this Agreement will be subject to agreement between the Producer and the Artist and/or their representative and paid upon production of a legitimate receipt.

**6. HOLIDAY PAY**

**6.1** An Artist shall be entitled to paid holiday calculated at four weeks a year on a pro rata basis.

**6.2** The Producer may nominate periods of holiday and will provide at least twice as much notice as the length of the nominated period, e.g., at least two days notice for one day of holiday.

**6.3** In addition, subject to the agreement of the Producer, holiday may be taken at times requested by the Artist. The Artist must give at least twice as much notice as the length of the period requested.

**6.4** Days of holiday taken during the period of the engagement shall be paid at the same rate as if they were days of work.

**6.5** If at the end of the engagement an Artist has not taken all the holiday due to them then payment shall be made in lieu of holiday accrued but not taken. A payment of £100 shall be made for every full day of holiday accrued but not taken. As an alternative, payment for holiday due but not taken can be calculated at the rate of £8.33 for each day an Artist works.

**7. CREDIT**

To be agreed in "good faith" between the parties.

**8. ARTIST'S UNDERTAKINGS AND WARRANTIES**

**8.1** The Artist will comply with all rules and regulations in force at such places at which he/she is required to render services hereunder.

**8.2** The Artist hereby consents to the use by the Producer of his/her name and approved biography and likeness in connection with the publicity for the Programme **PROVIDED THAT** such name or likeness or biography is not used so as to suggest in any way that the Artist uses or endorses any goods or services other than the Programme itself.

## **ANNUAL REPORT 2007**

**8.3** The Artist grants all consents under the Copyright, Designs and Patents Act 1988 or any statutory modification or re-enactment thereof for the time being in force which the Producer may require for the making and use of the production subject to the restrictions on use of the production contained in the Agreements.

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### **9. MISCELLANEOUS**

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### **14. GOVERNING LAW**

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**IN WITNESS WHEREOF**, the parties have executed this Agreement.

Signed by Signed by, or on Behalf of (Artist)

**DATED:**

# APPENDIX L

## GENERAL BRANCHES - BRANCH SECRETARIES

### LONDON BRANCHES

#### NORTH AND EAST LONDON

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking.

#### PETER BARNES

24 Reighton Rd  
LONDON E5 8SG  
Tel: 020 8806 5310

#### NORTH WEST LONDON

Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Harrow and Westminster (W1, W9, NW1, NW6 and NW8 only).

#### NOELLE JONES

13 Middle Road  
Harrow-on-the-Hill  
Middlesex, HA2 0HW  
Tel: 020 8 864 8525

#### WEST AND SOUTH WEST LONDON

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

#### JENNIFER THORNE

56 Melrose Avenue  
LONDON  
SW19 8BX  
Tel: 020 8946 1859

#### SOUTH AND SOUTH EAST LONDON

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

#### MIKE SHANNON

5 Sheridan Lodge  
12/18 Homesdale Road  
Bromley, KENT BR2 9SU  
Tel: 020 8464 6059

### REGIONAL BRANCHES

#### BIRMINGHAM

##### SUSANNAH HALLCROFT

33 Hallcroft Way, Aldridge,  
West Midlands, WS9 8UN  
Tel: 01922 547997

#### BRIGHTON AND SUSSEX

##### DI LANGFORD

16a Hamilton Road  
BRIGHTON, BN1 5DL  
Tel: 01273 541134

#### BRISTOL & WEST

Rachael Fagan  
Flat 2 Aubrey House, Aubrey  
Road  
BRISTOL, BS3 3EX  
07941 320855

#### CARDIFF AND SOUTH WALES

C/o Equity  
Transport House  
1 Cathedral Road  
Cardiff, CF1 9SD  
Tel: 029 2039 7971

#### DEVON AND CORNWALL

##### ANGELA KELLY

6 Fords Row  
REDRUTH  
Cornwall, TR15 1JS  
Tel: 01209 215135

#### ESSEX

##### LIZ MULLEN

40 Scarletts Road,  
Colchester, Essex,  
CO1 2HA  
Tel: 01206 531721

#### HOME COUNTIES WEST

##### ROSE MURPHY

15 Albany Park Drive  
Winnersh  
WOKINGHAM  
Berks RG41 5HZ  
Tel: 07720545331

#### ISLE OF MAN

##### JOANNE DAINTON

Oak Lodge  
38 Vicarage Park  
DOUGLAS,  
Isle of Man, IM2 2QE  
Tel: 01624 619077

#### NORTH WALES

C/o Equity  
Transport House  
1 Cathedral Road  
Cardiff, CF1 9SD  
Tel: 029 2039 7971

#### NORTH WEST OF ENGLAND

##### PAUL GUTHRIE

39 Fulton Court, Hulme  
Manchester, M15 6NW  
Tel: 0161 868 0411

#### THREE COUNTIES

##### FELICITY CHISHOLM

28 Redshaw Close  
Linden Village  
Buckingham  
MK18 7BS  
Tel: 01280 814164

#### YORKSHIRE RIDINGS

##### ELEANOR DEARLE

89 Grange Road  
Royston, Barnsley,  
South Yorkshire, S71 4LG  
Tel: 01226 727373

# APPENDIX M

## RATE CARD

### INDEPENDENT RADIO COMMERCIALS PAYMENTS

1 JANUARY 2007 - 31 DECEMBER 2007

Guidelines & Minimum Rates for analogue transmission commercials recorded via ISDN and in situ by radio stations and independent production facilities.

- One fee per voice performed per script per listed station, paid at the transmitting stations' rates as indicated below, unless TX is on both of the FM & AM pairs of stations on the back page, when the listed rates apply.
- All remakes and tag changes are charged as individual scripts.
- Demo commercials are charged at the station rate.
- Where an Advertising Agency/Client or other person not directly employed by the producing company participates in an ISDN engagement a premium of £98.00 minimum per session will be charged.
- Usage: 12 months from date of recording.
- Usage fees apply to any further use, whole or in part, of these recordings, as does transmission on further stations, other media, or after the 12 month usage period.

### For commercials made by Advertising Agencies, see the Agency Rate Card

For queries contact:  
Andrew Whiteside,  
Film, TV, Radio Help Desk  
Tel: 020 7670 0247  
E: awhiteside@equity.org.uk  
Fax: 020 7836 5313

OR  
Cathy Hollins  
Radio Commercials Organiser  
Tel: 020 7670 0253  
E: chollins@equity.org.uk  
Fax: 020 7836 5313

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Guild House, Upper St Martin's Lane, London,  
WC2H 9EG

#### **£563.75**

Classic FM  
(Any macro region: £217.45)

#### **£507.50**

RTÉ Radio 1 (LW 252)  
MusicMann 279  
talkSPORT

( London macro: £102.80  
South macro: £102.80  
Midlands macro: £102.80  
North macro: £102.80  
North East macro: £48.25  
Scotland macro: £48.25)

Virgin Radio 1215 AM  
(Any macro region: £195.45)

#### **£64.90**

Capital Radio <sup>1</sup> (Greater London)  
Heart 106.2 (London)  
Kiss 100 (London)  
Magic 105.4 <sup>1</sup> (Greater London)

#### **£50.85**

Capital Gold 1548 (London)  
Choice FM 157.1/96.9 (London)  
Club Asia 963 & 972 AM  
Kismet Radio <sup>1</sup> (London) (Previously KATR)  
LBC 97.3 FM  
LBC News 1152 AM  
Premier Christian Radio  
102.2 Smooth FM <sup>1</sup> (London)  
Spectrum Radio  
Sunrise Radio (London)  
Virgin Radio 105.8 FM (London)  
Xfm (London)

#### **£26.10**

96.4 BRMB fm <sup>1</sup>  
100 -102 Century FM <sup>1</sup> (The North East) R  
105.4 Century FM <sup>1</sup> (The North West) R  
CityTalk <sup>2</sup> (Liverpool)  
Radio City 96.7  
102.5 Clyde 1  
Clyde 2  
Galaxy 1 (Manchester)  
Galaxy 102.2 (Birmingham)  
Galaxy 105 (Yorkshire) R

#### **£26.10 (cont.)**

Galaxy 105 -106 (The North East) R  
100.7 Heart FM (West Midlands) R  
Heart106 (East Midlands) R  
Kerrang! 105.2 (West Midlands) R  
Key 103 (Manchester)  
Kiss 101 (Severn Estuary) <sup>1</sup> R  
(Previously Vibe 101 FM)  
Kiss 105-108 (East of England) <sup>1</sup> R  
(Previously Vibe 105 -108 FM)  
Original 106 fm (Solent) R  
100 -101 FM Real Radio <sup>1</sup>  
(Cent.Scotland) R  
105 -106 Fm Real Radio <sup>1</sup>  
(South Wales) R  
106 -108 FM Real Radio <sup>1</sup> (Yorkshire) R  
SAGA 105.2 fm (Glasgow) R  
SAGA 105.7 fm (West Midlands) R  
SAGA 106.6 fm (East Midlands) R  
100.4 Smooth FM R  
Wave 105 (Solent) R  
Xfm (Scotland) <sup>1</sup> R (Previously Beat 106 FM)

Please see following pages for the  
explanation of Notes

**£23.45**

Capital Gold 1152 (*Birmingham*)  
 Capital Gold 1458 (*Manchester*)  
 Magic 1548 (*Liverpool*)  
 Magic 1152 (*Manchester*)

**£18.80**

96.3 Radio Aire  
 103.2 Alpha FM <sup>1</sup>  
 107.8 Arrow FM  
 Asian Sound Radio  
 Atlantic FM (*Cornwall*)  
 The Bay  
 103.4 The Beach  
 Beacon 97.2 & 103.12 FM  
 107 The Bee <sup>1</sup> (*Blackburn*)  
 Radio Borders  
 106.3 Bridge FM (*Bridgend*)  
 Bright 106.4  
     (*Hayward Heath & Burgess Hill*)  
 Radio Broadland <sup>1</sup>  
 Brunel FM <sup>2</sup> (*Swindon*)  
 Wirral's Buzz 97.1  
 97.1 Radio Carmarthenshire  
 Central FM  
 Radio Ceredigion  
 CFM Radio <sup>1</sup> (*Carlisle, Penrith & West  
     Cumbria*)  
 Champion 103 <sup>1</sup>  
 Channel 103 FM  
 96.9 Chiltern FM (*Bedford*)  
 97.6 Chiltern FM (*Luton*)  
 City Beat 96.7  
 Classic Gold 1260 (*Bristol & Bath*)  
 Classic Gold Marcher 1260 AM  
     (*Wrexham & Chester*)<sup>3</sup>  
 Classic Gold 1332 AM (*Peterborough*)<sup>3</sup>  
 Classic Gold 936/1161 (*Swindon*)  
 Pulse Classic Gold 1278 & 1530 AM  
     (*Bradford, Halifax & Huddersfield*)  
 Classic Gold Amber 1152 (*Norwich*)  
 Classic Gold Amber 1170/1251  
     (*Suffolk - Ipswich/Bury*)  
 Coast 96.3 <sup>1</sup>  
 Compass FM  
 Connect FM  
 Cool FM  
 CTR 105.6 fm <sup>1</sup> (*Maidstone*)  
 Crown FM (*Norwich*)  
 Dearne FM (*Barnsley*)  
 Chester's Dee 106.3  
 Downtown Radio (DTR)  
 Dream 100 (*Colchester*)  
 Dream 107.7 (*Chelmsford*)  
 107.9 Dune FM <sup>1</sup>  
 Durham FM (*Durham*)  
 96.4 The Eagle  
 Essex FM  
 Exeter FM <sup>2</sup> (*Exeter*)  
 Fire 107.6  
 97.3 Forth One  
 1548 Forth 2  
 Fosseway Radio

**£18.80 (cont.)**

Fox FM  
 Fresh Radio  
 Gemini 96.4 & 103 FM (*Exeter & Torbay*)  
 GWR FM (*Bristol & Bath*)  
 GWR FM (*Swindon & West Wilts*)  
 Hallam FM  
 Heartland FM  
 102.7 Hereward FM  
 Hertbeat FM (*Hertford*)  
 Huddersfield's Home 107.9 FM <sup>1</sup>  
 Horizon Radio 103.3 FM <sup>1</sup>  
 Imagine FM  
 Invicta FM  
 104.7 Island FM  
 Isle of Wight Radio  
 Ivel FM <sup>3</sup>  
 Jack fm <sup>2</sup> (*Oxford & S. Oxfordshire*)  
 Juice 107.2 (*Brighton*)  
 107.6 Juice FM (*Liverpool*)  
 107.6 Kestrel FM  
 KCFM 99.9 <sup>2</sup> (*Kingston-upon-Hull*)  
 KCR 106.7 The Rocket <sup>1</sup>  
     (*Previously The Rocket*)  
 Kingdom FM  
 KL.FM 96.7  
 KM-fm Canterbury  
     (*Canterbury, Whitstable and Herne Bay*)  
 KM-fm Medway (*Medway Towns*)  
 KM-fm Shepway & White Cliffs Country  
     (*Folkestone & Dover*)  
 KM-fm Thanet (*Thanet, Sandwich & Deal*)  
 KM-fm West Kent  
     (*Tunbridge Wells & Sevenoaks*)  
 Lanarkshire's L 107 <sup>1</sup>  
 Lantern FM  
 Leicester Sound  
 Lincs FM 102.2 <sup>1</sup>  
 106.8 Lite FM (*Peterborough*)  
 London Greek Radio  
 London Turkish Radio (LTR)  
 Magic AM (*S. Yorks*) <sup>3</sup>  
 Magic 828 (*Leeds*)  
 Magic 1152 AM (*Tyne & Wear*)  
 Magic 1161 AM  
     (*Humberside, E. Yorks, & N. Lincs*)  
 Magic 1170 (*Teeside*)  
 Mansfield 103.2  
 Manx Radio  
 Marcher Sound <sup>1</sup> (*Previously MFM 103.4*)  
 Mercia FM  
 Hertfordshire's Mercury 96.6  
 102.7 Mercury FM (*Reigate & Crawley*)  
 Metro Radio  
 Minster FM  
 Mix 96 (*Aylesbury*)  
 Mix 107 (*High Wycombe*)  
 Moray Firth Radio (MFR)  
 NECR  
 Northants 96  
 Northsound 1  
 Northsound 2

**£18.80 (cont.)**

99.9 Radio Norwich <sup>1</sup>  
 NOW FM (*Swindon*)  
 Oak 107 FM <sup>1</sup>  
 Ocean <sup>1</sup>  
 Orchard FM  
 Original Bristol FM <sup>2</sup>  
 Oxford's FM 107.9 <sup>1</sup>  
     (*Previously Passion 107.9*)  
 Palm 105.5 (*Torbay*)  
 Peak FM <sup>1</sup> (*Chesterfield*)  
 102.5 Radio Pembrokeshire  
 Pirate FM <sup>1</sup> (*Cornwall & Scilly Isles*)  
 97 FM Plymouth Sound  
 103.2 Power FM  
 Proud FM <sup>2</sup> (*Preston*)  
 The Pulse of West Yorkshire  
 Q96 (*Paisley*)  
 Q97.2 Causeway Coast Radio (*Coleraine*)  
 Q101.2 FM West (*Omagh & Enniskillen*)  
 Q102.9 FM (*Londonderry*)  
 Q103 (*Cambridge & Newmarket*)  
 107.4 The Quay (*Portsmouth*)  
 Derby's RAM FM  
 Reading 107fm <sup>1</sup>  
 Red Dragon  
 96.2 The Revolution  
 Ridings FM  
 River FM (*West Lothian*)  
 97.4 Rock FM  
 Rother FM <sup>2</sup> (*Rotherham*)  
 107.1 Rugby FM  
 Rutland Radio  
 Sabras Radio  
 The Saint  
 Severn Sound (*Gloucester & Cheltenham*)  
 The Severn 106.5 & 107.1 <sup>2</sup>  
     (*Shrewsbury & Oswestry*)  
 SGR Colchester  
 SGR-FM (*Ipswich/Bury*)  
 Signal 1  
 Signal 2  
 106.9 Silk FM  
 Six FM (*Mid Ulster*) <sup>1</sup> (*Previously Mid FM*)  
 South West Sound FM  
 Southern FM  
 107.5 Sovereign Radio  
 102 Spire FM <sup>1</sup>  
 Spirit FM  
 107.7 Splash FM  
 Star 107.2 FM (*Bristol*)  
 Star 107.5 FM (*Cheltenham*)  
 Star 107.7 FM (*Weston-super-Mare*)  
 Star 107 FM (*Cambridge & Ely*)  
 97.2 Stray FM  
 103.4 Sun FM <sup>1</sup>  
 102.1 Swansea Bay Radio <sup>2</sup>  
 Swansea Sound  
 Tay FM  
 Tay AM  
 107.4 Telford FM  
 Ten-17 FM  
 96.6 TFM



## RATE CARD- INDEPENDENT RADIO COMMERCIALS PAYMENTS 2007

### £18.80 (cont.)

Time 106.6 <sup>1</sup> (Maidenhead, Windsor, Slough)  
(Previously Star 106.6)

Tower FM

Town 102 fm <sup>2</sup> (Ipswich)

Touch 96.2 FM (Coventry)<sup>1</sup>

(Previously Kix 96.2 FM)

Touch 101.6/102.4 FM (Tamworth)<sup>1</sup>

(Previously Centre FM)

Touch 102 FM (Stratford-upon-Avon)

(Previously The Bear 102 FM)

Trax FM (Bassetlaw & Doncaster)

96 Trent FM

2BR (Burnley)

2CR FM

2-Ten FM

U 105 (Belfast)

Valleys Radio

96.9 Viking FM

96.4 FM The Wave (Swansea)

Radio Wave 96.5 (Blackpool)

Wave 102 (Dundee)

Wessex FM

96.7 West FM

West Sound 1035 AM

107.2 Wire FM

(Warrington, Widnes & Runcorn)

107.2 The Wyre <sup>1</sup> (Kidderminster)

(Previously ACE FM)

102.4 Wish FM

107.7 The Wolf

Wyvern FM

Xfm (Manchester)

Radio XL1296 AM (Birmingham)

Yorkshire Coast Radio (Scarborough)

### £15.20

107.3 Abbey FM <sup>1</sup> (Barrow in Furness)

Andover 106.4 fm <sup>2</sup> (Andover)

Argyll FM (Kintyre, Islay & Jura)

Bath FM

107.4 BCRfm (Bridgwater)

Capital Gold 1170 & 1557 (S. Hants)

Capital Gold 1242 & 603

(Maidstone/Medway/E. Kent)

Capital Gold 1305 & 1359

(Cardiff/Newport)

Capital Gold 1323/945 (Sussex) <sup>3</sup>

Classic Gold 666/954 (Exeter/Torbay)<sup>3</sup>

Classic Gold 774 (Glouc/Cheltenham)<sup>3</sup>

Classic Gold 1152 AM (Plymouth)<sup>3</sup>

Classic Gold 828 (Bournemouth)

Classic Gold 792/828 (Luton/Bedford)

Classic Gold 1359 (Coventry) <sup>3</sup>

Classic Gold 1431/1485

(Reading/Basingstoke/Andover)

Classic Gold 1521 (Reigate & Crawley)

Classic Gold 1557 (Northamptonshire)<sup>3</sup>

Classic Gold Breeze 1359/1431 AM

(Southend & Chelmsford)

Classic Gold Gem (Notts/Derby)

Classic Gold WABC

(Wolverhampton/Shrewsbury/Telford)

### £15.20 (cont.)

Classic Hits 954 & 1530

(Hereford & Worcester)

County Sound Radio 1566 MW

(Guildford)

Cuillin FM (Skye & Lochalsh)

Delta FM

Energy FM <sup>1</sup> (Douglas)

Fen Radio 107.5 (Wisbech)

Five FM <sup>2</sup> (Newry & Surrounding Areas)

High Peak Radio (Buxton)

Isles FM

107.8 Radio Jackie

West Berkshire's Kick FM<sup>1</sup> (Newbury)

KM-fm Ashford

Lakeland Radio

Lochbroom FM

Magic 999 (Preston)

Radio Maldwyn

Nevis Radio

North Norfolk Radio

Oban FM

Perth FM <sup>2</sup>

Quaywest 102.4fm <sup>1</sup> (West Somerset)

RNA FM (Arbroath/Carnoustie)

97.5 Scarlet FM

Severn FM <sup>1</sup> (Ballymena)

SIBC

South Hams Radio

Star 107.9/3 (Stroud)

Sunrise FM (Bradford)

Sunshine 855

3FM (Douglas)

107.5 3TR FM (Warminster)

Talk 107 <sup>3</sup> (Edinburgh)

Time 106.8 <sup>1</sup> (Greenwich, Bexley & Dartford)

Time 107.3 (Lewisham & Southwark)

Time 107.5 <sup>1</sup>

(Romford, Barking & Dagenham)

Touch 107.6 FM <sup>1</sup> (Banbury)

(Previously The Bear 102)

Two Lochs Radio (2LR)

Vale FM

Waves Radio 101.2 (Peterhead)

107.2 Win FM (Winchester)

Yorkshire Coast Radio Bridlington's Best

103 & 106.9 YOURradio

(Dumbarton, Helensburgh, Argyll & Bute)

All Access Radio

All Community stations

All RSLs

All University Radio Stations

All Garrison Stations

### In-Store Radio Commercials

Per voice performed per script, used in or transmitted to:

1 - 99 stores: **£20.90**

100 - 199 stores: **£24.65**

200 + stores: **£28.65**

### NOTES

- 1: Changed name since previous Ratecard.
  - 2: New additions to the Ratecard since the previous edition. (The names of some stations not on air at the time this Ratecard was compiled may change prior to launch).
  - 3: Changed payment bands since the previous Ratecard. Based on TSA and changes in RAJAR Reach (up to Q2/06).
- R: Regional Station

Please note that previously bonded FM and AM stations now appear separately on the back of this Rate Card. Transitional arrangements for commercials for TX on both of any of those FM & AM stations follow overleaf.

Rates valid until 31 Dec 2007.  
(Errors and omissions excepted)

### Radio Commercials New Media Rates

1. Commercials made for broadcast on existing terrestrial radio stations also made available via digital, internet, satellite, cable and other media

No charge is currently made for this additional usage of Equity members' contributions. However, the situation is under review and Equity members reserve the future right to make supplementary charges for new media usage of their contributions.

2. Commercials for broadcast on digital, internet, satellite and/or cable only radio stations made by such stations or sub-contracted independent production facilities

A flat rate of **£30.00** per script per voice performed for six months use. This rate is considered an interim entry level fee and does not reflect the final level of fees. The rate has been set at an initially low level in recognition of the developmental stage of these media, and will be subject to review once accurate audience figures are made available or after twelve months.

3. These rates do not include commercials made by advertising agencies for broadcast on digital, internet, satellite and cable radio stations and other media.

4. Permission must be sought from voice artists and appropriate fees negotiated prior to inclusion of their performances on third party websites.

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Since January 2004 previously linked pairs of FM and AM radio stations on the Equity Rate Card have been "unbonded", meaning that a separate voice-over fee has become payable for transmission on the second station of a previously bonded

pair. Whilst the principle of separate payments for separate stations is now accepted by all parties, we are aware that in practice some radio stations have expressed difficulties concerning its immediate implementation. In light of this, Equity has put in place transitional arrangements as follows:

**If TX is on both FM + AM stations as per the following list- AM station to be charged at 25% of Rate Card AM rate.**

**The combined rates for these pairs are as follows:**

**Rates valid until 31 Dec 2007 (Errors and omissions excepted)**

95.8 Capital FM + Capital Gold 1548 (London) = £77.61	102.7 Mercury FM + Classic Gold 1521 (Reigate & Crawley) = £22.60
LBC 97.3 FM + LBC News 1152 AM = £63.56	Metro Radio + Magic 1152 AM (Tyne & Wear) = £23.50
96.4 FM BRMB + Capital Gold 1152 (Birmingham) = £31.96	Marcher Sound + Classic Gold Marcher 1260 AM Wrexham & Chester) = £23.50
Radio City 96.7 + Magic 1548 (Liverpool) = £31.96	Northants 96 + Classic Gold 1557 Northamptonshire = £22.60
Clyde 1 + Clyde 2 = £32.63	Northsound 1 + Northsound 2 = £23.50
Key 103 (Manchester) + Manchester's Magic 1152 = £31.96	Ocean FM + Capital Gold 1170 & 1557 (S. Hants) = £22.60
96.3 Aire + Magic 828 (Leeds) = £23.50	97 FM Plymouth Sound + Classic Gold 1152 AM (Plymouth) = £22.60
Beacon FM + Classic Gold WABC (Wolverhampton/Shrewsbury/Telford) = £22.60	103.2 Power FM + Capital Gold 1170 & 1557 (S. Hants) = £22.60
Broadland 102 + Classic Gold Amber 1152 (Norwich) = £23.50	The Pulse of West Yorkshire + Pulse Classic Gold 1278 & 1530 AM = £23.50
96.9 Chiltern FM (Bedford) + Classic Gold 792 (Bedford) = £22.60	Derby's RAM FM + Classic Gold Gem (Nottingham & Derby) = £22.60
97.6 Chiltern FM (Luton) + Classic Gold 828 (Luton) = £22.60	Red Dragon FM + Capital Gold 1305 & 1359 (Cardiff & Newport) = £22.60
96.4 The Eagle + County Sound Radio 1566 (Guildford) = £22.60	97.4 Rock FM + Magic 999 (Preston) = £22.60
Essex FM + Classic Gold Breeze 1359/1431 AM (Southend & Chelmsford) = £22.60	102.4 Severn Sound FM + Classic Gold 774 (Gloucester/Cheltenham) = £22.60
97 Forth One + 1548 Forth 2 = £23.50	SGR-FM (Ipswich/Bury) + Classic Gold Amber 1170/1251(Ipswich/Bury) = £23.50
Gemini FM + Classic Gold 666/954 (Exeter & Torbay) = £22.60	Signal 1 + Signal 2 = £23.50
GWR FM (Bristol & Bath) + Classic Gold 1260 (Bristol & Bath) = £23.50	Southern FM + Capital Gold 1323 & 945 (Brighton/Eastbourne/Hastings) = £22.60
GWR FM (Swindon & West Wilts) + Classic Gold 936/1161 (Swindon) = £23.50	Tay FM + Tay AM = £23.50
Hallam FM + Magic AM (S. Yorks) = £23.50	96.6 TFM + Magic 1170 (Teeside) = £23.50
102.7 Hereward FM + Classic Gold 1332 AM( Peterborough) = £23.50	96 Trent FM + Classic Gold Gem (Nottingham & Derby) = £22.60
Invicta FM + Capital Gold 1242 & 603 (Maidstone/Medway/E.Kent) = £22.60	2CR FM + Classic Gold 828 (Bournemouth) = £22.60
Mercia FM + Classic Gold 1359 (Coventry) = £22.60	2-Ten FM + Classic Gold 1431 & 1485 (Reading/Basingstoke/Andover) = £22.60
	96.9 Viking FM + Magic 1161 AM (Humberside/E.Yorks/N. Lincs) = £23.50
	96.4 FM The Wave + Swansea Sound = £23.50
	West FM + West Sound AM = £23.50

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# APPENDIX N

## GUIDELINES FOR RADIO COMMERCIALS APPLICABLE FOR ALL ENGAGEMENTS FOR INDEPENDENT LOCAL RADIO OTHER THAN THOSE MADE BY THE RADIO STATIONS: EFFECTIVE FROM 1ST JANUARY 2004 (This edition amended Dec '05 remains current for 2006)

### **1. Studio Fee:**

Up to 1 hour sessions	£125.00 minimum
Up to 1 ½ hour sessions	£180.00 minimum
Each additional ½ hour	50% of artists' studio fee

### **2. Cancellation of fee:**

Less than 24 hours notice	100% of artists' studio fee
More than 24 hours notice	Negotiable

### **3. Enhanced fees:**

Work done before 9.00am and after 6.00pm	Enhancement of studio fee by individual negotiation
Weekend/Public Holidays	Double time

### **4. Life of Commercial:**

1 year from date of engagement but renewable at artists' current session fee and use fees

### **5. Use Fees:**

Are payable for transmission on each station for up to three months use. See attached rates.

### **6. Number of Commercials for One Client i.e. Product:**

#### **(a) One Hour Session:**

During the session of one hour the equivalent of five commercials or alternatively ten tags may be recorded. For this purpose two tags are the equivalent of one commercial i.e. one commercial plus eight tags or four commercials plus two tags etc.

Additional commercials or tags recorded within the one-hour session shall attract an additional payment of 20% of the artists' studio fee per single commercial or up to two tags.

#### **(b) One and a Half Hour Sessions:**

During a session of 1½ hours the equivalent of seven commercials or 14 tags may be recorded. For this purpose two tags are the equivalent of one commercial.

Additional commercials or tags recorded within the 1½ hour session shall attract an additional payment of 20% of the artists' studio fee per single commercial or up to two tags.

### **7. Mixed Television/Radio Session:**

Radio Commercials and television advertisements recorded during the same session for the same client shall each attract full radio and television session fees and use fees.

### **8. Different Clients:**

Commercials and/or tags recorded for a different client ie produced at the same session (either one or 1½ hour) shall attract an additional 100% of the artist's studio fee per client and full use payments as appropriate.

### **9. Tags:**

A tag is a change of information relating only to time/place within the same station area and/or date/dealer at the beginning, middle or end of the script, performed by the same artist, and which appears as a once only reference. Tags shall attract use fees of not less than 50% per tag per station per channel.

An artist required to record only tags within a session shall receive full use fees for the first tags on such commercials and not less than 50% per tag thereafter.

### **10. Station Promotions:**

A promotion for station(s) or its programme(s) will only qualify for promotional status if the promotion is broadcast on the initiating station. Otherwise, normal session fee and use fees as specified in these guidelines will apply.

### **11. Time of Payment:**

Fees to be paid within 30 days of the engagement.

**Minimum Use Fees For Transmission On Each Station**

Payable for one frequency. Split frequency channel payable at 50%.

<b>STATION</b>	<b>MINIMUM FEE FOR UP TO 3 MONTHS USE (£)</b>
ILR Network <u>1st frequency only</u>	1000
Full ILR Network including <u>Split Frequency</u>	1500
<b>National</b>	
Classic FM	400
Classic FM England & Wales only	300
Classic FM Scotland & N Ireland only	300
Any single macro region	150
MusicMann 279 (still to launch)	400
RTE Radio 1 (prev. TEAMtalk 252 LW)	400
TalkSPORT	400
Virgin 1215	400
<b>Local and Regional</b>	
2BR (Burnley)	40
<b>2CR FM/</b>	<b>40</b>
<b>Classic Gold 828</b>	<b>40 60*</b>
<b>2 Ten FM/</b>	<b>40</b>
<b>Classic Gold 1431 &amp; 1485</b>	<b>40 60*</b>
<b>96.3 Radio Aire /</b>	<b>40</b>
<b>Magic 828</b>	<b>40 60*</b>
Abbey FM	40
Alpha 103.2	40
Argyll FM (Kintyre, Islay & Jura)	40
107.8 Arrow FM (Hastings)	40
Asian Sound Radio	40
Atlantic FM	40
Bath FM	40
The Bay	40
BCRFM (Bridgwater)	40
103.4 The Beach	40
<b>Beacon FM/</b>	<b>40</b>
<b>Classic Gold WABC</b>	<b>40 60*</b>
The Bear FM 102	40
Beat 106 FM	40
Capital Gold 1458 (Manchester)	50
Radio Borders	40
106.3 Bridge FM (Bridgend)	40
Bright 106.4 (Haywards Heath & Burgess Hill)	40
<b>96.4 fm BRMB/</b>	<b>50</b>
<b>Capital Gold 1152</b>	<b>50 75*</b>
<b>Broadland 102.4</b>	<b>40</b>
<b>Classic Gold Amber 1152 (Norwich)</b>	<b>40 60*</b>
Wirral's Buzz 97.1	40
<b>95.8 Capital FM/</b>	<b>55</b>
<b>Capital Gold 1548</b>	<b>55 82.50*</b>
97.1 Radio Carmarthenshire	40
Q97.2 Causeway Coast Radio (Coleraine)	40
Central FM	40
Centre FM (Staffs)	40
Century 100-102 (The North East)	40
Century 105.4 (The North West)	40

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STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)
Radio Ceredigion	40
CFM	40
Champion 103 FM	40
Channel 103 FM	40
<b>96.9 Chiltern FM/</b>	<b>40</b>
<b>Classic Gold 792 (Bedford)</b>	<b>40 60*</b>
<b>97.6 Chiltern FM/</b>	<b>40</b>
<b>Classic Gold 828 (Luton)</b>	<b>40 60*</b>
Choice 107.1 FM - N.London	50
Choice FM (96.9 Brixton, London)	50
<b>Radio City 96.7/</b>	<b>50</b>
<b>Magic 1548 (Liverpool)</b>	<b>50 75*</b>
City Beat 96.7	40
Classic Hits 954 & 1530 (Hereford & Worcester)	40
Club Asia 963 & 972 AM (prev. Liberty Radio)	55
<b>Clyde 1/</b>	<b>50</b>
<b>Clyde 2 102.5</b>	<b>50 75*</b>
Coast FM 96.3	40
Compass FM	40
Connect FM	40
Cool FM	40
Crown FM	40
CTR 105.6 FM (Maidstone)	40
Cuillin FM	40
Dearne FM (Barnsley)	40
Dee 106.3 (prev. Chester FM)	40
Delta FM	40
Downtown Radio	40
Dream 100 FM (Colchester)	40
Dream 107.7 FM (Chelmsford)	40
Dune FM	40
Durham FM	40
<b>96.4 The Eagle/</b>	<b>40</b>
<b>County Sound Radio 1566 AM (Guildford)</b>	<b>40 60*</b>
Energy 98.6 FM (Douglas)	40
<b>Essex FM/</b>	<b>40</b>
<b>Classic Gold Breeze 1359/1431 AM</b>	<b>40 60*</b>
Fen Radio 107.5 (prev. Star 107.1)	40
Fire 107.6 FM	40
<b>Forth One/</b>	<b>40</b>
<b>Forth 2</b>	<b>40 60*</b>
Fosseway Radio	40
Fox FM	40
Fresh Radio	40
Galaxy 102.2 (Birmingham)	50
Galaxy (Manchester)	50
Galaxy 105 (Yorks)	50
Galaxy 105-106 (North East)	50
<b>Gemini FM/</b>	<b>40</b>
<b>Classic Gold 666/954 (Exeter/Torbay)</b>	<b>40 60*</b>
<b>GWR FM (Swindon &amp; West Wilts)/</b>	<b>40</b>
<b>Classic Gold 936/1161</b>	<b>40 60*</b>
<b>Hallam FM/</b>	<b>40</b>
<b>Magic AM (S. Yorks)</b>	<b>40 60*</b>
Heart (East Midlands)	50
Heart FM 100.7 (West Midlands)	50
Heart FM 106.2 (London)	55
Heartland FM	40

STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)
<b>102.7 Hereward FM/</b>	<b>40</b>
<b>Classic Gold 1332 AM (Peterborough)</b>	<b>40 60*</b>
Hertbeat FM (Hertford)	40
High Peak Radio (Buxton)	40
Home 107.9 FM	40
Horizon FM 103.3	40
Imagine FM	40
<b>Invicta FM/</b>	<b>40</b>
<b>Capital Gold 1242 &amp; 603</b>	<b>40 60*</b>
104.7 Island FM	40
Isle of Wight Radio	40
Isles FM	40
Ivel FM	40
107.8 Radio Jackie (prev. Thames 107.8)	50
Juice 107.2 (Brighton)	40
Juice 107.6 FM (Liverpool)	40
Kerrang! 105.2 (West Midlands)	50
107.6 Kestral FM	40
<b>Key 103 (Manchester)/</b>	<b>50</b>
<b>Manchester's Magic 1152</b>	<b>50 75*</b>
Kick FM (Newbury)	40
Kingdom FM	40
Kismet Asian Talk Radio (KATR) (prev Easy Radio London 1035AM)	55
Kiss 100 FM (London)	55
Kix 96	40
KL.FM 96.7	40
KM-fm (Ashford)	40
KM-fm Canterbury (prev. 106 CTFM Radio)	40
KM-fm for Folkestone & Dover (prev. Neptune Radio)	40
KM-fm Medway (prev. Mercury 107.9 FM)	40
KM-fm Thanet (prev. TLR 107.2 FM)	40
KM-fm West Kent (prev. Mercury 96.2 FM)	40
L. 107 the edge	40
Lakeland Radio	40
Lantern FM	40
Leicester Sound	40
Lincs FM	40
106.8 Lite FM (Peterborough)	40
Lochbroom FM	40
London Greek Radio	50
London Turkish Radio	50
Magic 105.4 FM	55
Radio Maldwyn	40
Mansfield 103.2	40
Manx Radio	40
Mowbray	40
<b>Mercia FM/</b>	<b>40</b>
<b>Classic Gold 1359 (Coventry)</b>	<b>40 60*</b>
Watford's <b>Mercury 96.6 FM</b>	40
<b>Mercury 102.7 FM/</b>	<b>40</b>
<b>Classic Gold 1521 AM (Reigate &amp; Crawley) (prev Breeze 1521AM)</b>	<b>40 60*</b>
<b>Metro Radio/</b>	<b>40</b>
<b>Magic 1152 AM (Tyne &amp; Wear)</b>	<b>40 60*</b>
<b>MFM 103.4/</b>	<b>40</b>
<b>Classic Gold Marcher 1260 AM</b>	<b>40 60*</b>
Mid FM (Mid Ulster)	40
Minster FM	40
Mix 96	40

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STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)
Mix 107 (prev 107 Swan FM)	40
Moray Firth Radio	40
NECR	40
Nevis Radio	40
<b>LBC 97.3 FM (prev ITN News Direct 97.3 FM)</b>	<b>55</b>
<b>LBC News 1152 AM</b>	<b>55 82.50*</b>
<b>Northants 96/</b>	<b>40</b>
<b>Classic Gold 1557</b>	<b>40 60*</b>
North Norfolk Radio	40
<b>NorthSound 1/</b>	<b>40</b>
<b>NorthSound 2</b>	<b>40 60*</b>
Now FM	40
107 Oak FM	40
Oban FM	40
<b>Ocean FM/</b>	<b>40</b>
<b>Capital Gold 1170 &amp; 1557 (S.Hants)</b>	<b>40 60*</b>
Orchard FM	40
Original 106FM	40
Palm FM	40
Passion 107.9 (prev Fusion 107.9 FM)	40
Peak 107 FM	40
102.5 Radio Pembrokeshire	40
Pirate FM 102	40
<b>97 FM Plymouth Sound/</b>	<b>40</b>
<b>Classic Gold 1152 AM (Plymouth)</b>	<b>40 60*</b>
<b>103.2 Power FM/</b>	<b>40</b>
<b>Capital Gold 1170 &amp; 1557</b>	<b>40 60*</b>
Premier Christian Radio	50
<b>The Pulse /</b>	<b>40</b>
<b>Pulse Classic Gold 1278 &amp; 1530 AM (prev W.Yorks Classic Gold)</b> (Bradford, Halifax & Huddersfield)	<b>40 60*</b>
Q96 (prev 96.3 QFM)	40
Q101.2 FM West (Omagh & Enniskillen)	40
Q102.9 FM (Londonderry)	40
Q103 FM	40
Quaywest Radio	40
107.4 The Quay (Portsmouth)	40
<b>Derby's RAM FM/</b>	<b>40</b>
<b>Classic Gold Gem</b>	<b>40 60*</b>
Real Radio 100-101 FM (Cent.Scotland)	50
Reading 107 FM	40
Real Radio 105-106 FM (South Wales)	50
Real Radio 106-108 FM (Yorkshire)	50
<b>Red Dragon FM/</b>	<b>40</b>
<b>Capital Gold 1359 &amp; 1305 (Cardiff &amp; Newport)</b>	<b>40 60*</b>
96.2 The Revolution	40
Ridings FM	40
River FM (West Lothian)	40
<b>97.4 Rock FM/</b>	<b>40</b>
<b>Magic 999 (Preston)</b>	<b>40 60*</b>
The Rocket (Knowsley)	40
RNA FM (Arbroath/Carnoustie)	40
107.1 Rugby FM	40
Rutland Radio	40
Sabras Radio	40
The Saint (prev 107.8 SouthCity FM (Southampton))	40
Saga 105.2 fm (Glasgow)	50
Saga 105.7 fm (West Midlands)	50
Saga 106.6 fm (East Midlands)	50

STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)
<b>Severn Sound /</b>	<b>40</b>
<b>Classic Gold 774</b>	<b>40 60*</b>
Seven Towers FM	40
SGR Colchester	40
<b>SGR-FM (Ipswich/Bury)/</b>	<b>40</b>
<b>Classic Gold Amber 1170 &amp; 1251</b>	<b>40 60*</b>
SIBC	40
<b>Signal 1/</b>	<b>40</b>
<b>Signal 2 (prev Signal's Big 1170 AM)</b>	<b>40 60*</b>
106.9 Silk FM	40
Smooth 102.2 (London)	55
Smooth FM (Manchester) (prev Jazz FM 100.4)	50
South Hams Radio	40
<b>Southern FM/</b>	<b>40</b>
<b>Capital Gold 1323 &amp; 945</b>	<b>40 60*</b>
South West Sound	40
107.5 Sovereign Radio	40
Spectrum Radio	55
Spire FM	40
Spirit FM	40
107.7 Splash FM	40
Star 106.6 (Berkshire)	40
Star 107 (Stroud)	40
Star 107.2 (Bristol)	40
Star 107.5 (Cheltenham)	40
Star 107.7 FM (Weston-super-Mare)	40
Star FM (Cambridge & Ely)	40
97.2 Stray FM	40
Sun FM	40
Sunshine 855	40
Sunrise FM (Bradford)	40
Sunrise Radio (London)	50
Swansea Bay	40
talkSPORT (London only)	55
<b>Tay FM/</b>	<b>40</b>
<b>Tay AM</b>	<b>40 60*</b>
107.4 Telford FM	40
Ten 17	40
3FM	40
<b>96.6 TFM/</b>	<b>40</b>
<b>Magic 1170 (Teeside)</b>	<b>40 60*</b>
106.8 Time FM (Greenwich, Bexley & Dartford Lewisham & Southwark)	50
107.5 Time FM (Romford, Barking & Dagenham)	40
Talk FM (Edinburgh)	40
Tower FM	40
107.5 3TR FM (Warminster)	40
Trax FM (Bassetlaw & Doncaster)	40
<b>96 Trent FM/</b>	<b>40</b>
<b>Classic Gold Gem</b>	<b>40 60*</b>
Two Lochs Radio (2LR)	40
U 105	40
97.4 Vale FM	40
Valleys Radio	40
Vibe 101 FM	40
<b>96.9 Viking FM/</b>	<b>40</b>
<b>Magic 1161 AM</b>	<b>40 60*</b>
Virgin 105.8 (London only)	55

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STATION	MINIMUM FEE FOR UP TO 3 MONTHS USE (£)
<b>96.4 The Wave/ Swansea Sound</b>	<b>40</b> <b>40 60*</b>
Wave 96.5 (Blackpool)	40
Wave 102 FM (Dundee)	40
Wave 105 FM (Solent Regional)	40
Waves Radio Peterhead	40
Wessex FM	40
<b>West FM/ West Sound AM</b>	<b>40</b> <b>40 60*</b>
107.2 Win FM (Winchester)	40
107.2 Wire FM	40
102.4 Wish FM	40
107.7 The Wolf	40
Wyvern FM	40
XFM (London)	55
XFM (Manchester)	40
Radio XL 1296 AM	40
Yorkshire Coast Radio - Scarborough	40
Yorkshire Coast Radio - Bridlington's Best	40
103 & 106.9 YOURradio (Dumbarton, Helensburgh, Argyll & Bute)	
<b>News Services</b>	
Independent Radio News (IRN)	750
Network News	750
News Link	750
Entertainment News Services	750
Bloomberg News Network	750
Trafficlink	750
AA Roadwatch	750
The Source	750
Hit40UK (prev Pepsi Network Chart Services)	650
Smash Hits	750

Entries in **bold** indicate split frequency stations. \* indicates payment for split frequency channel.

**Further enquiries about the guidelines can be obtained from Judy Franks - Commercials Organiser –  
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