



ANNUAL REPORT 2017







EQUITY ANNUAL REPORT 2017

THE EIGHTY SEVENTH ANNUAL REPORT

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CONTENTS

CHAPTER 1: GENERAL

A. ANNUAL REPRESENTATIVE CONFERENCE	7
B. ELECTIONS & REFERENDUMS	7
C. LOBBYING ACTIVITY	7
D. MARKETING AND COMMUNICATION	8
E. RECRUITMENT & RETENTION	9
F. CLARENCE DERWENT AWARDS	11

CHAPTER 2: INDUSTRIAL AND ORGANISING

A. GENERAL	12
------------------	----

CHAPTER 3: LIVE PERFORMANCE

A. GENERAL	14
B. LONDON THEATRE	15
C. COMMERCIAL AND SUBSIDISED THEATRE	17
D. ROYAL NATIONAL THEATRE	22
E. ROYAL SHAKESPEARE COMPANY	24
F. INDEPENDENT THEATRE	25
G. OPERA	26
H. SINGERS	32
I. BALLET AND DANCE	32
J. VARIETY, CIRCUS & ENTERTAINERS	35

CHAPTER 4: RECORDED MEDIA

A. CINEMA FILMS	43
B. TELEVISION	46
C. TV AND NEW MEDIA COMMERCIALS	49
D. CONTRACT ENFORCEMENT	50
E. AUDIO, RADIO & RECORDING	50
F. JOINT INDUSTRY STUNT COMMITTEE	52

CHAPTER 5: INTERNATIONAL EXCHANGES

A. BRITISH/AMERICAN EQUITY EXCHANGES	54
--	----

CHAPTER 6: INTERNATIONAL FEDERATION OF ACTORS

EUROFIA	55
---------------	----

CHAPTER 7: RELATIONSHIP WITH OUTSIDE BODIES

A. AMNESTY	57
B. BRITISH EQUITY COLLECTING SOCIETY (BECS)	57
C. ONE DANCE UK	58
D. EQUITY CHARITABLE TRUST (FORMERLY EQUITY TRUST FUND)	58
E. THE EVELYN NORRIS TRUST	58
F. EDUCATIONAL RECORDING AGENCY (ERA)	58
G. FEU (FEDERATION OF ENTERTAINMENT UNIONS)	59
H. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT)	59
I. LIBERTY	60
J. PERFORMERS ALLIANCE	60
K. PPL	61
L. SECTOR SKILLS COUNCIL	61
M. TRADES UNION CONGRESS	61
N. BAPAM	63
O. CDET	63
P. DRAMA UK	63
Q. JUSTICE FOR COLOMBIA	63

CHAPTER 8: COUNCIL

A. MEETINGS	64
-------------------	----

CHAPTER 9: APPEALS AND STANDING ORDERS COMMITTEES

THE APPEALS AND STANDING ORDERS COMMITTEES	65
--	----

CHAPTER 10: NATIONAL, INDUSTRIAL & SPECIALIST COMMITTEES & REGIONS

A. NATIONAL COMMITTEES	66
1. Northern Ireland.....	66
2. Scotland.....	68
3. Wales.....	71
B. REGIONS	78
1. Midlands	78
2. Northern	82
3. South East.....	88
4. South West.....	90
C. INDUSTRIAL COMMITTEES	93
1. Screen & New Media Committee	93
2. Variety, Circus & Entertainers Committee	95
3. Stage Committee.....	95
D. SPECIALIST COMMITTEES	
1. Audio	97
2. Singers Committee.....	99
3. International Committee for Artists' Freedom (ICAF).....	99
4. Lesbian, Gay, Bisexual and Transgender Committee.....	100
5. Deaf and Disabled Members Committee	100
6. Minority Ethnic Members' Committee	100
7. Women's Committee.....	101
8. Models' Network	100
9. Stage Management Committee.....	101
10. Directors & Designers Committee	102
11. Theatre Safety Committee	102
12. West End Deputies Committee.....	102
13. Young Members' Committee.....	102
14. Opera Deputies Committee	103
15. Dance Committee.....	103

CHAPTER 11: STAFF CHANGES

A. STAFF CHANGES 2017.....	105
----------------------------	-----

CHAPTER 12: MEMBERSHIP

A. MEMBERSHIP AT DECEMBER 31, 2017	106
B. NEW MEMBERS	106

CHAPTER 13: OTHER BENEFITS

A. BENEVOLENT FUND.....	108
B. FOREIGN LANGUAGE REGISTERS.....	108
C. INSURANCE.....	108
D. EQUITY PENSION SCHEME (EPS)	108
E. LEGAL ADVICE AND PROTECTION	109
F. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS	109

CHAPTER 14: IN MEMORIAM

A. IN MEMORIAM	111
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APPENDICES

1. Annual Representative Conference Minutes.....	115
2. Elections	151
3. Referendum	158
4. Variety Branch Officials	159
5. Variety, Circus & Entertainers Committee	162
6. Members of Staff	163
7. General Branches	165

CHAPTER 1:**GENERAL****A. ANNUAL REPRESENTATIVE CONFERENCE**

The 2017 Annual Representative Conference was held at The Ibis Hotel, Earls Court, London, on 21st and 22nd May 2017. In attendance were: 26 Councillors, 108 Representatives from English AGMs, Branches and Committees (including 26 first-time attendees), 3 Standing Orders Committee members and 1 Trustee. There were 22 Observers and 13 Visitors. The Guest Speaker was Michael Cashman.

B. ELECTIONS AND REFERENDUMS

Voting took place in 2017 for the Committee elections. See results in appendix 2. A referendum to determine whether three of Equity's rules should be changed took place in 2017. The first proposed change dealt with Equity's election processes and will allow Equity branches to nominate candidates for election to the Council. 69% of voters were in favour of this. The second allows the Equity Council to determine the upper age limit for a member wanting to stand for election to the Young Members seat on Council. 81% of voters were in favour of this. The third is the rule governing the retirement of the Equity General Secretary. The rule change was needed because the previous rule regarding retirement age was not legal. 91% of voters were in favour of this. The number of members that voted was 2314, 6% of the total who were eligible. See appendix 3 for further details.

C. LOBBYING ACTIVITY

In 2017 Equity continued to be active in its efforts to campaign and lobby on various issues of concern and impact to Equity members.

Performers' Alliance All-Party Parliamentary Group

Equity continued to work closely with the Performers Alliance All-Party Parliamentary Group (APPG), providing briefings to MPs and Peers who are members of the APPG so that the union's views could be raised during parliamentary debates and Departmental Questions.

Equity, the Musicians Union and the Writers Guild of Great Britain hosted the Performers Alliance Reception on 6th December in the Strangers Dining Room in the House of Commons. Over 40 MPs and Peers came along to the event and Equity members and officials took the opportunity to lobby on a number of issues including Equity's Manifesto for Casting campaign and Brexit.

Alison McGovern MP formally hosted the reception on behalf of the unions. Speeches included contributions from Damian Collins MP, Chair of the Culture, Media and Sport Select Committee and Tom Watson on behalf of the Labour Shadow Culture team. Tanya Franks represented Equity on the stage and spoke about the effect of Brexit on our members and our industries.

The following is a summary of the key areas of activity undertaken by Equity in 2016:

In January Equity supplied briefing material to MPs in advance of a short debate on future arrangements for S4C. Coming out of the debate there were concerns about future funding for S4C and the impact that any cuts could have on opportunities for our members to work. Equity also contributed to a Government Review of S4C in late 2017.

Equity undertook extensive lobbying throughout 2017 including through the TUC, Labour Party, via meetings with senior Conservative politicians and directly with HMRC on the issue of the Government's Making Tax Digital Plans and alongside other organisations, managed to get major concessions to the scheme including a delay on implementation and an increase to the threshold for application so that only VAT registered members would be included.

A submission was made to the Taylor Review – a consultation initiated by the Prime Minister and overseen by Matthew Taylor of the RSA - on the future of employment rights in the context of the changing economy. As well

as providing evidence on the experiences of our members Equity also met with Matthew Taylor and the Minister responsible for implementing the Review during the year. Equity was also an active stakeholder in the Labour Party's Self Employment Summit meetings during 2017.

Members were mobilised in Bath and Bristol to lobby local councillors, city Mayors and MPs in opposition to cuts to the arts budgets in both cities. An approach was also made to the Secretary of State for Culture, Media and Sport, to intervene in the unfolding funding crisis. Meetings also took place nationally and locally with the Arts Council England and Arts Council South West.

Towards the end of the year Equity launched a campaign to encourage all London council political groups to sign up to a series of pledges to encourage more live arts in their boroughs. The campaign was launched in parliament and had already gained support from Southwark Labour Group.

Equity was closely involved in the drafting of Labour's Acting Up report which looked at working class representation in the creative industries and particularly in the performing arts. A number of the report's recommendations echo existing Equity policy on areas such as the exclusion of arts subjects from the curriculum, to the charging of audition fees by drama schools, to the prevalence of low and no pay in the industry.

Equity's General Secretary appeared before the House of Lords Communications Committee in March to give evidence to their Theatre Funding Inquiry. Issues discussed with the Committee included local arts funding and equality and diversity priorities. In the same month a meeting was held with the Creative Industries Minister, Matt Hancock, to discuss the same issues.

Brexit dominated the work of the Performers Alliance APPG. Following the General Election a special drop in lobbying event was organised by Equity and the Group in Westminster. 70 MPs and Peers came along to the event and just under 50 signed an open letter to the Secretary of State for Culture, Media and Sport calling for union/worker representation on the Government's Creative Industries Council.

Equity members were also active in the Government consultation on the future of Channel 4 and made representations about a possible move to the West Midlands for the broadcaster. Nationally Equity called for Channel 4 and all broadcasters to provide more opportunities for members living in the UK's nations and regions.

D. MARKETING AND COMMUNICATION

Job Information Service

Acting Male: 382, Acting Female 357, Dance Male: 158, Dance Female: 170, Singing: 129, Variety: 41, Non-Performing: 119. Total jobs: 1,356

JOB PROVIDERS

Casting Directors: Debbie O'Brien for Thriller Live, Godiva Rocks, The Rock and Roll Panto, The Rat Pack Live From Las Vegas, Aladdin at Theatre Royal Wakefield, The Snowman; Jeremy Zimmermann Casting for Ghosts of War; Andy Pryor Casting for BBC2 The Summer of Rockets.

Producers: Disney Theatrical, Ambassador Theatre Group (ATG), Tiger Aspect Productions, Cameron Mackintosh Limited.

Theatre Companies: Out Of Joint, Royal Shakespeare Company, HandMade Theatre, Action Transport Theatre, Metta Theatre, Shakespeare's Globe, 20 Stories High, Regent's Park Open Air Theatre, The Alhambra Theatre, Punchdrunk, The Traverse Theatre, Theatre-Rites, Hull Truck Theatre, Live Theatre Newcastle, Taking Flight Theatre Company, Mercury Theatre, Tobacco Factory Theatres.

Regional Theatres: Pitlochry Festival Theatre, Royal Exchange Theatre, New Vic Theatre, Queen's Theatre, National Theatre, Sheffield Theatres, Royal Lyceum Theatre Edinburgh, The Dukes Lancaster, Barbican Theatre Plymouth, York Theatre Royal, Theatre Royal Stratford East, York Theatre Royal, Theatre Clwyd, Theatre Royal

Winchester, Nuffield Southampton Theatres, National Theatre of Scotland, Salisbury Playhouse, Octagon Theatre Bolton.

Theatre in Education & Issue Based Theatre: One Day Creative Education, Artis Education, Perform, Paper Balloon, Unlock Drama, Konflux Theatre in Education, Loudmouth, Theatre Hullabaloo, Act On Info, Love Drama, Oily Cart, The Hive, Egg Box Theatre, Theatre Centre, Kinetic Theatre, Imagine If Theatre, Blunderbus Theatre Company, Eco Drama, Travelling Light Theatre Company, Kazzum, Box Clever Theatre Company, Polka Theatre, Licketyspit Theatre Company, Unicorn Theatre.

Overseas Theatre Companies: White Horse Theatre.

Universities, Schools, Colleges, Higher/Further Education: Cheltenham College, City of Westminster College, Magdalen College School, James Allen's Girls' School, Dulwich College, WAC Arts College, Richmond Adult and Community College, City Academy.

Drama & Performing Arts Training: Royal Conservatoire of Scotland, Royal Central School of Speech and Drama, Royal Academy of Dramatic Art, Bristol Old Vic Theatre School, Italia Conti Academy of Theatre Arts, The Arts Educational Schools, Identity School of Acting, Tring Park School for the Performing Arts, Bird College, Anna Fiorentini Theatre & Film School, Mountview Academy, Academy of Live & Recorded Arts (ALRA), The Independent Centre for Actor Training.

Weekend & Part-Time Performing Arts Schools & Youth Theatres: Theatretrain, Pauline Quirke Academy, Gymboree, Razzamataz, Stagecoach, Greenwich & Lewisham Young People's Theatre, Helen O' Grady.

Role-Play & Events: Edinburgh International Science Festival, Theatre Workout, Thursford Christmas Spectacular, York Shakespeare Project, Comedy Dining, The Medieval Banquet, Royal Albert Hall, EdComs.

Children's Parties: Lucy Sparkles & Friends, Sublime Science, Froggle Parties, Debutots.

Opera Companies: Welsh National Opera, English Touring Opera.

Visitor Entertainment & Experience Attractions/Holiday Parks/Resorts: Merlin Entertainment (Alton Towers Resort, Shrek's Adventure! London, Edinburgh Dungeon, Legoland Windsor Resort), Tudor World, Centre Parcs, Dartmoor Railway, Siblu.

Arts, Community & Heritage, Cultural Organisations & Museums: Horsecross Arts, Tale Be Told, Orleans House Gallery, Gunnersbury Park Museum, Barbican Art Gallery, Macrobert Arts Centre, S.P.I.D Theatre Company, The Village Storytelling Centre, Shakespeare Schools Foundation, The Story Museum, National Museums Liverpool, Brunel's SS Great Britain, Museumand.

Dance Companies & Dance Training: New Adventures, Amanda Nicole School of Dance, Candoco Dance Company, Scottish Dance Theatre, Curious Seed, Protein, English National Ballet, Dance City, The English Folk Dance and Song Society, Stopgap Dance Company, Akademi, Richard Alston Dance Company, BalletBoyz, Gary Clarke Company, Wedding Day Dance UK, Elmhurst Ballet School, Jasmin Vardimon, Rambert, Phoenix Dance Theatre, Fertile Ground.

Circus Arts & Physical Theatre: Acrojou, Albert & Friends Instant Circus, Top Banana Circus, Circus Mash, Wired Aerial Theatre, Ockham's Razor, Mimbire, Tmesis Theatre.

Artistic/Creative Associate/Director: Northern Stage, Chichester Festival Theatre, Cardboard Citizens, Pitlochry Festival Theatre, Kazzum, York Shakespeare Project, Shakespeare's Globe, Identity School of Acting, Regional Theatre Young Director Scheme, Angel Shed Theatre, Almeida Theatre, National Dance Company Wales.

Events

In 2017 the union participated in the following as exhibitors, panellists, workshop providers and speakers further

raising the profile of Equity amongst members and potential members and within the wider industry: ActorsExpo; Blackpool Magic Convention; Brighton Fringe Festival; British Ring Magic Convention; Catholic Association of Performing Arts (CaAPA) Annual Drama Student Event; Covent Garden May Fayre and Puppet Festival; Edinburgh Festivals; Film Expo South; International Comedy Conference; Keeping It Live Showcases; Kidology and Ventarama; Launch!; Leicester Comedy Festival; London Fashion Weeks; Monologue Slam; Move it; Moving on Up; National Student Drama Festival; Performers' Alliance Parliamentary Reception; Showcase Productions Showcase; Spark Children's Arts Festival; Surviving Actors and numerous student showcases.

We also ran a range of Equity events during the year including our annual full week of events at the Edinburgh Festival, networking for members based in North America, sessions during Young Workers Month and others.

Website and Social Media

Equity appointed the web company Mentor in 2017 to develop a completely new website following a competitive pitch process. Ciber is the company that manages the union's membership database from a technical perspective and is working with Mentor to replicate the current site's functionality and add new elements. The integration between the website and the database happens in multiple ways, such as when logging on, accessing rates, paying subscriptions and elections. The design of the new website was completed in 2017, but the main development and launch date has been adjusted.

Before the technical analysis of the site was completed, we were aiming for a website launch date by the end of 2017. Following Mentor and Ciber's completion of the technical requirements of the new site, it has become necessary to move the launch date to May 2018.

The main reason for this is the decision to change how the website interacts with the database. The current website works on a technical standard of interaction called SOAP (Simple Object Access Protocol), but since the original site was built REST (Representational State Transfer) has become the standard architecture for web services. The advantage of REST is that it has a faster response time, but, primarily, it will make any further development of the website easier and consequently cheaper.

Rebuilding the interactions between the database and the new website with the REST protocol pushed the launch date into February. As online nominations open for the Council, Appeals and Standing Orders Committees on 7 March, the decision was taken that it was safer to keep the current site until the nominations process is completed on 25 April, rather than putting pressure on all partners to complete the new one before nominations open. Therefore the new site will launch in May 2018, before ARC 2018.

Equity's social media work continues to grow, with Twitter being particularly successful, reaching 60k followers in 2017. Social media remains an integral part of how we communicate with members.

Training

Throughout 2017 Equity's Careers and Learning Advisors delivered one-to-one sessions to members who contacted them directly via www.equity.org.uk/jobs-career. The advisors also contributed to some of our outreach work by delivering workshops and one-to-one advice at events. All advisors are Equity members who continue to work as performers and who have been trained to the national gold standard for delivering Information, Advice and Guidance.

Our joint Federation of Entertainment Unions (FEU) free workshops and resources saw another successful year with Equity continuing as the lead union. The scheme is funded by government UnionLearn and delivers free training both in workshop format and online to members of Equity, The Musicians Union, the Writers Guild of Great Britain (WGGB) and NUJ (National Union of Journalists).

The FEU Training online resources were further developed and delivery via webinars continued to be popular. Members should register with www.feustraining.org.uk to access these and a range of resources, top tips and fact sheets and to find out about upcoming workshops. The bidding round in 2017 was very tough but money was secured for a further year.

In Wales our multi-union partnership CULT Cymru continued and the programme of short continuing professional development (CPD) workshops delivered accessible training to Equity members and those of sister unions (BECTU, WGGB, MU). For more information members in Wales should look at www.cultcymru.org.

During 2017 some of our activist training included an induction day for members newly elected to committees, a workshop day for Branch Secretaries and another for Branch Treasurers.

Mental Health

2017 saw further additions to our mental health resource, ArtsMinds. This is a collaborative initiative from BAPAM (British Association of Performing Arts Medicine), Equity, Spotlight and The Stage to bring together into one place a raft of resources for performers and creative practitioners coping with mental health issues. Please visit www.artsminds.co.uk and spread the word about it.

We also brought the Sanctuary back for another year at the Edinburgh Fringe to provide a calm, quiet space with massage for performers and other participants.

Publications

We continued the ongoing review of our recruitment materials and created a new suite of leaflets and other print for specific areas of the industry. We encourage members to get supplies of these from Head Office (020 7670 0273) to put into green rooms, notice boards etc wherever you are working. The Equity Diary continued to be well-received and was sent out with the August issue of the magazine. It is sent to members and student members whose subscriptions are up to date and to new members with their first card. The magazine was published four times a year. The magazine picked up another award for its magazine at the TUC Communications Awards, its fifth in five years.

E. Recruitment and retention

2017 was an excellent year for Equity membership, our 9th successive year of growth. We are growing our membership key industrial areas and in our branches. For more information on the figures see chapter 12.

F. Clarence Derwent Awards

First awarded in 1948 these are for the best supporting male and female performances on a London stage. The awards are presented in one year in recognition of work during the preceding 12 months. The 2016 winners of the Clarence Derwent awards winners were Sheila Atim and Jonjo O'Neill.

CHAPTER 2:

INDUSTRIAL & ORGANISING

Equity's industrial and organising work in 2017 is outlined in the next section of the annual Report in relation to industrial and throughout the report in relation to organising. The task of implementing Conference and Council industrial policy continues to be undertaken in conjunction with the Heads of Department in Live Performance and Recorded Media, Hilary Hadley and John Barclay, Equity officials, Officers and activists.

The Union's Overarching Policy Objectives 2017, outlined below formed the basis for prioritising work during the year.

- Financial stability to be achieved through increased and stable membership, the protection and development of other income sources and the control of spending.
- Industrial organising to be achieved through developing and maintaining the best possible industrial agreements across all industrial sectors, campaigning and negotiating around industrial agreements and key industrial campaigns, by increasing member engagement with the Union and increasing membership density on production cast lists, by developing Deputies and other ambassadors in the various work places to build capacity for industrial engagement.
- Recruitment and retention to permeate all Union activities, through workplace visits, through events and through initiatives of members, either individually, through Committees and Branches.
- Equalities to be developed through the introduction of an overarching equality strategy for Union organising, through increasing awareness of and engagement with equality issues amongst the membership, by taking forward monitoring within the industry to address under representation in the workplace and other initiatives in accordance with the strategy.
- Campaigning to include the progression of Stop Arts Cuts at the national, regional and local level; in addition to Professionally Made Professionally Paid and other campaigns which may arise as the result of other Union objectives in the industrial and equalities framework, such as Play Fair and Broadcasting in the Nations and Regions. In addition to continue lobbying activity through the Parliamentary Group or directly to Ministers and government, at all levels.
- Increasing participation and member engagement through initiatives to reach young members and those in training, through the equality strategy to engage with more members covered by the work of the four Equality Committees and other means, to improve participation of members in the democratic processes and structures of the Union.
- Improving communications, to continue to build on the Union's high profile and status in the media, continue to develop the magazine, website and the use of social media as appropriate. Ensure that all communications are of the highest quality.
- Representing Members through industrial and specialist case work whether advising on and assisting with individual negotiations, or representing members at Court or Tribunal.
- Maintaining services of high quality to the membership, be it legal protection or insurances. Consider where ever possible how these can be improved within the financial constraints.
- Increasing solidarity internationally through the work with FIA, twining arrangements, international campaigning and the UK/Ireland Action Group and nationally through TUC, STUC, Welsh TUC, ICTU and local Trades Union Councils.
- Staff development by working closely to objectives through the staff appraisal system and through the provision of appropriate training both internally and externally.

Within these overarching objectives, the departmental objectives and objectives developed for individual officials through the staff appraisal process, Equity's industrial and organising agenda continued advancing the Union's reach and influence by increasing membership numbers for yet another year, by increasing subscription income again and by using the increased Union power and resources to develop further in a number of ways. Equity continued to hold and improve collectively bargained Union Agreements across the Live Performance and Recorded Media industries and campaign on issues affecting Equity members, including as outlined below: West End, Subsidised Theatre and Commercial theatre consultations began to develop the next claims to the engagers.

An Independent Theatre agreement for the next period was negotiated.

The 'Professionally Made, Professionally Paid' campaign continued to attract engagers to new agreements.

Extensive work was done with the BBC, other engagers and HMRC in relation to the self-employed status of Equity members in relation to tax and national insurance.

A TV Working Party was formed and began its work.

Work continued on efforts to develop a collective agreement for the Games area.

'Stop Arts Cuts' worked hard to engage with the Labour led Cabinet at Bristol City Council over 30% cuts to the arts budget including a 65% cut to the Bristol Old Vic. A meeting with the Mayor has been organised for early 2018. Cuts to the arts budget in Northern Ireland have also caused considerable concern at a time when there has been no functioning Executive in the Assembly.

An Arts and Campaigning Working Party was established as a result of a motion supported by the ARC. The Working Party has a Policy Sub-Group and a Campaigns Sub-Group and will develop a report with recommendations to the 2018 December Equity Council meeting.

The Sexual Harassment Working Group has developed extensive recommendation including a number with an industrial and organising focus.

The Ireland / UK Action Group continued its work and met twice in the year as Irish Equity succeeded in getting the Dail to pass legislation, which originated in the Seannad, to secure the position of collective bargaining for voice over performers in Ireland, which could not be advanced for many years due to competition law.

Equity attended the TUC in Brighton, the Scottish TUC in Aviemore and the Irish Congress of Trade Unions Bi-Annual Conference in Belfast, as part of the ongoing linkages with the broader trade union movement. Activists also continue to participate in local and regional TUC structures.

Equity's Directors and Designers Committee continued greater co-operation with SDUK through a joint Working Party. A substantial Directors' claim was lodged in October. Negotiations with SOLT/UK Theatre will be opened in the lead up to April 2018, the due date of the agreement. A Designers Working Group was also established between Equity and the two designers' professional associations and a one year claim developed and lodged. The one year proposal is to allow time to better develop a more substantial 2018 designers claim. Other Creative team collective agreements with SOLT and UK Theatre are also being examined.

Equity as a progressive organising and campaigning Union continues to grow, continues to develop its financial stability and continues to reform its structures including through the addition of new networks as well as existing ones. Childrens' Entertainers, Circus and Puppeteers Networks amongst others met during the year.

All of this work ensures that the Union is better structured to ensure working members receive the support and assistance they need to advance legitimate industrial demands. Members as a whole also have to have the opportunity to organise and campaign to ensure the vision that benefits performers, stage management and creative team becomes more clearly understood and supported in society as a whole.

Stephen Spence
Deputy for the General Secretary
Industrial and Organising
EQUITY

CHAPTER 3:

LIVE PERFORMANCE

A. GENERAL

i. Theatre Fight Directors

The agreement concluded in 2016 is a three year arrangement and so continuing through 2017

Category	Description	2016-17	2017-18	2018-19
A	West End/NT/ESC/Opera and Ballet	128	133	137
B	Commercial/MRSL 1	113	117	121
C	MRSL 2	101	105	108
D	MRSL 3	87	90	93
E	ITC	83	86	89

ii. Overseas Touring

A Rate for China was added and Singapore changed.

UK Theatre Equity Overseas Touring

5 April 2017

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

	Per Diem	Accommodation only provided - 90% per diem due	Accommodation & breakfast provided - 75% per diem due
China (yuan)	426.67	384	320
Europe (€)	60	54	45
Russia (€)	72	65	54
Tokyo (yen)	10,666.50	9600	8,000
Rest of Japan (yen)	9,333	8400	7,000
Singapore (Singapore\$)	97.33	87.6	73
South Korea (WON)	93,333	84,000	70,000
Hong Kong (HK\$)	520	468	390
Perth & Sydney (AUS\$)	80	72	60
Rest of Australia (AUS\$)	73	65.50	55
New Zealand (NZ\$)	66.50	60	50
India - New Delhi, Mumbai, Chennai, Kolkatta, Bangalore (INR)	2666	2400	2000
India - Ahmedabad, Baroda, Bhopal, Bhuvaneshwar, Chandigarh, Cochin, Gauhati, Goa, Hyderabad, Jaipur, Jamshedpur, Lucknow, Nagpur, Patna, Pune, Surat, Trivandrum (INR)	1774	1597	1330
Rest of India (INR)	1307	1176	980

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

USA

The GSA clearly lay out area by area within the states what the per diem rates are for meals and incidentals for each location. For example, the GSA per diem rates for New York, Washington DC, Los Angeles and San Francisco are currently \$71.

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

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

TRAVEL TIME PAYMENTS

Number of hours Payment

For 8 to 12 hours £20.00

For 12 to 20 hours £48.00

For over 20 hours £64.00

Per Diems for Republic of Ireland

No accommodation and no meals: Full Irish Equity rate

Accommodation only: One-half of Full Irish Equity rate

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

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

63.03 Euros for companies who do not receive a subsidy

70.60 Euros for companies partially subsidised

86.15 Euros for companies fully subsidised

During 2017 negotiations commenced but are not yet finalised to change the per diem rates for Ireland in particular in Dublin where a shortage of accommodation has resulted in real problems for members on tour to Dublin.

B. LONDON THEATRE

i. West End Theatre Agreement

April 2017 saw the third year of the West End Agreement which delivered a 2% increase to all rates. This gives the following rates from April 2017:

Category A

ASM/Performer £679.38

DSM £739.38

SM £799.38

Category B

ASM/Performer £618.00

DSM £678.00

SM £738.00

Category C

ASM/Performer £556.09

DSM £616.09

SM £676.09

Sunday performance payment £61.71

ii. West End Choreographers' Agreement

The minimum fees effective from 4 April 2017 increased by 2.5% as follows. This is year four of a four year Agreement with UK theatre with further 2.5% increases agreed for each of the years until April 2018. A claim for a new Agreement has been drawn up by a Working Party to commence April 2018.

MINIMUM FEES

SOLT / EQUITY AGREEMENT FOR WEST END CHOREOGRAPHERS

MINIMUM FEES	Category A	Category B	Category C
17.1 Choreography and Musical Staging for Musicals			
17.1.1 Preparation Fee	£4,740	£4,534	£4,123
17.1.2 Rehearsal Period over 5 wks	£950	£908	£825
17.1.3 Weekly Royalty	£200	£179	£165
17.2 Choreography and/or Musical Staging for Plays			
17.2.1 Preparation Fee	£2,772	£2,651	£2,411
17.2.2 3½ hour session	£162	£154	£139
17.2.3 Weekly Royalty	£97	£93	£85
17.3 A small amount of Choreography / Musical Staging		£139 per 3½ hour session	
Assistant Choreographer – Daily Rate	£146		

iii. West End Directors' Agreement

A further 2.5% increase has been implemented as agreed for the final year of the current four year Agreement from 3 April 2017 until 1 April 2018.

A working party was set up which met with representatives of SDUK to put together a new claim for a new Agreement. The Claim which contained proposals to significantly increase pay was submitted in November 2017 and a first negotiating meeting with the Managers is scheduled for early 2018.

Category B is 10% above C.

Category A is 15% above B

Category A £4,747

Category B £4,128

Category C £3,753

Assistant Directors

A new West End Assistant Directors contract was negotiated and agreed during 2016 with pay linked to the SOLT/Equity rate for the DSM. The rate for 2017 in Cat A for example from April 2017 was £739.38.

(iv) West End Designers

The minimum fees effective from 3 April 2017 until 1 April 2018 were increased by 2.5% as follows. This increase was the final agreed rate for the last year of a 4 year Agreement.

A claim has been submitted to extend the Agreement for a further year pending a review in 2019.

Category A is 15% above B. Category B is 10% above C.

MINIMUM FEES	Category A	Category B	Category C
Sets			
Major Musicals	£6,952	£6,650	£6,045
Musicals	£5,411	£5,175	£4,705
Straight Plays/Small Musicals	£4,019	£3,845	£3,495
Weekly Fee	£208	£199	£181
Costumes			
Major Musicals	£4,639	£4,437	£4,034
Musicals	£3,634	£3,476	£3,160
Straight Plays/Small Musicals	£2,705	£2,587	£2,352
Weekly Fee	£161	£154	£140
Lighting			
Major Musicals	£3,483	£3,332	£3,029
Musicals	£2,705	£2,587	£2,352
Straight Plays/Small Musicals	£2,011	£1,924	£1,749
Weekly Fee	£127	£121	£110
Expenses			
per day	£61.80	£59.11	£53.74
overnight	£139.08	£133.03	£120.94

v. Shakespeare's Globe

This house agreement is negotiated annually and we achieved a 2.75% increase in the minimum rates in 2017. From 2017, the Globe decided to carry understudies and so we agreed rates for covering for the first time. This resulted in the following rates for 2017:

Main House

Rehearsal salary	£589.00
Minimum performance salary	£663.00
Standard performance salary	£765.00
Assistant Stage Manager	£663.00
Deputy Stage Manager	£709.00
Stage Manager	£767.00
Subsistence	£160.22
Responsibility/performance leading role	£26.01
Responsibility/performance supporting role	£16.65
Responsibility/performance minor/crowd role	£8.04

Small Scale Touring Minimum Rates

Touring salary on tour (performers)	£523.00
Touring salary on tour (SMs)	£659.00
Touring salary at the Globe (performers)	£663.00 (Globe main house minima)
Touring salary at the Globe (SMs)	£739.00
Touring Allowance (weekly)	£240.00
Touring Allowance (daily)	£46.98
Subsistence (weekly)	£140.00

C. COMMERCIAL AND SUBSIDISED THEATRE**Commercial Theatre Agreement for Performers and Stage Managers**

Equity/UK Theatre Agreements for Performers and Stage Management

The Commercial Theatre Agreement was renegotiated and a new settlement reached in 2015. The settlement runs for four years from April 2015 until March 2019

Commercial Theatre Rates

The minimum weekly salaries currently being paid (from 3rd April 2017 – 1st April 2018), are as follows:

Equity/UK Theatre - Commercial Theatre Agreement
3 April 2017 until 1 April 2018

Weekly Salary Minima

Rehearsal Fees	*Tier A (1500 Seats +) – 250 Seats +)	Tier A(500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0
Performer / ASM	£445.00	£435.00	£425.00	£355.00
DSM	£507.50	496.00	£484.50	£404.50

SM	£565.00	£552.50	£524.00	£451.00
C&SM	£609.50	£596.00	£582.50	£486.50

Performance Fee *Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)	
Performer / ASM	£475.00	£460.00	£445.00	£355.00
DSM	£594.00	£575.00	£556.50	£444.00
SM	£665.00	£644.00	£623.00	£497.00
C&SM	£712.50	£690.00	£667.50	£532.50

Weekly Salary Minima 12 Show Week

Rehearsal Fees *Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£445.00£435.00	£425.00	£355.00
DSM	£507.50£496.00	£484.50	£404.50
SM	£565.00£552.50	£524.00	£451.00
C&SM	£609.50£596.00	£582.50	£486.50

Performance Fee	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£522.50	£506.00	£489.50	£390.50
DSM	£653.50	£632.50	£612.00	£488.50
SM	£731.50	£708.50	£685.50	£546.50
C&SM	£784.00	£759.00	£734.50	£586.00

Actor Musicians: Applicable where the instrument is played for a substantial part of the performance

	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Rehearsal Fee	£516.57	£511.57	£506.57	£471.57
Playing up to 2 instruments	£588.13	£588.13	£588.13	£588.13
Playing 3 or more instruments	£646.94	£646.94	£646.94	£646.94

Actor Musicians Understudying

Where an Artist is paid as an Actor but cover a Musician:

Responsibility Payment Per Role, Per Week £24.44

Performance payment: Cannot be less than the difference between the cover's basic pro rated per performance and the appropriate Actor Musician minimum pro rated per performance.

Where an Actor Musician is covering another Actor Musician

Actor understudy payments apply (other than incidental and minor covering)

Subsistence	£140.00
Touring Allowance	£240.00
Daily Touring Allowance	£46.98
U/S responsibility Payment	Per role per week £16.72
U/S Performance payment	Per performance £25.04
U/S Performance payment	Ceiling £75.14
Swing Dancer	Weekly £20.89
Dance captain	Weekly £37.58
Flying	Weekly £46.76
Mileage Allowance	As needed £0.48

Ceiling Salaries

Tier A *	£712.50
Tier A	£690.00
Tier B	£667.50
Tier C	£532.50

Subsidised Repertory Agreement for Performers and Stage Managers

The agreement made in 2016 came into place in 2017, and the rates are listed below, applicable from 30th January until the 1st October 2017. There was then a further rise, detailed in the second set of tables.

A comprehensive assessment of the impact of the changes to the stage management clause was made in partnership with the stage management committee.

Discussions regarding regrading in advance of the new agreement proceeded well.

Performers Minimum Salary <ul style="list-style-type: none"> MRSL Grade 1 2 & 3 Theatres 	£ £420.00
MRS� Grades <ul style="list-style-type: none"> MRSL Grade 1 Theatres MRSL Grade 2 Theatres MRSL Grade 3 Theatres 	£515.00 £455.00 £420.00
Stage Management ASM Grade 1, 2 and 3 Theatres DSM Grade 1 Theatres Grade 2 Theatres Grade 3 Theatres SM Grade 1 Theatres Grade 2 Theatres Grade 3 Theatres CSM Grade 1 Theatres Grade 2 Theatres Grade 3 Theatres	£420.00 £468.00 £438.00 £428.00 £525.00 £464.00 £433.00 £556.00 £491.00 £454.00
Other Payments Understudy <ul style="list-style-type: none"> Responsibility payment per week Additional roles Understudy Performance payment <ul style="list-style-type: none"> Leading Other Flying Per Week Head Boy/Girl / Dance Captain	£19.89 £6.83 £24.23 £14.70 £40.43 £30.09
Sunday Payments <ul style="list-style-type: none"> 1 performance in every 4 weeks (or part thereof) More than 1 performance in every 4 weeks More than 1 performance on a day Work non-performance related 	No Premium £35 / perf £35 / perf Double time for minimum 4 hour call
Subsistence & Travel (2 April 2017 – 1 April 2018) * <ul style="list-style-type: none"> Relocation Allowance * Commuting Allowance * Touring Allowance * Daily Touring Allowance * Out of pocket expenses/Meal Allowance * Mileage Allowance * 	£161.00* £139.50* £226.00* £37.00* £12.00* £0.44*

TMA / Equity Subsidised Agreement
Rates From 2 October 2017 - 30 September 2018

Performers Minimum Salary <ul style="list-style-type: none"> MRS� Grade 1 2 & 3 Theatres 	£ £435.00
MRS� Grades <ul style="list-style-type: none"> MRS� Grade 1 Theatres MRS� Grade 2 Theatres MRS� Grade 3 Theatres 	£535.00 £470.00 £435.00
Stage Management ASM Grade 1, 2 and 3 Theatres DSM Grade 1 Theatres Grade 2 Theatres Grade 3 Theatres SM Grade 1 Theatres Grade 2 Theatres Grade 3 Theatres CSM Grade 1 Theatres Grade 2 Theatres Grade 3 Theatres	£435.00 £485.00 £453.00 £444.00 £546.00 £479.00 £448.00 £578.00 £508.00 £470.00
Other Payments Understudy <ul style="list-style-type: none"> Responsibility payment per week Additional roles Understudy Performance payment <ul style="list-style-type: none"> Leading Other Flying Per Week Head Boy/Girl / Dance Captain	£20.58 £7.06 £25.08 £15.21 £41.84 £31.15
Sunday Payments <ul style="list-style-type: none"> 1 performance in every 4 weeks (or part thereof) More than 1 performance in every 4 weeks More than 1 performance on a day Work non-performance related 	No Premium £35 / perf £35 / perf Double time for minimum 4 hour call
Subsistence & Travel (2 April 2017 – 1 April 2018) * <ul style="list-style-type: none"> Relocation Allowance * Commuting Allowance * Touring Allowance * Daily Touring Allowance * Out of pocket expenses/Meal Allowance * Mileage Allowance * 	£161.00* £139.50* £226.00* £37.00* £12.00* £0.44*

Please note: * Asterisked rates will increase annually by the RPI rate published in March

Theatre Choreographers Agreement

In accordance with the four year Agreement made with UK Theatre the rates were increased by 2% in Subsidised Theatre and 2.5% in commercial theatre. A claim has been drafted by the Working Party to be submitted for a new Agreement commencing 1 April 2018.

From 4th April 2017 to 1 April 2018 rates are as follows

MINIMUM FEES 3 April 2017 - 1 April 2018

Commercial Theatre

Tours and Seasons £1,408

Exceptional Minimum £756

Subsidised Repertory

MRSL Grade 1 £1,358

MRSL Grade 2 £1,188

MRSL Grade 3 £1,094

ADDITIONAL WEEKS

Commercial Theatre

Tours and Seasons £482

Exceptional Minimum £317

Subsidised Repertory

MRSL Grade 1 £543

MRSL Grade 2 £475

MRSL Grade 3 £438

DAILY ENGAGEMENTS

Commercial Theatre

Tours and Seasons £217

Exceptional Minimum £126

Subsidised Repertory

MRSL Grade 1 £213

MRSL Grade 2 £213

MRSL Grade 3 £162

ADDITIONAL DAYS

Commercial Theatre

Tours and Seasons £146

Exceptional Minimum £93

Subsidised Repertory

MRSL Grade 1 £144

MRSL Grade 2 £144

MRSL Grade 3 £130

UK Theatre/Equity Directors Agreement

In accordance with the Agreement the minimum rates were increased by 2% for Subsidised and 2.5% for the final year of the four year Agreement. The working party, including representatives from SDUK, put together a claim for a new Agreement which was submitted towards the end of the year. Negotiations are due to commence in February 2018.

Effective 4 April 2017 to 1 April 2018

SUBSIDISED REPERTORY

Director's Fee

Freelance Directors

• MRSL Grade 1 £3,173.46

• MRSL Grade 2 £2,771.73

• MRSL Grade 3 £2,614.13

Any week/s over 4 weeks are payable at 20% of Directors Fee. Daily Fee is 1/6th of Weekly Fee.

Artistic Directors

Weekly Fee

• MRSL Grade 1

£725.72

• MRSL Grade 2 /3	£644.62	
Resident Directors		
• MRSL Grade 1	£601.73	
• MRSL Grade 2	£553.16	
• MRSL Grade 3	£512.95	
• Assistant Directors		
• (all grades)	£442.71	
COMMERCIAL REPERTORY	Director's Fee	
Freelance	£2,396.84	
• Weekly Fee		
• Exceptional minimum	£445.27	
• Normal minimum	£547.52	
• COMMERCIAL TOURS & SEASONS		
• Exceptional Minimum	Director's Fee	
• Short run	£1,858.20	
• Long run	£2,787.28	
• Normal Minimum		
• Short run	£2,477.19	
• Long run	£4,128.63	
• Minimum Weekly Fees		Weekly Fee/Daily Fee
• Exceptional Minimum (short run)		£371.64/£61.93
• Normal minimum (short run)		£495.43/£82.58

D. ROYAL NATIONAL THEATRE

Royal National Theatre - Performers

The normal structures for member engagement were used with respect to the performers – including a visit in every rehearsal period, the election of a deputy and the National Theatre Performers' Network meeting regularly to discuss the nature of the pay claim and other elements of working at the National Theatre.

We accepted a rise of 2% on all elements for performers, in excess of the standard National Theatre pay rise.

Anonymised general breakdowns of artists' wages comparing against race and sex were again provided - and for the first time this year, age - along with levels of employment, in order to enable the union to monitor terms and conditions for equality groups.

We also agreed the inclusion of a guaranteed understudy run and reform to the Understudy Code, subject to a working group of members, which is meeting at the time of writing.

Subsistence was a key issue, and it increased substantially by around 15% in order to meet the challenges of the cost of living in London.

A new National Theatre Touring Agreement was also reached, based on the terms of the Subsidised Agreement, with further improvements to rates of pay, NT subsistence terms and

We are still in negotiations with respect to the engagement of women: we continue to claim that 50% of those appearing on stage over a twelve month period should be women.

Performer Minimum Rates – RNT - 2016/17

Minimum basic	£458
Minimum performance fee	£27
Minimum rehearsal salary	£475
Maximum basic	£936
Maximum rehearsal salary	£901
Maximum performance fee	£108
Top Salary	£722
Top performance fee	£72
Supernumerary rate	£37.60 (to 1 October 2016)
Annual increase to basic salary and performance fee – apply 1% to each	
Overtime	2 ½% of basic salary per half hour 5% of basic salary per hour
Overtime – long technical days	More than 10/12 hours –

	5% of basic salary per half hour
10% of basic salary per hour	
	20% of basic salary per hour after 11.30 pm
(Sunday Performances	15% of basic salary plus £40)
Public Holiday Rehearsals	12 ½% of basic salary
Public Holiday Performances	12 ½% of basic salary
	Minimum - £54
	Maximum - £67
Sunday or Public Holiday Travel	12 ½% of basic salary
	Minimum - £54
	Maximum - £67

Travel/Subsistence ▪ Actors living between 25 and 49 miles from NT: £32 per week for any rehearsal period* during the engagement ▪ Actors living 50+ miles from NT and commuting: £85 per week for any rehearsal period* during the engagement ▪ Actors living 50+ miles from the NT and relocating: £156 per week for the entire engagement* or six weeks, whichever is the longer

Stage Management

Ben Donoghue remained as Deputy for the group. The group accepted a 2% consolidated pay rise. This was paid on a pro-rata basis in January. We finally resolved the long running issue on stage management subsistence for those working on fixed term contracts. They are now to receive West End subsistence from April 2018.

We also begin negotiations for how stage management could share in the ongoing financial success of NT Live productions in a more proportionate way. Discussions should conclude before April 2018.

STG MNGT PAYRATES w.e.f. 01/04/17	2016/1 7	2017/1 8	2016/1 7	2017/1 8	2017/1 8	2017/1 8	2017 /18	Annua l	Annua l
2% Increase applied month beginning 01/02/18 40 hr contracts for new staff w.e.f. 01/08/09	Month ly Rate 44 hrs	Month ly Rate 44 hrs	Month ly Rate 40 hrs	Month ly Rate 40 hrs	Weekl y Rate 44 hrs	Weekl y Rate 40 hrs	Touri ng Rate p.w.	17/18 44 hrs	17/18 40 hrs
Senior Stage Manager	3726.2 9	3800.8 2	3387.5 4	3455.2 9	877.11	797.37	1222 .28	45609. 79	41463. 44
Stage Manager	3633.4 6	3706.1 3	3303.1 5	3369.2 1	855.26	777.51	1194 .81	44473. 61	40430. 55
Senior Deputy Stage Manager	3389.6 0	3457.4 0	3081.4 6	3143.0 9	797.86	725.33	1121 .29	41488. 76	37717. 05
Deputy Stage Manager	3302.5 9	3368.6 4	3002.3 5	3062.4 0	777.38	706.71	1095 .02	40423. 66	36748. 78
Senior Assistant Stage Manager	3076.2 6	3137.7 9	2796.6 0	2852.5 3	724.10	658.28	1026 .46	37653. 45	34230. 41
Assistant Stage Manager	2948.5 5	3007.5 2	2680.5 0	2734.1 1	694.04	630.95	988. 92	36090. 22	32809. 29
		16/17 rate		17/18 rate					
Sunday work under 5 hrs	161.33	164.56							
Sunday work over 5hrs	193.61	197.48							
BH under 5 hrs	118.31	120.68							
BH over 5hrs	177.47	181.02							
Infringed overnight break	12.27	12.51							
NT Live performance	218.57	222.94							
Meal allowance	8.13	8.30							
Company manager payments	16/17 p.w.	17/18 rate							
Per week	152.88	155.93							
For prep - one venue	229.31	233.89							
For prep - multi venue	305.74	311.85							

House Agreements

Disney Agreement

The house agreement that we have with Disney for The Lion King was renegotiated during 2017 and we entered into a new three year Agreement. This delivered an increase of 4.25% from October 2017 (plus the higher of 3.75% or RPI for the following two years) giving the following new rates:

Rehearsal salary	£740.71
Performance salary	£740.71 plus £67.34 for Sunday performance
ASM	£740.71 plus £67.34 for Sunday performance
DSM	£846.90 plus £67.34 for Sunday performance
SM	£948.51 plus £67.34 for Sunday performance
Dance captain	£178.28
Swing	£92.50
Understudy obligation	£35.64
Understudy performance	£35.64

E. ROYAL SHAKESPEARE COMPANY

Our annual negotiations were concluded in November with backdating to April 2017. We achieved a 2% increase in the salaries and other rates. The following rates apply from April 2017.

Minimum rates of weekly pay from 1st April 2017 are as follows	2017/18
Performer's Minimum Salary	£443.24
Stage Management Minimum Salaries	
<u>Basic Rates</u>	
Assistant Stage Manager	£495.34
Deputy Stage Manager	£577.92
Stage Manager	£660.47
Company Stage Manager	£726.53
<u>Higher Rates</u>	
Assistant Stage Manager	£522.86
Deputy Stage Manager	£610.03
Stage Manager	£697.17
Company Stage Manager	£766.90
Assistant Director Minimum Salaries	
New starter	£518.22
Standard	£568.02
Additional experience	£596.84
London Commuting Allowances	
<u>25-40 miles from London</u>	£46.70
<u>Between 40 and 55 miles from London (in place of Subsistence Allowance)</u>	£127.78
Subsistence Allowances	
Stratford (over 25 miles)	£223.84
London (first four weeks)	£366.21
London (per week thereafter)	£293.28
Touring Allowance	
Weekly Rate	£465.63
Daily Rate	£66.51
Other Payments	
US per diem rate – refer to TMA website (as Equity/TMA agreement April 1 st 2013)	
Recording Rate (from cast album agreement which is amended each year in Nov/Dec)	£120
Dance Captain/ Fight Captain (for every week in which production is performed and when required, rehearsed)	£48.90
Understudy performance payment	
Protagonist's role	1/5 minimum
Other role	1/10 minimum
Additional minimum responsibilities	1/40 minimum
Movement of Scenery & Props	£3.45
Online Digital Payment (Paid Pro-Rata)	£331.58

F. INDEPENDENT THEATRE

i. General

Negotiations took place to secure a new Ethical Manager agreement coming into force on 1st April 2017. negotiations secured: Increases in minimum salaries, fees and payments as detailed below, and a cap on weekly hours triggering overtime, to address concerns over stage management working weeks. Joint work was undertaken on developing standards for the use of the Ethical Manager agreement among dance companies, including hosting a joint 'Excellence in Independent Dance Management' event. Joint work to increase the number of Ethical Manager members continued, notably with joint Equity/ITC lobbying of Arts Council England.

Equity/ITC Ethical Managers Performers and Stage Management Rates (all from 1st April 2016)

Minimum Salary	£458
Relocation costs	
London companies	£119.75
Out of London companies	£ 97.25
Accommodation	
Own paying	£37.90
Accommodation Allowance (not own home)	£11.95
Weekly Touring Allowance	£288.75
Meal Allowances	
Overnight – breakfast provided	£16.90
Overnight – breakfast not provided	£ 23.95
Commuting costs threshold	£23.15
ITC/Equity: Directors	
Director's Fee (full length play)	£1,498
Director's Fee (short play)	£1,036
Weekly exclusive services payment	£458
Artistic/Resident Directors	£557
ITC/Equity: Designers	
Design fee	£2,509
Weekly fee for building set and other duties	£491.50
ITC/Equity: Choreographers	
Minimum Fee (Incl. up to 2 weeks rehearsal)	£1,850
Weekly fee	£458
Daily rate	£148.50
Session rate (max. 3 hours)	£95.70
ITC/Equity Fight Directors	
Session rate	£82.40

ii. 2018 Pay Claim

As the ITC chose to agree a one year settlement in 2017, a working party was formed to prepare for negotiations on an agreement coming into effect in April 2018.

Independent Theatre Working Party

Jackie Clune	Stage Committee
Milo Twomey	Stage Committee
Tanya Moodie	Stage Committee
Siu-See Hung	Stage Committee
Rebecca Boey	Minority Ethnic Members Committee
Cathy Owen	Deputy
Amy Loughton	Deputy
Alex Wadham	Deputy
David Broughton-Davies	Deputy/ Stage Management Representative
Francois Testory	Dancer Representative
Katie Elin-Salt	Deputy
Rachel Handshaw	Deputy
Ross Finnie	Deputy
Charlotte McBrearty	Stage Management Representative

G. OPERA

Agreement for Opera Singers

From 2nd October 2017 the rates were increased by 2% with a further 1% from 29 September 2018 with the subsistence rate increased by March RPI.

The Opera Singers rate increased to £390

(i) Guest Artists

Minimum rates under this Agreement were increased by 2% as follows

Rehearsal Salary	£331	per week
Session Fee	£75	three hour session
Performance Fee	£268	
Cover Fee	£ 94	
Cut off	£1,115	
Subsistence	£88.86	

(ii) Opera and Ballet Stage Management

In line with the above, rates were increased by 2% from 2 October 2017 to 29 September 2017

ASM	£346.50
DSM	£370.50
SM	£404
CSM	£444
Subsistence	£ 88.86
In costume	£16.73
Dress allowance	£11.15

Agreement for Opera Directors 2006

An Agreement was made to update the rates by 2% from 2 October 2017 To 29 September 2019

Royal Opera House/English National Opera

Main House	£10,078
Studio	£5,711
Glyndebourne, Scottish, Welsh National Opera,	
Opera North - Main House	£7,122
Studio	£4,083
All other companies	£7,122

(iii) Opera Singers Pension Scheme

In 2010 the money purchase scheme funds have transferred to Norwich Union with First Act administering the new Opera Singers Pension Scheme. During 2016 the ROH withdrew their support for the Life cover element of the Scheme on the basis that their own Scheme could be expanded to provide a better rate of cover for the ROH members. On their withdrawal and due to the declining numbers left in the Scheme, their age profile and fatalities, the remaining premium for the ENO and WNO Chorus members who remained in the Opera Singers Pension Scheme was no longer wanted and the cover ceased from the end of December 2016.

Legal and General are now administering the Final Salary section of the scheme, but the Scheme has not yet wound up. Although the missing data transfer exercise has taken place the remaining recalculation issues have not been wholly resolved between Mercers and L&G. Equity through its own Actuaries are attempting to help to move this along so that the all the outstanding issues are resolved and the Trustees may proceed to the final meeting to sign all of the papers. At the time of writing this report, although some progress has been made, the Scheme has not yet been wound up and Equity is continuing to pressure Mercers and L&G to bring this to a conclusion so that the Trustees may be released. Despite many requests this meeting has not yet occurred, although Equity understands that the outstanding matters are near completion.

Opera and Ballet Touring Allowances

The Opera and Dance Touring Allowance caps are increased six monthly by March and September RPI figure.

Rates current from October 2017 are as follows:

Weekly rate	£347.74
Single performance rate	£57.86
Enhanced rates (plus 25%) for Aberdeen, Birmingham, Manchester, Glasgow, Inverness, Bath, Milton Keynes and Oxford	
Weekly rate	£434.68
Single performance rate	£72.45
And by 33% for London	
Weekly rate:	£462.49
Single performance rate	£77.09

UK Theatre touring allowance rates serve as a cap on the total amount of expenses which may be claimed per week. Performers would be able to receive a payment of up to £25 for meals plus £5 for incidentals as a daily subsistence which would not require receipts. Overnight accommodation would require receipts and would be paid up to the cap which is the amount remaining of the touring allowance after the daily subsistence had been subtracted. Weeks would not be looked at in isolation. Across the declared period the total expense payments should not exceed the HMRC daily subsistence scale rate plus receipted accommodation. Companies would do a checking system as they thought fit to check that employees had in fact incurred the expenses claimed. The level of the Touring Allowances are now causing some hardship, as performers are unable to secure accommodation for the allowance left and are having to supplement this from their own income. This is particularly the case in London and Edinburgh and Equity has asked for a meeting with UK Theatre to discuss this further and to see whether the levels can be increased and whether an annualised system can be implemented that would allow those on PAYE to claim back any overspend.

English National Opera

a) Chorus

2017 has been a year of relative calm for the Chorus of English National Opera following the resolution of their dispute and the introduction of a new contract and agreement from August 2017. A pay freeze is in effect until August 2018 although discussions have started around a pay increase from April 2018. The ENO also want to review the media agreement.

Special thanks are recorded to the Equity Deputies, David Campbell, Debbie Davison and Andrew Tinkler who shouldered the burden of the difficult negotiations both during the settlement period with the Equity Official and carried on working on making improvements and clarifications to the new Agreement. New Deputies and Committee members have been elected from the end of the year, with Debbie Davison continuing as Deputy and was joined by Paul Sheehan and Ronald Nairne.

CHORUS PAY FROM 1 AUGUST 2017

Salary	£35,000
Overtime	
Single time rate per hour	£22.95
T ½ per hour	£34.42
Rehearsal Part Fees	
Principal/Chorus	£61.74 (2/3 £41.16)
Sunday Performance Fee	£61.71

Extra Chorus

The rate remained frozen at £97.66 plus holiday pay.

Stage Management

Pay rates remain frozen until April 2018 as follows with those on seasonal contracts receiving 10 months pro-rated from April 2017: Lisa Ganley joined Rosie Davies to tie up the ends of the new contract for the 10 month Stage Managers.

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

Actors/Dancers

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

Actors and Dancers £350.00

Dancers also receive a performance supplement of not less than £30 if engaged in substantial choreography. Holiday pay is paid additionally as a separate item.

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

There were no recordings for cinema release during 2017

Glyndebourne

a) Chorus

The Deputies met with Management twice during the Glyndebourne season. A pay increase of 2.5% was agreed bringing the salary to £491 together with £139 travel/subsistence money. There were some small changes to the agreement, formalising the way overtime is calculated for final rehearsals and notice of holiday for the seasonal permanent choristers.

Special thanks are recorded to the Deputies Jonas Craddock, Andrew Davies and Michael Wallace who were elected Deputies and took part in all the negotiations and who recruited many of the new members to the Chorus into Equity membership. Jonas has now left Glyndebourne.

Extra Chorus

The session rate was increased to £90.37.

b) Stage Management

Discussions took place with the management on breaks and scheduling to ensure that Stage Managers were getting breaks. A claim was submitted of 3.5% but at the end of the year Stage Managers accepted the offer of a 2.5% increase on the rates for 2018.

Deputy Stage Manager £545.33

Assistant Stage Manager £474.66

Stage Management Dress £ 15.75

Appearance in costume rate was agreed for £26.01 per performance and £39.80 for Directed Appearances.

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

Actors and Dancers

Rates were increased by 2.5%

Actor rate - £375

The Dancers rate - £460

Opera North

A company-wide two-year pay settlement was agreed in 2017 which delivered an increase to basic rates and salaries of 3% over the period (1.5% increase from April 2017 and a guaranteed further 1.5% in April 2018).

Jeremy Peaker and Victoria Sharp continued in their role as Equity Deputies. Throughout the year they undertook a considerable amount work on behalf of the Chorus to uphold the Opera North/Equity House Agreement. Equity membership levels were maintained at very close to 100% in no small part due to their hard work.

In 2016 lengthy negotiations on a new Media Agreement for the Opera North Chorus had been concluded. The new Media Agreement was updated so that it was fit for purpose and reflected developments in recorded media, such as streaming online. The new Media Agreement operated successfully in 2017.

During the year work began on renegotiating Opera North's contract for the engagement of Extra Chorus and reviewing Opera North's ancillary contracts, such as for the engagement of dancers.

Opera North continued to deliver a diverse program of public performances at its home base in Leeds and across the UK. Performances included a sound installation in Hull for the City of Culture 2017, a concert staging of Turandot in Leeds, Nottingham, Hull, Liverpool and Gateshead, performances of Billy Budd which closed the Aldeburgh Festival and three concerts in Millennium Square in Leeds to thousands of people.

In June the very welcome news was received that Opera North had succeeded in securing continued public investment as a National Portfolio Organisation for 2018/2022, maintaining standstill funding of £10,386,000 each year over the four year funding round.

Chorus Salaries for April 2017 to March 2018

Salary Level	Basic salary	Vocal maintenance	TOTAL SALARY
1	24222.98	994.70	25217.68
2	26530.07	994.70	27524.77
3	29127.46	994.70	30122.16

Stage Management Salaries April 2017 to March 2019

Stage management salaries were increased by 3% over 24 months as detailed below. The stage management team comprised four full-time permanent employees with other stage managers being employed on a seasonal basis.

Position	Weekly Rate	Monthly Rate	Per Annum
Stage Manager	£613.64	£2659.12	£31,909.44
Senior Deputy Stage Manager	£563.25	£2440.77	£29,289.29
Deputy Stage Manager	£534.63	£2316.74	£27,800.85
Assistant Stage Manager	£506.01	£2192.75	£26,312.96
Temporary Stage Manager	£581.97	N/A	£30,262.47
Temporary Deputy Stage Manager	£527.47	N/A	£27,428.61
Temporary Assistant Stage Manager	£457.61	N/A	£23,795.64

Royal Opera House

a) General

The ROH has not yet completed a major rebuilding project intended to open up the space to be more accessible to the public and audiences. The Arts Council announced that they were cutting funding to the ROH by 5% and therefore were looking at cost saving proposals that fell short of any compulsory redundancies but that they may not fill all existing vacancies.

Chorus

The Chorus size remains at 48 and is working well. Although a pay claim of 3% had been submitted after much negotiation a 2% settlement was agreed from September 2016. A further claim for 4% was submitted from September 2017 which has not yet been agreed. The Chorus also requested that there will be no ORR rehearsals on a Saturday and no rehearsals on a statutory holiday.

The Chorus elected new Deputies and a new Committee during 2017 and dealt with a number of issues, the most significant being the scheduling of rehearsals on the day of a long opera which had not been designated as such, but turned out to be so. An agreement was made that in the event that the assessed timings indicate that the opera is likely to be on the cusp of four and three-quarter hours, Chorus Management will consult with Equity on the scheduling and running time options. Should a standard length opera run over four and three-quarter hours for unforeseen reasons, those members of the Chorus who also attended a regular Chorus call earlier in the day, will be paid two hours at T+1/2 (£60 at the 16/17 Season rate).

There were a number of issues concerning parental leave and deductions during the year that were dealt with by the Equity Deputy and the Chorus Committee.

Thanks are recorded to Andrea Hazel who was elected as the new Deputy for the Chorus and to the Chorus Committee.

The annual salary for the Chorus up until September 2017 is £40,875.96 plus £4,416.00 media supplement.

Extra Chorus

Following requests to shorten the timing between the checking of availability of an Extra Chorister and the issuing of the contract, the Chorus Manager has developed a new system which has greatly improved this. At the beginning of 2017 all the Extra Choristers were asked to sing for the new Chorus Manager and the pool of Extra Choristers employed has been widened slightly which has caused some anxieties amongst Choristers who always assumed that they would be booked for revivals.

Rates to September 2017 are as follows:

Rehearsal session.	£125.42
Opera Performance Session.	£150.49
1st Night Performance.	£175.56
Concert rates are as follows:	
Concert day payment.	£167.20
Rehearsal day payment.	£83.59

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

b) Stage Management

In line with the Chorus and Ballet the Stage Managers had claimed a further 3% from September 2016 and a 2% pay offer was accepted. A further claim from September 2017 has been submitted for a 4% increase. Rates until September 2017 are as follows:

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

New Deputies were elected to represent the Stage Managers and thanks are recorded to Mimi Johnston and Jonathan Harden for taking up these roles.

c) Actors and Dancers

A new Agreement was made that separated the Actors from the Dancers and new rates of pay introduced for the Dancers. All dancers would receive a higher weekly salary including holiday pay of £459.61 but that this would replace the lower minimum and dance fee. Dance fees would only be paid for dancers who contributed much to the

Opera with the highest involvement assessed as a Category A and the lowest a Category B, with dancers being told at audition the likely Category. Dancers would be paid an additional performance fee on top of the weekly salary in the following bands:

Category A	£75 - £125
Category B	£25 to £75

It was agreed that this change would result in no dancer being worse off under the new arrangement for a revival and the expectation is that most will be significantly better off under the new system as the basic rise on pay was 17%. This will be increased further by the September 2017 increase when this has been agreed.

The current minimum rates inclusive of holiday up until September 2017 are as follows:

Actors:	£380.58 (inclusive of holiday pay)
Dancers:	£459.61

As the Actors in the Ballet are on a separate contract to the Actors in the Opera and are engaged on a session basis a further 2% increase was agreed from September 2016 until 2017.

Rehearsal	£64.46 per three hour session
Performance	£64.46

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

Welsh National Opera

a) Chorus

During 2017 the full time quota of the chorus remained on or around 36 full time positions. Whilst the Chorus size remains officially at 40 there continues to be some disquiet in their desire to keep numbers at 36.

Negotiations for the 2017/18 contract year were, again, incredibly brief. The chorus were offered a 'cost of living' pay increase of 1.5% without any negotiation. Neither side put any changes in terms and conditions into a claim due to the much anticipated review of the House Agreement. Despite assurances no formal discussions took place in 2017, although meetings have been scheduled in early 2018 to start this process.

The new system of 'vouching' for the expenditure of Subsistence seems to be working well alongside the small percentage of choristers who do a full sample exercise on each tour

The rates from September 2017 to August 2018 are:-

Grade 1	Up to 2 years service	£27,009.18
Grade 2	2-4 years service	£27,660.52
Grade 3	4-8 years service	£27,985.87
Grade 4	8-10 years service	£28,310.65
Grade 5	10-15 years service	£28,636.63
Grade 6	over 15 years service	£28,961.98

b) Extra Chorus

As in previous years there continues to be no progress made on an Extra Chorus deal and the rates remained unchanged. An issue was identified and subsequently rectified when the company started issuing Contracts For Service with no Holiday Pay without consultation. The progress on a new agreement will be discussed when the House Agreement for the Chorus is discussed. Membership remains poor amongst the extra chorus, but has improved slightly, but they have actively appointed a Dep on each show in 2017 and it is something the full time chorus are now engaged on and seeking to improve.

c) Stage Management

The Stage Management team were offered the 'cost of living' increase of 1.5% in September along with the rest of the company. As with the chorus there will be a discussion about the House Agreement in 2018.

The department has seen a restructure during 2017 with the number of Stage Management employed on a mixture of full and short term contracts increasing to 9. This allows greater flexibility across the rehearsal rooms and productions.

Stage Management rates from September 2016 were:-

DSM 6	£29,055.07
DSM 5	£28,484.36
DSM 4	£27,771.90
DSM 3	£27,059.43
DSM 2	£26,608.94
DSM 1	£25,889.41
ASM 5	£25,098.16
ASM 4	£24,470.55
ASM 3	£23,842.93
ASM 2	£23,215.30
ASM 1	£22,588.79

H SINGERS

The following rate Classical Public Concert Rates from January 2017.

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

For choruses of:

(a) 25+	£140.00
(b) 17 to 24	£145.00
(c) 11 to 16	£156.00
(d) small groups	£193.00

Overtime (per 15 minutes or part thereof) £20

Extra rehearsals (per 3 hour session or part thereof) £75.50

I BALLET AND DANCE

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

The minimum weekly rate was increased by just over 1% to £371 from April 2017.

(i) Dancer's Pension Scheme

The Equity Trustees for 2017 were Bennet Gartside from the Royal Ballet, Daniel Jones from English National Ballet and Jonathan Goddard. Hilary Hadley Head of the Live Performance Department continued to attend as an Observer. Steve Carrodus continued as Chair. The Scheme Administrators are Xfinity. Birmingham Royal Ballet removed all of their dancers from the Scheme and transferred them to a new scheme although with the same contribution rates. Towards the end of the year it became clear that new Regulations concerning Master Trusts would affect the Dancers Pension Scheme and the Trustees are considering their options as to the best way forward for the Scheme, whether this be setting up a new independent Master Trust, or winding up to incorporate the Scheme into an existing Master Trust. The Scheme has 172 active members, 617 deferred members and 149 drawdown members.

English National Ballet

a) Dancers

Tamara Rojo continued both as a dancer of the Company and as Artistic Director. The Arts Council maintained the level of grant at £6.2 million but without any increases.

The Dancers elected James Forbat and Barry Drummond as Equity Deputies who were supported by the Dancers Committee.

Thanks are recorded to all the Deputies and Committee members who worked hard for all the Dancers throughout the year. Quarterly meetings were held with the English National Ballet Management and the Dancers Committee where there were regular business updates and various issues were raised including conduct of rehearsals, injuries and health and safety. There was a live broadcast made of Giselle.

Towards the end of the year the dancers submitted a 4% pay claim due to the rapid increase in RPI together with the fact that the dancers pay had not kept up with CPI increases over the years.

Salaries were increased as follows by 2% from April 2017:

Principal	£48,639.44 (variable by negotiation)
First Soloist	£42,203.88
Soloist	£37,807.44

Junior Soloist	£34,256.52
First Artist	£33,676.20
Artist Yr 8	£31,771.20
Artist Yr 7	£31,457.04
Artist Yr 6	£31,167.24
Artist Yr 5	£30,924.06
Artist Yr 4	£29,570.28
Artist Yr 3	£28,264.20
Artist Yr 2	£27,288.72
Artist Yr 1	£25,610.16

b) Stage Management

A review of the entire agreement for Stage Managers was commenced during 2017, with a view to introducing a brand new Agreement. Stage Management are now being employed in more traditional roles of SM, DSM and ASM so a review is needed of all the existing arrangements. In the meantime salaries were increased by 2% from April:

Stage Manager	£39,495.98
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Birmingham Royal Ballet

The BRB continues produce high quality productions and the company was successful in securing funding from the Arts Council for the four year period 2018/19 to 2021/22 of £31,564,000.00, the yearly funding being £7,891,000.00.

In 2016 an offer to increase the pay rates by 1% was unanimously rejected by the dancers.

At the time of writing this report negotiations are continuing.

The current rates of pay are:

1st & 2nd year corps - £22,478.75

3rd year corps - £24,332.94

4th year corps - £25,925.85

5th year corps - £27,778.92

First Artist - £30,440.27

Soloist - £36,260.51

First Soloist - £43,679.99

Principal - £47,654.00

Northern Ballet

Throughout the year Northern Ballet continued to develop its prolific touring programme which includes mid-scale and full-scale touring productions, as well as children's ballets. Northern Ballet tours extensively in terms of both the number of productions and the number of venues visited across the length and breadth of the UK. In 2016/17 the company toured nine different ballets to 41 venues. The year also saw the world premiere of Casanova and children's ballets visited 36 venues.

Staff worked closely with the Northern Ballet Equity Deputies throughout the year to renegotiate the Northern Ballet/Equity House Agreement. The renegotiated House Agreement significantly updates and amends the previous Agreement and delivers a House Agreement that better serves the needs of the company of Dancers.

In June the very welcome news was received that Northern Ballet had succeeded in securing continued public investment as a National Portfolio Organisation for 20018/2022, maintaining standstill funding of £3,112,000 each year over the four year funding round.

Once again Equity membership stood at close to 100% of the Northern Ballet dancers and this was maintained in no small part due to the hard work of the Equity Deputies, Ashley Dixon and Hannah Bateman.

A 2% pay increase for the dancers and stage management was negotiated for 2017-2018 which secured the following levels of pay:

Dancers

Premier Dancers	£39,223
Leading Soloists Level 2	£37,056

Leading Soloists Level 1	£35,534
First Soloists	£34,317
Soloists	£32,376
Junior Soloists	£30,837
Coryphees	£29,982
Corps 5th Year	£28,138
Corps 4th Year	£26,425
Corps 3rd Year	£24,721
Corps 2nd Year	£23,339
Corps 1st Year	£21,393
Stage Management	
Stage Manager	£32,897
Deputy Stage Manager	£28,154
Assistant Stage Manager	£23,000

Scottish Ballet

The 2017/2018 salaries are:

Principal	£38,494
Soloist	£33,797
First Artist	£29,676
Artist	£28,355
Stage Manager	£30,557
Deputy Stage Manager	£27,542

Rambert Dance Company

Joshua Barwick and Carolyn Bolton were elected as the Equity Deputies at Rambert.

A 2% financial increase was accepted by the dancers from April 2017

Apprentice 1	£21,161.80
Apprentice 2	£22,093.34
Dancer 1	£29,428.59
Dancer 2	£33,154.79

Joshua and Carolyn for all their work on behalf of the Rambert dancers.

Royal Ballet

Romany Pajdak and James Hay were elected Deputies for the Royal Ballet Company for the 2017/18 season. The dancers accepted a 2% pay increase. A 4% pay increase was submitted from September 2017 together with a claim for a fixed number of guaranteed free weekends. An agreement was made with the dancers for the filming of Romeo and Juliet in Hungary for £2,250 plus a 2% royalty share.

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

Current rates up to 1st September 2017 are as follows:

Principals	NA	
Char Principal	£52,423.92	£4,368.66
1st Soloist	£52,423.92	£4,368.66
Soloist 9+ years	£48,888.24	£4,074.02
Soloist	£43,686.36	£3,640.53
1st Art 10+	£38,376.36	£3,198.03
1st Art 9th	£37,906.80	£3,158.90
1st Art 8th	£37,435.08	£3,119.64
1st Artist	£36,964.92	£3,080.41
8th Year	£34,612.44	£2,884.37
7th Year	£34,276.80	£2,856.40
6th Year	£33,951.96	£2,829.33
5th Year	£33,628.56	£2,802.38
4th Year	£32,329.08	£2,694.09
3rd Year	£31,031.16	£2,585.93

2nd Year	£29,731.56	£2,477.63
1st Year	£27,783.72	£2,315.31
The media payment increased to £4,416.00		

New Adventures/Equity Agreement for Performers and Stage Managers

A new four year Agreement was entered into from 1st October 2017 to 30th September 2021. It was agreed that dancers who had been employed on four or more New Adventures contracts would receive the highest rate of pay irrespective of whether they had worked on the production before. Pay would rise by 10% over the life of the Agreement by 2.5% each year with the pay freeze on the highest rate removed. Swan Lake will be toured on the NA rates of pay. A Swing payment of £30 is introduced and Stage Managers appearing in Stage in costume will receive an additional £7 per performance. Working periods in rehearsals can be extended if this allows for no or restricted calls on a Saturday.

Salary rates are as follows:

Rehearsal salary	£456.07
Performance salary for first contract	£524.12
Performance salary for dancers previously Employed but new to production	£564.42
For those returning to Production	£584.25
Swing	£30
Performance fee (principal)	£46.07
Performance fee (sub)	£34.67
UK touring allowance	£240

Dance Passport

A meeting was arranged with the Dance Future Steering Group in Brussels as part of the FIA to discuss the future of the Dance Passport amongst other issues.

J. VARIETY, CIRCUS AND ENTERTAINERS

General

2017 was the 50th anniversary of the Variety Artistes' Federation (VAF) becoming part of Equity with the Instrument of Transfer being signed on 16th May 1967. From this date all members of the VAF became Equity members and changes were made to Equity's democratic structure and staffing to cover the professional interests of variety and circus members. It had therefore been agreed at the 2016 Annual Representative Conference that Equity should mark this anniversary by designating 2017 the year of variety. This was done with a year-long campaign on the use of proper contracts using a guidance booklet and other resources and the Variety Branches promoting Equity at events around the UK. An event was also held at the London Palladium on 16th May to commemorate that actual anniversary to which all transferred members still in membership were invited along with key industry figures from the variety and circus sector. The event, hosted by Jimmy Cricket, was agreed to be a fitting celebration and the overall campaign was enthusiastically taken up by the branches and activists.

There were further developments in the networks covering variety with both the comedians' network and the puppeteers' network continuing to hold regular meetings throughout the year to advance their industrial work. Further moves towards the establishment of a circus network were made with a working party covering the area doing the groundwork. This moved towards a full launch in 2018 during which there is a national celebration of the 250th anniversary of circus named Circus 250.

The Variety, Circus and Entertainers Committee was re-elected mid-year for another two year term with several members being elected onto an industrial committee for the first time including a member elected through the BAME box.

Equity was represented at the Remembrance Sunday Parade in November at the Cenotaph by members who had entertained the military. The contingent was organised and led by Susan Paule.

Membership

Equity's overall membership increased by over 4% in 2017 to a total of over 43,500 with the number enrolled on Equity's Variety Branches showing a slight decrease on the previous year. New membership was slightly down on the previous year other than for variety singers which increased slightly. This reflected the overall trend for new membership as many new members now joined as graduate members under the new scheme introduced in 2017. The type of professional work carried out by variety and circus performers tends to be on an 'Act as Known' basis as

they are performing their own acts. This often necessitates them having public liability insurance as a contractual condition. This being included in the membership subscription along with many other benefits such as: Accident and Backstage Cover insurance; legal services; tax advice and the network of branches makes membership attractive to performers working in this field.

There are fewer fixed workplaces in this field than with other live performance disciplines. Those that do exist are mainly seasonal engagements at such sites as theme parks, visitor attractions, holiday parks and circuses. The main ones will be visited by Equity's Industrial, Regional and National Organisers and Recruitment Organisers. With most members being engaged for one-off dates or on short term contracts, in order to meet them, Equity Organisers have to do so by holding open meetings or by attending events or having a presence at trade shows. In 2017 Equity attended the following events: the Blackpool Magicians' Club Convention, the Leamington Day of Magic, the Leicester Comedy Festival, Brighton and Edinburgh Festivals and the Comedy International Conference for comedy; the May Fayre in Covent Garden for Punch and Judy; Kidology and Ventarama in Longbridge and Clowns International in Bognor Regis for children's entertainers; the Winchester Hat Fair, Glastonbury and Edinburgh Festivals for street arts, comedy and circus; the National Showcase for cabaret acts and tribute acts in Blackpool, the Skipton and Tunbridge Wells puppetry festivals and the Move It! dance event in London. In addition to these events and the fixed workplaces Equity Organisers also speak to students at full time vocational education courses such as circus schools. Equity's Variety Branch officers also assist with such activities as well as organising their own attendance at local events.

Branches

There 16 Variety Branches covering most areas of the UK including Scotland and Northern Ireland which hold meetings for their members. Branches meet at least four times a year including an Annual General Meeting although most meet more regularly than this, often using a regular pattern such as the second Monday of the month. Branches provide a forum for members to learn about developments in the industry and within the union and to contribute to union policy through the democratic structure such as the Council and the Annual Representative Conference. They can also meet their fellow professionals and staff to get advice on work matters and can also get involved in local or wider union campaigns.

In 2017 many of the Variety Branches stepped up their campaigning and recruitment activity for the Year of Variety attending and hosting more events. The Humberside Variety Branch had the added opportunity provided by Hull being the City of Culture for 2017.

Funding is provided for branches from the union centrally, depending on the numbers on their branch register, for the purpose of campaigning, organising and educational projects. This can include organising showcases or workshops for members as well as materials such as banners and the booking of stalls and the like for campaigning and recruitment activity. Branches are reimbursed for running expenses and also raise their own funds for social or benevolent purposes.

The content of branch meetings will typically include presentations by industry guest speakers, debates on union policy and local issues as well as socials. Branch rules were amended in 2017 such that the quorum for a Variety Branch committee meeting was any five committee members and also that branch members could be counted towards the quorum if they attended a branch meeting by remote means.

Branches can communicate with their members via electronic newsletters, websites, by post and via the Equity Magazine, all provided by the union. Many branches also use their own social media such as Facebook, Twitter and Instagram. Some Branch Secretaries are able to provide contractual advice and assistance to members when Equity staff may be unavailable and may also receive job information from local employers which they can advertise to members.

Variety Branch Secretaries met as a group with staff in June and also with the Variety, Circus and Entertainers Committee in November and further with the General Branch Secretaries.

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

Variety, Circus and Entertainers Committee
See National, Area, Industrial & Specialist Committees

Variety and Light Entertainment Council

The VLEC is a body comprising Equity and the Entertainment Agents' Association who are the Joint Secretary associations as well as: Association of Circus Proprietors, Institute for Sport, Parks and Leisure, Licensees Unite, Society of London Theatre, UK Theatre Association and the Institute of Entertainment and Arts Management. The Joint Secretaries of the VLEC are Michael Vine of the Entertainment Agents' Association and Christine Payne of Equity. They are responsible for the general administration of the Council and the day-to-day running of the organisation.

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

The principal function of the VLEC is to ensure good practice in the variety and light entertainment industry, by providing appropriate contracts covering every type of engagement in the field and a mechanism for dispute resolution, through formal or informal means. There were no formal dispute hearings in 2017.

During 2017 the VLEC further developed an electronic version of its 'Act as Known' to work across all electronic platforms including tablets and smartphones.

The VLEC met three times during 2017 and discussed HMRC digital tax consultation, Lords' Committee on licensing, Brexit, social media clauses in contracts, wild animal ban in travelling circuses (Scotland), Low Emission Zone (LEZ) in London.

The VLEC and many staff and Equity members were saddened by the loss of Kenneth Earle in 2017 who had been Joint Secretary for the Entertainment Agents' Association for almost 20 years. He was a champion of the rights of performers and a highly regarded industry figure.

VLEC Contracts

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

(a) VLEC Act As Known Contract

This contract continues to be the benchmark for booking acts particularly for one-off performances or short runs and there is now a version specifically for the use of comedians for live stand-up. Further work will be undertaken to develop a fully functioning and secure electronic version.

(b) VLEC Floorshow Contract

This year, an increase to the rates of 3.9% was agreed on all financial items except the subsistence and touring allowance, which increased in line with UK Theatre theatrical contracts.

These rates are in place from 1st November 2017 to 31st October 2018. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£472.00 per week
Twice Nightly (up to 12 performances a week)	£507.00 per week
Subsistence (first 10 weeks)	£140.00 per week
Touring Allowance	£240.00 per week
Understudy Payment (per week)	£44.00
Understudy Payment Lead Role (per performance)	£53.80
Understudy Payment Other Role (per performance)	£31.80
Understudy Payment Ceiling	£102.00
Photocalls	£32.40
Public Holiday Performances	£79.50
Illness Payment Ceiling	£79.50

(c) Choreographers' Contract

The Choreographers' Contract is in place until January 2019. The contract is for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows and Trade Shows. The agreement allows for the rates to increase by RPI + 1% in January each year. RPI for December 2017 was 4.1% so a rate increase of 5.1% was implemented.

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

	2017	From 2nd January 2018
Cruise Ship	£3,547	£3,728
Holiday Camp / Theme Park	£2,658	£2,794
Floorshow	£2,658	£2,794

For any work in excess of the 3 weeks an additional fee of not less than £885 (£930 from 2nd January 2018) per week or part thereof will be paid.

Daily Rate £269 (£283 from 2nd January 2018)

(d) Circus Contract

This contract, established in 2002, for the booking of individual acts and troupes continues to be used by members of the Association of Circus Proprietors. It does not contain any minimum rates and has a disputes procedure similar to the other VLEC contracts. There were no changes to the contract itself but in conjunction with the VLEC a new social media policy was agreed. This was to ensure that performers and other staff did not release sensitive details about performers, management and the show in general without getting the appropriate consent. In many situations the use of social media to promote the shows was considered helpful.

Legal Claims

A printed and electronic guide to contracts was released and widely distributed to members working in variety and circus as a major strand of the 2017 Year of Variety campaign. This assisted members with guidance on how to make a contract with a booker which would stand up legally and be able to be pursued through formal channels should something go wrong. The guide was well received by members.

Ideally members have available to them the VLEC 'Act as Known' contract and the National Standard Contract in written and electronic formats. These work well for one-off dates and short-term work but if that is not practical then getting the necessary details in writing is advisable and often essential. This is particularly important for those taking bookings over Facebook and other social media platforms as well as email and text messages with a fixed physical address being the most crucial as court action can't be instigated without that.

Even when members do everything right problems can still arise and the bulk of these come from cancellations and non-payments. The handling of such legal claims is therefore a major benefit of membership for those working in the variety and circus sector. When such claims are referred to Equity they are handled by the Regional, National or Specialist Organiser which covers the geographical area where the booker is based. Should an amicable solution not be found by negotiation with the booker most can be resolved using the County Court. If appropriate, claims can be referred for mediation through the County Court and this has been successful with some cases. Most claims will be allocated to the Small Claims Track as they will be below the £10,000 limit. In the case of late payments, charges are normally applied in accordance with the Late Payment of Commercial Debts (Interest) Act 1998 at the point when the matter goes to court.

Once Equity has agreed to pursue the matter through the courts the court fees are outlaid by Equity and will be recovered from the other party if the case is successful. Once a judgment has been secured Equity will also instruct on enforcement proceedings. This is done through a variety of means including the use of High Court Enforcement Officers if the judgment debt is at least £600.

Other than breaches of contract from bookings Equity is regularly consulted by members on other issues associated with their work. These include matters such as copyright, trademark and other intellectual property issues, mainly to do with act names, photographs and video online. Although Equity can't take up these cases formally advice has been given on how to resolve disputes using amicable means or ultimately refer cases to the Intellectual Property Enterprise Court for resolution.

In this field some members work on longer term seasonal contracts such as those with holiday camps, visitor attractions and theme parks. Disputes on these contracts are normally be dealt with differently using workplace procedures such as disciplinary and grievance. Members may request being accompanied to hearings for these, or there may be a dispute about holiday pay, the national minimum wage, unfair dismissal or discrimination such as for 'protected characteristics' under Equality legislation. If unresolved through negotiation they may need to be pursued through the Employment Tribunal starting, with ACAS Early Conciliation. Employment Tribunal fees were abolished in 2017 following a government review as it was ruled they were unfair.

The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £103,049 on behalf of members in 2017 representing something like 206 individual claims. A further amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are dealt with via our specialist solicitors.

Children's Entertainers

Within Equity over 2250 members are registered as children's entertainers, an increase of over 70 during the year. They are typically booked for private parties and events as well as working in schools, libraries and other local authority run venues. The National Standard Contract is suitable for these types of engagements although many opt for a more personal approach to their booking correspondence, particularly for private bookings. Children's entertainers employ a range of different skills such as juggling, unicycling, magic, face-painting, clowning and circus skills.

Two open meetings of children's entertainers were held in 2017. The first was in September as part of the Kidology

event in Longbridge, Birmingham and as usual there was one in London in November. Both were well attended and lively.

The Disclosure and Barring Service was discussed extensively at both meetings as members reported having difficulties with being asked for unnecessary checks. There was also concern about the forthcoming data protection law changes due in 2018 as entertainers tend to hold data of customers and may need to review their business practices. Risk assessments and method statements were also discussed as was the sometimes negative media coverage of clowns. There is an online Children's Entertainers Network on Facebook run by two Equity members from which issues are often referred to staff for advice.

Circus

The steering group set up by the VCEC tasked with establishing a circus network held meetings in London and Birmingham during 2017. The initial focus was in producing guidance for circus artists about work matters such as contracts and insurance and health and safety. There was also some forward planning for Circus 250 looking at what events or organisations Equity should link with. It was also planned to hold at least one open meeting for circus performers in 2018 to formally launch the network.

Equity's public liability insurance covers circus artists when they are performing their own acts as is the case in touring tented commercial circus. It did not cover the same performers while they were directed by management in opening and closing parades. This was changed when the insurance with First Act Insurance was renewed in October 2017.

There is a standard contract available negotiated between Equity and the Association of Circus Proprietors (ACP) through the VLEC for 'Acts as Known' in touring tented seasons. This is used effectively by the main employers in the sector who are ACP members.

Equity put in a submission to the consultation on the proposed ban of the use of wild animals in travelling circuses in Scotland put forward by the Scottish Government. This was introduced by the Environment, Climate Change and Land Reform department for ethical reasons and did ultimately get passed at the end of 2017. There was still outstanding work to be done on the definitions of wild animal and travelling circus and it was also noted that circuses with wild animals hadn't toured in Scotland for some time.

Comedians

The Equity Comedians' Network surveyed comedians, both members and non-members, to get their views on low and no pay gigs for stand-up comedy. This encouraged respondents to give the names of venues and promoters who exercised good practice as well as those who it was felt were exploiting comedians with low fees or expecting them to work for free. The Network contacted many promoters and venues from both camps and will continue to try to tackle the low pay issue in 2018. The Network met regularly in London and in Edinburgh during the festival and also plans to hold more meetings outside London during 2018. The main communication platform for the Network is the Facebook group with around 400 members and one London meeting has also been streamed for those interested but unable to attend.

Puppeteers

Equity's Puppeteers Network was established in 2016 so that staff could work more closely with its members working in this field, of which there are almost 900 registered. The Network covers puppetry across film, television, theatre and other live performance including Punch and Judy. In 2017 the Network developed clauses for incorporation into Equity's theatre agreements at their next negotiations and advised on the terms and conditions being offered in some high profile recorded media productions. Organising staff attended festivals in Skipton and Tunbridge Wells during 2017, which are both biennial, and talked to students at the Curious School in London. More open meetings and events are planned for 2018.

Stage Hypnotists

Through First Act Insurance Equity members who perform as stage hypnotists can purchase a top-up policy for public liability insurance policy provided by Hiscox. This has been taken up by a number of stage hypnotists. Those wishing to take out the insurance have to be endorsed by a joint industry panel through the Variety and Light Entertainment Council and agree to abide by a code of conduct.

Street Performers

Many Equity members work as street performers providing all types of entertainment in major town and cities, sometimes in organised pitches, where these exist, but otherwise where they can get an audience without causing an obstruction or nuisance. Equity has worked with local authorities around the UK in cities such as London,

Liverpool and York to produce guidelines for performers and has consistently opposed the introduction of Public Space Protection Orders (PSPOs) where these could be used to penalise street performers. Public liability insurance is often needed when performing on council-owned land and privately owned land used by the public. Equity maintains links with Independent Street Arts Network (ISAN) and National Association of Street Artists (NASA).

Fire Performers

The top-up fire public liability insurance policy available via First Act Insurance was being used by around 475 members and is considered to be very good value.

Social, Working Men's and Other Clubs

Although far from in its heyday there is a thriving club scene in many parts of the UK which engages vocalists, comedians and speciality acts. The areas where this activity is most prevalent are Blackpool, the North East including Humberside and parts of the Midlands.

There is a contract agreed between Equity and Committee of Registered Clubs Association (CORCA) which is available to be used by affiliated clubs. CORCA is administered by the Working Men's Club Institute Union (WMCIU) and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs.

Holiday Centres, Theme Parks and Visitor Attractions

The holiday park sector is a large employer of entertainers either as resident seasonal entertainers or guest acts. Evening entertainment tends to be cabaret style provided by resident and guest entertainers and the daytime activities are more often aimed at children with puppet shows, costume characters, circus skills workshops and other forms of children's entertainment. Equity officials visit the key sites and maintain positive relationships with the managements.

Theme parks, visitor attractions and heritage sites also use actors and entertainers either in costume character roles or in shows and cameos to animate their sites. Equity has recognition with some employers in this field.

Overseas and Cruise

Equity in conjunction with Actors' Equity (USA) and the Canadian and Australian performers' unions continued to work with the International Transport Federation (ITF) to get approved industry contracts for entertainers working on cruise ships. Discussions have been ongoing for a number of years with model clauses for these contracts, put forward by the unions, approved by the ITF and progress made towards getting these adopted by the major employers.

EuroFIA, the European group of the International Federation of Actors promulgates Equity's model clauses for overseas dance work for other European unions and employers to use in their contracts for dance. These clauses are also available on Equity's website as guidance for members working overseas.

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

CHAPTER 4:

RECORDED MEDIA

GENERAL

2017 like the previous years was extremely busy for the Equity staff in the Recorded Media department with the Specialist Industrial Organisers in near constant negotiations with the BBC, ITV, PACT, BSKYB, C4 and S4C. All parts of the audio visual industries continue to face the challenges of technological advances and real financial constraints on broadcasters and producers. The fragmentation of the industry into different means of delivery of members work continues apace. Performances by our members in TV and Film are available to the consumer via our primary channels, catch-up services (such as the BBC iPlayer, 4oD, ITV.com, SKY Anytime and 5 on-demand), use on the broadcasters family of channels (such as BBC3/4, E4/More 4, ITV2/3/4 etc), download to own services (such as Apples iTunes), overseas sales, video/DVD, Subscription video on demand (SVoD) and back again through a process of repeats. Equity has had to adapt and develop its response to these new and changing means of delivery and has deployed residual, royalty and collective licence structures to ensure remuneration to members for the exploitation their performance. Where appropriate staff is negotiating assumption agreements and novation wording as the nature of the TV/Film industry is such that rights in those production reside with a variety of different entities across the globe.

The primary broadcasters catch up services have maintained their popularity and reach to the consumers across platform delivery systems such as smart TV's, PC's, smart phones, tablets, broadband, freesat, freeview and games consoles etc during 2016 an extension to the Equity/ITV catch up service was agreed for a two year period and 2016 will see negotiations commence to extend the BBC iPlayer service, Radio 4xtra and 4oD/4Seven agreements. The agreement with BSKYB covering their own catch up service SKY Anytime and SKY Go was agreed. Equity continues to negotiate complex agreements with the broadcasters to ensure that members whose work appears on these platforms receive payment.

2017 saw a series of negotiating meetings with PACT for TV productions primarily to revise the SVoD, DTO/ in addition there will be revision to the audit provisions and the introduction of interest on late payments and assumption agreements. The staff has been extremely fastidious in dealing with the new areas of exploitation such as SVoD to ensure that when the royalty is applied to sales to these SVoD providers such as Netflix, Hulu and Amazon the royalty is applied at the correct point in the revenue stream and that any deductions are transparent, appropriate and proportionate. During the year the staff negotiators and Screen & New Media Committee successfully negotiated a number of template agreements with independent producers commissioned by Netflix for first use on Netflix, Equity is the first Union outside of the US to reach such agreements and we continue to talk directly with Netflix with a view to reach an agreement directly with them. Productions continue to be commissioned in the UK for not only Netflix but also Amazon and other free VoD platforms in the US.

2017 saw further and more substantive negotiations with the BBC to revise the agreement and in addition exploratory meetings have taken place with the BBC around the industrial issues of the launch of BBC Studios who will be able to compete for commissions from the BBC in addition to commissions for any other TV or new media platform. Clearly this will prove a challenge for the Union terms of negotiating new agreements.

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

DTO service or those companies wishing to pre-purchase such rights

The level of TV production remains healthy and 2017 saw an increase of overseas investment and producers in the UK, the majority of who are from the USA who have been encouraged to come to the UK because of the tax breaks available on high end television, defined as in excess of £1.2m per episode. US companies are investing in productions in exchange for rights and we are seeing an increase in productions in the UK but for primary transmission in the US and elsewhere. The complexities of business models whereby rights in productions are acquired present the negotiators with challenges as most of the additional rights packages are detailed with special stipulations attached to contracts which are lengthy and require a level of scrutiny from our agent colleagues and staff in Recorded Media department.

New record for inward investment to the UK from film and TV in 2017: inward investment film production reaches £1.9 billion, a 12% increase on 2016; inward investment high-end TV reaches highest level ever at £684 million 27% higher than during 2016 (Source BFI)

The Recorded Media department has developed a Games Industry strategy and is working with members, agents and the producing community to address model contracts. It is hoped that we can progress our relationship with UKIE the Games industry trade association to develop a industry model template contract covering our areas of work.

The Recorded Media staff and the Cinema Films Working Group successfully negotiated a revised Cinema Films Agreement, details of which are covered elsewhere in this Annual Report and the year saw the conclusion of after 4 years of the audit of various US studios and after an even longer period of negotiations with PACT and the AMPTP an agreement was concluded to introduce a payment for older films, since 1981, made under a union agreement being made available on new media platforms. Again all of this is covered elsewhere in the Annual report. Recorded Media staff will make a determination as to initiate a new tranche of audits on the US studios if sufficient progress hasn't been made by them to abide by the terms of the agreement.

2015 saw for the first time agreements negotiated covering voice over engagements for independent radio commercials, this is the very first time such agreements have been reached with Global, Bauer and 2016 saw two more agreements with the Wireless Group and KMFM. The departmental staff and the incredibly helpful, hardworking and knowledgeable Radio Commercials Working Party are looking at alternative methods of calculating fees and uses. 2017 saw the revision of the agreements in place in this area with the working party working extremely hard to reach agreements that are reflective of the engaging practices in this part of the industry.

The Screen & New Media Committee has identified as a priority to seek to progress discussions for a new TV Commercials Agreement during 2017/2018 progress has been made on this and on the Artists Declaration Form.

Initial discussions took place in 2016 with the broadcasters and producers around a template agreement for the engagement of children ion film and TV productions. Further discussions will take place during 2018 will see those discussions intensify.

The Recorded Media Department continues to undertake studio, set and location visits across the UK. During 2016 we continued the drive to reach members directly in their workplace and during 2017 we launched a films recruitment campaign on the back of the successful concluded films negotiations. The Recorded Media dept continues to work very hard in recruitment and retention through its own dedicated Recruitment and Retention Organiser and who in conjunction with Equity's R&R Team launched a 100% campaign whereby we hope to push membership in the standing TV continuing dramas as close to 100% as possible and during the course of 2017 we saw real statistical improvements in membership density across TV and film casts.

With the industry now moving towards a truly global business Equity and the Recorded Media department has played its part on the international stage by working closely with our sister Unions SAG-AFTRA, ACTRA, MEAA , Irish Equity and SAGA as the only realistic response to the global nature of the industry is a global organised Union response.

The Recorded Media Department, the Personal Managers Association (PMA) and the Co-operative Personal Managers Association (CPMA) continue to enjoy a fruitful relationship all issues pertinent to the industry and members of both agents' organisations continue to play their specific and valuable role in the process of negotiations.

Recruitment, Retention and Re-joins

In 2017, an average of three visits was undertaken per week on Recorded Media contracts nationally. The number of individual productions recorded on CRM as being visited was 121, with many of these productions being visited multiple times.

The 100% Campaign in long running dramas (Eastenders, Coronation Street, Holby City, Emmerdale, Dr who, Pobol Y Cwm, Doctors, Hollyoaks, River City) has been continuing. For the first time, Hollyoaks has elected deputies and has agreed to regular cast forum meetings which will enable the production to be better organised. Our long running dramas have typically been visited four times each over the year – either by an R&R Organiser, or industrial organisers.

We have also ensured an Equity presence at many industry events, including the London Games Festival and Channel 4's Diversity Conference

Recruitment and Retention in the area of Audio work has been ongoing, with two studio days in voice studios taking place. Audio Councillor and roving Deputy, David John is still successfully recruiting within this field.

An aim in 2017 was to try and undertake visits during their read through or rehearsal phase, which is hard to achieve as producers are reluctant to agree to it. We have successfully managed to visit two productions during read through phases which resulted in seeing the entirety of the cast in those productions at one time.

Equity Distribution Services

In 2017, Equity completed the transfer of all work related to the collection and distribution of its performer contractual payments from British Equity Collecting Society (BECS) to its own in-house distributions service. Set up within the union's Recorded Media department, the Equity Distribution Services carried out two distributions to performers during the year, and released a total of £4.2 million in additional payments to more than 8,500 performers.

A major benefit of the union taking over the administration of payments is that Equity members pay zero commission on BBC, ITV and Channel 4 simultaneous cable retransmission revenue, when previously an 8% rate of commission was charged by BECS.

The Distributions Service complements rather than substitutes for contributor and artist payment services operated by television broadcasters and larger production companies. The BBC, ITV and others continue to administer standard repeat fees. Information about the specific payments being handled in-house by the union is available in the Resource Centre section of the website (www.equity.org.uk/resource-centre/equity-distribution-services).

Members can access updates on distribution dates and payments and obtain the latest news on agreements giving rise to new revenue streams for performers as they are negotiated by the union's Recorded Media Department, by following the Equity Distribution Services on Twitter at @EquityDS.

Equity Distribution Services can be contacted as follows:

Email: equitydistributions@equity.org.uk

Tel: 020 7670 0206

Twitter: @EquityDS

A. CINEMA FILMS

The 2016 Cinema Films Agreement ("CFA") continues to operate well. Alongside the annual increase (see below) we have incorporated a new and improved Equal Opportunities provision into the CFA, effective 1st October 2017. The new clause modernises the language and terms; ensures that the provision is fit for purpose; and, most importantly, introduces a commitment by Pact to enter into discussions on monitoring. The text of the new provision is set out in full below:

Clause F29 Equal Opportunities

1. The parties to this Agreement are committed to improving diversity within the industry and shall not unlawfully discriminate in the engagement, or Union admission, of Artists on the grounds of their Protected Characteristics as defined in the Equality Act 2010 ("The Act").
2. The parties are committed to the casting of Artists based on ability and the requirements of each particular role and support non-traditional and inclusive casting.
3. When Protected Characteristics are not relevant to the role:
 - a. Protected Characteristics shall not be a casting requirement for the role; and
 - b. The Producer shall refrain from asking Artists about their Protected Characteristics unless relevant to the Artist's engagement by the Producer.

4. When Protected Characteristics are relevant to the role:
 - a. The Producer shall make proper use of the provisions in The Act in casting the role; and
 - b. The parties encourage Producers to include Protected Characteristics linked to the role within the casting breakdown so as to enhance the opportunity for Artists with similar characteristics to be considered for the role.
5. In all cases socio-economic status shall not factor into the criteria for casting.
6. To enable the casting of disabled Artists, whether or not the role specifically calls for a disabled Artist, the Producer shall make reasonable adjustments in accordance with section 20 of The Act including making reasonable adjustments to cater for access to any audition, rehearsal or performance for Artists with disabilities.
7. The parties are committed to addressing underrepresentation and advancing equality of opportunity for Artists. The parties therefore undertake that they shall review the operation of this Clause no later than 6 April 2018 in order to discuss the potential development and implementation of agreed equality monitoring mechanisms.

Following the shocking revelations on bullying and harassment in the industry, and particularly sexual harassment, Equity has been working alongside our fellow unions and industry bodies to ensure that things improve. We, as part of wider industry discussions, have been working with the BFI and BAFTA to shape their new Principles and Guidance on bullying and harassment. This is expected to be announced soon. We are ensuring a joined-up approach with Equity's own work in this area.

The UK remains a very popular destination for feature film and has welcomed every one of the US studios to its shores during the course of 2017, as well as sustaining our indigenous filmmakers, with a healthy output of independent features. Interestingly, Low Budget film production is up by over 50% on 2016.

Uptake of the CFA can be split out as follows:

Full Budget (£3 million or over)	63
Low Budget (£1 million - £3 million)	19
Very Low Budget (under £1 million)	19

Total – 101

Option A (Net profit share participation)	77
Option B (Royalty payments)	23
Option C (Enhanced Royalty payments)	1

Total – 101

Of these 101 productions, 82 registered with PACT while 19 registered direct with Equity thereby generating an additional source of income for the union in 2017 by way of facilitation charges of £37,500 plus VAT.

Minimum feature film rates and key terms effective up to and including 5th April 2018 are shown below:

Actors, dancers, eligible capture performances and other Artists

	Daily Basic	Daily inc. use fees
Full Budget (£3 million or over)	£135	£513
Low Budget (£1 million - £3 million)	£135	£236.25
Very Low Budget (under £1 million)	£135	£202.50
	Weekly Basic	Weekly inc. use fees
Full Budget (£3 million or over)	£540	£2,052
Low Budget (£1 million - £3 million)	£540	£945
Very Low Budget (under £1 million)	£540	£810

Stunts

Stunt performer daily	£564 inc. use fees
Stunt performer weekly	£2,256 inc. use fees

Stunt co-ordinator daily	£716 inc. use fees
Stunt co-ordinator weekly	£2,864 inc. use fees
Stunt insurance daily	£17.50
Stunt insurance weekly	£35
Voices (per 4 hour session)	
ADR session rate	£294.50 inc. use fees

ADR session rate

(Low Budget / Very Low Budget) £96 exc. use fees (+75% for Low Budget films and +50% for Very Low Budget films)
 Revoicing /Commentary £100.50 exc. use fees (+280% full budget / 75% for Low Budget films and +50% for Very Low Budget films)

Session Singers

Scale 1

1-36 hours £129 per hour
 (£258 per 2hr session)

Scale 2

37-350 hours £95 per hour
 (£190 per 2hr session)

Scale 3

351-800 hours £86 per hour
 (£258 per 3hr session)

Scale 4

801 hours and over £63 per hour
 (£189 per 3hr session)

Holiday pay

Payable on all attendances, daily	£15.30
Daily Late Payment Penalty	£10 per day subject to a maximum of £1,000
Penalty for broken Daily/Weekly rest periods	Overtime payment for those hours by which rest period is curtailed

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

Terms of engagement

- Working day/night - 10 hours including 1 hour for lunch
- Continuous working day - 8 hrs between 7am & 7pm, which must include a running buffet for the artists
- Time spent in makeup, hairdressing and wardrobe is included as part of the working day
- Payment is on a weekly basis and is due by Friday of the week following that in which the work is done
- Nightwork - basic fee + 50% daily fee
- Work on Sixth day - additional daily fee
- Work on Seventh day and declared holiday - basic fee + 50% daily fee
- Daily rest period – normally 12 consecutive hours between calls but can be reduced to a minimum of 11 consecutive hours as a result of production demands
- Weekly rest period – normally 24 consecutive hours during a 7 day period but can be reduced to a minimum of either 2 rest periods of 24 consecutive hours each during a 14 day period or 1 rest period of 48 consecutive hours during a 14 day period
- Rest break – uninterrupted rest break of 20 minutes no later than 6 hours from call time (including hair/make up etc) or six hours from last rest break
- Discussions with Pact on the CFA pension provision and application of the auto-enrolment pension rules are ongoing.

Feature Length SVOD Production

In addition to, and separate from, the above, three productions registered with Equity in 2017 to adopt our terms for feature length production being made for a subscription video on demand (“SVOD”) platform. Netflix is the most popular example of this to date. The terms applied are a variation of the Television Production Agreement.

Student / Non-commercial Film Agreements

Uptake of the Equity Student Film Template Contract and the Equity Non-Commercial Film Template Contract remains strong, though by no means consistent across Higher Education Institutions. The minimum rate under the Non-Commercial Film Contract has been raised to £135 and Holiday Pay to £15.30 in line with the basic rate under the CFA. The template contracts can be accessed from the Equity website and are free to use.

B. TELEVISION

Independent Television Production

Agreement for Main, Walk-on and Background Artists

Negotiating meetings took place with PACT during 2017 to address a revision of the SVoD pre-purchase percentage values. To date the progress has been very slow and we struggle to find consensus with the employer’s trade association but we are hopeful that 2018 will see a resolution to this part of the negotiations. Discussions have also taken place with PACT on the revision of the audit provisions to modernise and make fit for purpose the wording to reflect the current TV business reality. With the fragmented nature of TV finance/investment and rights ownership we are seeking to introduce with the TV Agreement assumption agreements which like other issues at play is taking some time to resolve.

Equity has worked closely with the Screen and New Media Committee and the Personal Managers Association (PMA) who have been invaluable to the Equity to the Equity negotiators. The Screen & New Media Committee has established a Television Working Party comprised of members of the committee, representatives from the agent community and staff members to progress the negotiations. In addition to the initial areas of negotiations, detailed above, complex issues will be addressed including but not limited to; increase in fees, UK terrestrial (primary channel) repeats, US TV percentages along with over the top (OTT) requirements, video/DVD, enhanced audit provisions, assumption provisions, casting, equal opportunities, diversity and not forgetting the tidying up of many other provisions.

Like 2016, 2017 was a very busy year in terms of the volume of production with a marked increase in the number of productions commissioned by US broadcasters and/or receiving funding from US financiers in exchange for rights acquisition. Tax breaks/relief on offer for high end TV has certainly played a large part in attracting overseas investment in the UK TV industry, primarily from the US. The UK broadcasters continue to commission work from the independent sector, particularly SKY along with BBC, ITV and C4 although most of the UK broadcasters recognise that the industry continues to change particularly with the impact of subscription video on demand (SVoD) platforms such as Netflix and Amazon, both platforms commission original work, invest in UK TV production and acquire existing product. Staff and agent colleagues continue to work closely together on concerns around the use of options and exclusivity deals.

Staff members of the Recorded Media department are working with engaging groups to address issues and resolutions offered within the Manifesto for Casting, covering casting preparation, before the audition, at the audition and after the audition.

The Recorded Media staff will work closely with the employing groups to address the very serious issues arising from harassment and bullying across the industry and will look to progress any recommendations emanating from Equity’s Sexual Harassment Working Group.

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

ITV

2017 saw Negotiations with ITV for a new ITV Agreement continue apace with fixed and regular meetings now in place for the entire year. Although a conclusion to the negotiations may not be imminent they are progressing beyond that of previous attempts. Currently the ITV/Equity agreement applies only to the continuing dramas, Coronation Street and Emmerdale with all other commissioned content adhering to the Equity/PACT Agreement. The negotiations have demonstrated that ITV have a desire to collate a brand new agreement based upon the existing ITV and PACT agreements which would cover both continuing drama and all other commissioned content. With the basic premise having been agreed, this year will see a real drive to flesh out such proposals and get them ensconced within a readable format. The negotiations will also need to address a new repeats strategy emanating from ITV

business planning. Staff will work with ITV to progress recommendations from the Manifesto for Casting and any recommendations emanating from the Sexual Harassment working group. Discussions have already commenced to ensure that ITV have in place appropriate bullying and Harassment policies in place.

Day to day issues which arise on ITV productions continue to be dealt with on an ongoing basis. Staff from the Manchester office in conjunction with London based staff have built up and maintained fruitful relationships with cast members and deps on Coronation Street and Emmerdale with regular forum meetings occurring throughout the year. Negotiations are continuing to attempt to resolve an issue with maternity pay on these productions. Equity successfully negotiated a relaxing of the rules relating to the calibre and amount of voice over work cast members of the productions can undertake, the news of which was very well received by the cast.

Staff recently met with agent colleagues who represent the cast on Emmerdale as part of a new initiative to ensure that both staff and agents are as fully informed as possible on contractual issues and each organisations respective areas of influence.

Since 2007 Equity has negotiated an agreement with ITV for the use of content made and commissioned by ITV on the ITV Player video on demand/catch up service currently entitled ITV Hub. A two year deal was agreed upon the following figures and Equity engaged the services of BECS to distribute the monies arising from this agreement. Negotiations commenced in early 2017 for an extension to the agreement for 2017/2018.

With Equity now undertaking distribution contractual payments negotiations have now resumed with ITV to reach another two year deal in relation to ITV Hub content.

BBC

Television Agreement

Equity and the BBC met throughout the year to deal with ongoing production issues, compliance of the agreement and dealt with circumstances where further rights were required. The Agreement was reviewed throughout during the year to ensure there was clarity on certain terms and updated where necessary.

BBC Store

The BBC Store was launched in November 2015 and on the 25th of May 2017 we were informed that the Store had ceased trading. The Store allowed users to buy new programmes and a selection of content from the BBC archives, on a download-to-own (DTO) basis. In July 2014 an agreement was reached with the BBC to deal with the use of BBC produced (in-house) 'non-invested' titles being sold on the Store. Due to the nature of these types of payments expected to be very small, the BBC requested that they pay Equity an advance and for us to distribute the money. It was agreed that the BBC would pay to Equity a £50,000 recoupable but not refundable advance on a two-year trial basis. The two years commenced when the Store was launched on the 5th of November. Initial reporting received for sales up until September 2016 has revealed that there has been very little income generated and royalties due to artists is minimal. The royalty is calculated on 17% of 70% of Gross Receipts. Equity is still waiting for the final reporting on all sales up until the Store ceased trading. Once this reporting is received we will then know how much of the £50,000 advance is un-recouped and discussions with the BBC will commence regarding what should be done about this money.

BBC Studios

In April 2017 BBC Studios was launched meaning they are now operating as an independent production company and able to make programmes for any broadcaster or any of the SVOD platforms. Equity has been in negotiations with the BBC on a new collective agreement that will cover all production made by the BBC. Whether it be in house production or programmes made for another broadcaster or platform. BBC made it clear from the outset that they will not use the Pact Agreement and for political reasons will not be joining Pact to become Pact members. These have been a difficult set of negotiations and it has been vital for us to ensure that BBC Studios have no advantage over any other independent production company and that any agreement we reach is a Pact-like agreement. The current BBC Agreement has no multi episodic provisions whereas under the Pact Agreement artists receive a fee for each episode they appear in. Equity made it clear that the BBC had to agree to a multi episodic structure in any new agreement and after deliberation the BBC have finally agreed to this. Negotiations are continuing on a two tiered type agreement where certain type of production such as the continuous dramas and children's production will be ring fenced and continue to be made using the current BBC in house agreement terms. It is hoped the new agreement will be finalised in the next few months and will be fit for purpose for all productions being made by BBC Studios.

Part of the requirement under the new BBC Studios structure, is for the BBC to put their titles up for tender and independent production companies can bid to produce these titles. The first titles that have been put to tender have been 'Holby City' and 'Doctors'. Equity has been working with the cast and the BBC to ensure that the casts'

concerns throughout the process are dealt with. BBC Studios have won both these tenders and production has not been affected.

Collective Licences with the BBC

Equity renewed the collective licence with the BBC for use of programmes on the iPlayer. This was renewed on the 1st of April for one year and there was a RPI increase on the amount. BBC requested extended availability on a small number of titles which would allow the BBC the flexibility to experiment with different models such as boxset viewing. This was agreed for one year as long as there was no impact on any commercial revenue. The online clip licence was renewed for a further two years with BBC Worldwide.

Equity Payments Distribution Agreement with the BBC

Equity and the BBC have been in discussions for quite some time negotiating an agreement between ourselves to cover payments distributed on behalf of the BBC. Equity has collective licence arrangements in place with the BBC Group to deal with catch up services on the iPlayer and 4Extra, for the use of clips online, for the BBC Store and for Simultaneous European Relay. Over £2million is distributed to artists each year on behalf of the BBC. It was important for both Equity and the BBC that we professionalise the arrangements between ourselves and ensure there is a proper agreement in place to deal with every part of this service and that both parties are complying with all applicable laws relating to data protection. This Agreement was finalised and signed this year and sets out terms related to the management of payments and the terms by which the BBC can and will pass information to Equity to enable distribution.

Organising and Recruitment

During 2017 the vast majority of BBC in-house dramas/comedies and also those productions commissioned to be made by independent production companies for the BBC received at least one Equity cast visit and in some cases follow up visits were also undertaken by Equity staff members, based in Guild House and also the Regions/Nations. As well as giving members the opportunity to engage with Equity in studios and on location, these cast visits also played a vital role in terms of the retention of current members and the recruitment of new members into the Union. Cast forum structures have been set up on both 'Eastenders' and 'Holby City' which is facilitating better communication and relations between cast and production.

Expenditure on Walk-On & Supporting Artists

During 2017 the BBC expenditure on Walk-On and Supporting Artists totalled £5,400,000.

Expenditure on Artists

During 2017 the totals expenditure paid to all main artists by the BBC was £38,500,000

Year	Expenditure on Artists
2017	£38,500,000
2016	£33,800,000
2015	£30,000,000
2014	£30,000,000
2013	£44,100,000
2012	£31,200,000
2011	£35,500,000

The Repeat Fees paid for BBC 1 and BBC 2 was £5,700,000 and the Repeat Fees for BBC 3, BBC 4, CBBC, Cbeebies and BBC Alba was £900,000 making a total of £6,600,000.

Year	Expenditure on repeat Fees
2017	£6,600,000
2016	£7,600,000
2015	£9,200,000
2014	£15,170,000
2013	£15,100,000
2012	£13,100,000
2011	£14,100,000

C. TV AND NEW MEDIA COMMERCIALS

Over the last year, Equity has liaised with the IPA on a variety of issues concerning TV commercials. We have agreed a new Artist's Declaration Form with the IPA, after discussions with the Equality & Human Rights Commission, and this has been and is being rolled out to casting directors, producers and advertisers via a series of seminars led by Equity. We have also spent a great deal of effort ensuring our members get paid on time, a significant difficulty with some of the larger advertising agencies.

The talks with the IPA have resulted in a financial offer being made on basic studio fees that is due to be considered by the Screen & New Media Committee.

For the moment, we recommend the following rates;

Recommended Basic Studio Fees (BSF) and Session Fees.

Featured Artists.

Visual - £300 - £500.

Voice-Over - £200 (one hour session).

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

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

Stunt Performer - £550.

Other payments potentially due.

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

Recall (clause 5.7.5) - £50.

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

Voice-overs.

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

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

Important Reminder.

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

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

Walk-on and Background Artists.

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

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

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

Recall (clause 4.2) - £50.

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

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

Recommended meal and mileage allowances for all artists.

Meal Allowances.

Breakfast - £4.41.

Lunch - £7.34.

Dinner - £10.30.

Mileage Allowances.

Cars – 45p per mile.

Motorcycles – 24p per mile.

Ancillary Usage.

Cinema – 500% of BSF for one year.

Sell-through/Rental Video – 275% of BSF for one year.
 In-flight – 100% for three months' usage or 200% for one year.
 Post Office DRTV – 100% for five weeks' usage. (This rate applies for use in shops.)
 Internet – 100% for three months' use in one country.
 Virals – 600% of BSF for one year.

Stills/Print Usage.

Point of Sale (POS) - £1500.

Print - £1500.

Poster/Billboards - £1500.

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

All Print Media - £5000.

Press Packaging - £600.

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

Stills usage on website - £1000.

Commercials made to be shown outside the UK.

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

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

D. CONTRACT ENFORCEMENT

Equity has been actively promoting the terms of the agreement with Pact and the AMPTP on the “making available” right and the introduction of royalty arrangements for new media uses of films made between 1981 and 2002 (and in some cases up to 2010) and making preparations for enforcement activity for companies who do not comply with their obligations by the agreed deadline of 31st December 2017. A limited number of companies made payments at the end of 2017.

We continue to monitor overall compliance with the CFA. Over the course of 2017, Equity has collected over £5.7 million for artists who have worked on Equity contracts. Most of this represents feature film Royalty payments from studios including Warner Bros., Universal, MGM, Sony, and Paramount. However, increasingly, UK independent films are reporting Option A Net Profit via third party collection agents. This year we have collected payments on behalf of Equity artists for titles such as *The Imitation Game*, *Philomena*, *Blitz*, *Moon*, *The Iron Lady*, *I*, *Daniel Blake*, *Lady MacBeth*, *Locke*, *Lady in the Van* and *Love and Friendship*. The above figure further includes significant sums from HBO shows *Band of Brothers*, *Game of Thrones* and *Rome* and Sony shows such as *Outlander* and *Houdini & Doyle* as well as Studio Canal's *The Avengers* and *SOS Titanic*.

Compliance with the terms of our Television Production Agreement remains a priority and specifically the payment of royalties after the expiration of contractual pre-purchases and the manner in which these are being calculated. Following Equity's audit of Shed Media identifying non-payment and methodology issues, Artists' payments have flowed during the course of 2017, facilitated by payroll company Sargent-Disc, totalling in excess of £330,000.

E. AUDIO, RADIO & RECORDING

BBC Audio Agreement

The BBC Audio Agreement was due to be updated on the 1st of November. Unfortunately due to unforeseen circumstances there was a delay with the negotiations and the agreement was only finalised and updated on the 2nd of January. There is a commitment from the BBC that negotiations commence earlier in 2018 to ensure there are no delays again. The main change to the agreement was a 2.6% increase on all fees. This increase included an extension of the BBC online public service rights for 5 years but there was an agreement from the BBC to review the extension of these rights after two years. The holiday pay rates in the agreement received a higher increase than the 2.6% and the long service payments for the cast of *The Archers* were extended. There was a long difficult debate about the expense allowance paid under the Agreement and that these were no longer sufficient to compensate members. Unfortunately the BBC refused to increase these allowances but agreed to enter talks to review the whole expenses system. Once again the BBC attempted to do away with the multi episodic payments under the agreement when making a drama series with a narrative arc. This was rejected by Equity and all productions will receive a payment per episode. Thanks to the Audio Committee and the elected negotiating team for their help and support

during these negotiations. An important issue once again this year is to campaign for radio drama and fight against the decline of radio drama output. The Chair of the Committee, Sheila Mitchell has continued to keep the pressure on the BBC for us to work together to raise the profile of radio drama. This was on the back of a positive meeting that took place with Tony Hall the previous year and it was agreed that we should explore ways to work together. Various ideas have been presented to the BBC, one being a possible radio drama symposium. A meeting was held with the BBC in April to discuss this and the BBC agreed to explore how we could be included in their future event. We are still chasing the BBC on the next steps.

Talks have taken place between the BBC and Equity about the impact of IR35 legislation on the tax status of our members, specifically on the Radio Drama Company. Equity has been fighting extremely hard to maintain their self employed status and discussions between the BBC, Equity and the Revenue are continuing.

Independent Programmes commissioned by BBC Radio

Talks have continued between Equity and the Radio Independents Group to ensure there is compliance and support for the minimum terms and conditions in radio drama production. There has been continuous liaison between the two bodies to enable good communication between us and how best we can support each other and achieve a higher profile for radio drama and increase the diversity and representation across the industry. It is still a problem that the licences paid by the BBC to the independent producers have remained stagnant for some time and it is becoming increasingly difficult for independent producers to meet the budgets. This concern has been expressed to the BBC at every opportunity.

BBC Singers

The group consists of a core group of 18 full time singers. Equity has represented the singers on various issues ranging from very difficult performance management processes and local contractual issues. Negotiations are still ongoing on their pay increase.

Spoken Voice Devices – Language and Educational Use

Equity consulted with the educational language publishers regarding an increase to the rates for 2017 and a 1.8% increase on the minimum rates was agreed.

Audiobooks

The Audiobook Working Party continued their work throughout the year to promote and represent members working in this area. The members of Audiobook Working Party are – Sean Barrett, Laurence Bouvard, Sheila Mitchell, Liza Ross, David Thorpe and David John. After a lot of time and effort we managed to arrange another event to bring the whole industry together and Audible agreed to sponsor the event. This was held on Monday evening on the 2nd of October and was held at the BFI Stephen Street Kitchen and Bar. Over 150 attended this hugely successful event and everyone loved the opportunity to mingle with producers, publishers, agents, authors and readers. David John, Equity's Audio Councillor and audiobook reader spoke about valuing the contribution of the reader and Laurence Howell from Audible talked about the booming audiobook industry and raised a toast in celebration of the reader. Members working in this field can sometimes feel isolated and they really appreciated being able to connect with other members and everyone else involved in making audiobooks.

Once again there has been a focus over the year on low rates of pay and how best we can tackle this problem without breaching competition law. Late payments is still an ongoing problem and steps are being taken to address the worst perpetrators. One of the main goals in this area is to reach a collective agreement with Audible, the leading player in the audiobook industry. Talks are ongoing with Audible and the Working Party are looking at ways to encourage them to reach an agreement with us.

Once again the working party members have worked incredibly hard and their support has been invaluable and of great benefit to all members who record audiobooks.

Independent Local Radio Commercials

Commercials Produced by ILR Stations

Since the last annual report, Equity has renewed its agreements with the Global Radio Group, the Wireless Group and Bauer Media. A new methodology was agreed that has made the system significantly more transparent and logical. The fee-bands are now exactly delineated and members can quickly ascertain which fee-band a station will be in by consulting RAJAR.

Rate-cards for the agreements have been distributed to members and are available from Tim Gale or Caroline Tobiere at Equity.

F. JOINT INDUSTRY STUNT COMMITTEE

The Joint Industry Stunt Committee and Register (JISC) was set up by Equity in conjunction with the BBC, ITV and PACT (the independent television and film producers' trade association) in 2000, to replace the Equity stunt register, which was formed in 1973 and was no longer legally viable due to changes in trade union legislation. JISC had two joint secretaries one appointed by Equity and one by PACT. The JISC was under the overall direction of the Joint Industry Grading Scheme (JIGS) which also involved separate committees for Special Effects and Rigging

In recent years discussions on revisions to the register and the value of the scheme to the employers failed to achieve a consensus.

In January 2017, PACT announced that it was withdrawing from the JISC and that its members would be using a third party organisation, 1st Option, to assess the qualifications and suitability of stunt co-ordinators. Equity, ITV and the BBC decided to continue supporting the JISC but as PACT members make the vast majority of UK television programmes and feature films which engaged stunt performers and co-ordinators, it soon became apparent that the JISC without PACT's involvement was unviable.

The JIGS Board at its meeting on 23rd June 2017 made the following statement:-

"In accordance with its terms of reference, JIGS oversees committees and schemes relating to stunts, special effects and rigging.

JIGS recognises the stunt scheme has played an important role in raising standards, capabilities and competencies of those involved in stunts over many years. JIGS recognise that the safety of all those on production is paramount and the competence of those undertaking safety critical roles is the responsibility of the employer.

JIGS recognises significant changes in the industry, employers and stunt community over recent years have caused stakeholders to question the overall effectiveness and future purpose of the current grading scheme relating to stunts.

JIGS has considered the future viability of the stunt grading scheme and following consultation with stakeholders is minded to cease the JISC scheme. We are also mindful that employer representation is now limited to TV Broadcasters and producers.

JIGS considers this to mean:

- The existing "JISC register" will freeze and no longer be maintained by the JISC. (Stakeholders may choose to refer to this as a historical record)
- The JISC should not accept any new applications to probationary member status and not accept any applications to upgrade
- The current JISC rules and processes will cease to exist. (Stakeholders may choose to refer to this as a historical record)
- Stunt performers/coordinators will be responsible for their own self-development, qualifications and training.
- Spotlight will publish an app which reflects the final position of all JISC members within the scheme.
- Each stunt performer/coordinator will be required to show to the satisfaction of the employer that they have the skill to be able to competently undertake the work/stunt as required.
- The current JISC schemes – horse riding, swimming, etc. - will cease to be supported under the formal banner of the JISC.
- The stunt community will be encouraged to consider developing their own arrangements and standards.

It is important to note:

The employers represented at JIGS and JISC (BBC and ITV) will continue to support the stunt community and are currently developing;

- A Job Description for the role of a Stunt Coordinator in their capacity as a Head of Department with clear responsibilities
- A 1 day "Managing Stunts Safely" training course for Stunt Coordinators. This will develop knowledge and

understanding about risk management, communication, safety coordination, accountability and escalation.

- Aligned and consistent safety guidance for production about stunts

Furthermore, the employers represented currently at JIGS and JISC will support any efforts made by the stunt community to develop their own arrangements.”

The Chair of JIGS invited all current members of the JISC Register and those training to go onto the Register to an open meeting which was held on Sunday 24th September. The purpose of the meeting was for the parties to the JISC Register and Grading Scheme i.e. ITV, the BBC, PACT and Equity - to inform members of the Register and those training to go onto it of the closure of the Register and Grading Scheme and how in future stunt performers and coordinators would be engaged in productions made under our collective agreements.

At the open meeting Equity confirmed the following:

- Membership - Equity will continue to take into membership and represent stunt performers/coordinators
- Collective Agreements - Equity will continue to negotiate collective agreements in film and television covering the terms and conditions by which stunt performers / co-ordinators will be engaged in film and television production
- Screen & New Media Committee:-
 - a. The current Chair of the Equity Stunt Committee will remain a member of the Screen & New Media Committee for the 2017-19 committee term
 - b. The Rules and Standing Orders of the Screen and New Media Committee will be amended so as to include on the committee from 2019 one elected Stunt Performer who will be elected by members who identify as stunt performers/coordinators
- Equity Stunt Committee – this will be abolished
- JIGS Board – Equity will withdraw its representatives from the JIGS Board i.e. John Barclay and Chris Webb.
- Health & Safety - Equity will work with the employers to ensure that they fulfil their responsibilities and duty of care to all our members working in film and television particularly when stunt work is involved
- Personal Accident Insurance – the Equity Stunt Fund – this comprises payments made principally from film and independent television productions (made under the PACT Agreements) in respect of the engagement of stunt performers. The BBC contributes an annual global amount to the Stunt Fund all of which is utilised as a contribution towards the individual purchase of personal accident insurance. The Fund can only be used toward purchasing personal accident insurance. For a number of years the union has used the Fund to provide a subsidy towards personal accident insurance purchased by stunt performers/co-ordinators through First Act. The amount in the Fund is currently just under £400,000 and since 1st January 2009, around £233,000 has been paid towards individual stunt performers/coordinator stunt insurance if taken through First Act. It is proposed:
 - a. That the amount being held is divided in equal shares to all current members of the JISC Register to be used towards purchase of their personal accident insurance
 - b. Equity seeks to amend the PACT TV & Films Agreements to provide that in future the contribution towards personal accident insurance is made directly to the stunt co-ordinator/performer.

Equity has continued to monitor closely how the employers engage stunt co-ordinators to ensure that our members’ safety is not compromised by this change in how stunt work is held accountable to health and safety.

CHAPTER 5:

INTERNATIONAL EXCHANGES**A. BRITISH/AMERICAN EQUITY EXCHANGES**

US to UK Exchanges

3/21/2018	Upcoming	Adrienne Warren	<i>Tina</i>
1/29/2018	Upcoming	John Michael Finley	<i>The Book of Mormon</i>
1/17/2018	Upcoming	Marylouise Burke	<i>John</i>
3/20/2017	Completed	Asmeret Grebemichael	<i>Dreamgirls</i>
1/26/2017	Completed	Michael Esper, Brian J. Smith	<i>The Glass Menagerie</i>
1/30/2017	Current	Cody Jamison Strand	<i>The Book of Mormon</i>
11/19/2016	Current	Lils LaFontaine	<i>Dreamgirls</i>
11/19/2016	Current	Marisha Wallace	<i>Dreamgirls</i>
10/6/2016	Completed	Hope Davis	<i>The Red Barn</i>
4/2/2016	Completed	Eva Noblezada	<i>Les Miserables</i>
2/1/2016	"Completed"	Alexandra N'Cube *	<i>The Book of Mormon</i>
2/1/2016	Current	KJ Hippensteel	<i>The Book of Mormon</i>

UK to US Exchanges

Start date	League or SOLT?	Status	Show
12/5/2017	League	Upcoming	<i>Farinelli and the King</i>
3/9/2017	League	Completed	<i>The Play That Goes Wrong</i>
9/20/2016	League	Completed	<i>The Encounter</i>

CHAPTER 6:

INTERNATIONAL FEDERATION OF ACTORS

EUROFIA

Two meetings of the European Group of the International Federation of Actors took place in 2017.

The first meeting of the EuroFIA group took place on 5th and 6th April in Copenhagen and was preceded by a joint meeting with European collecting societies on 4th April. Christine Payne, Malcolm Sinclair, Stephen Spence and Louise McMullan attended these meetings of behalf of Equity. A meeting of the EuroFIA Opera Singers Group took place on the afternoon of 3rd April and was attended by Stephen Spence.

Christine and Malcolm detailed Equity's work on equality and diversity and spoke about Parents in the Performing Arts, Equal Representation for Actresses and Act for Change as well as Playfair, the Casting Working Party and our campaigning efforts to secure better employment monitoring across the industry. Louise McMullan represented Equity on a panel discussing union action on refugees and migrants and spoke about the work of the International Committee for Artists Freedom.

The preceding meeting with collecting societies took the form of a series of panel discussions. Christine Payne moderated a panel which discussed the current copyright reforms being discussed by the European Parliament and in particular the scope for improvements to performers rights which could arise from articles 14-16 of the draft Copyright Directive and amendments to these articles. During this session and in the introduction on the agenda for the panel it was expressed that there was at that time a unique opportunity to propose and submit amendments to a key Committee (JURI) in the European parliament before 12th April.

Given the urgency of this deadline, several subsequent discussions took place during the two day EuroFIA meeting to agree a way forward, in line with the objects of the Fair Internet Campaign, to secure the best possible wording for articles 14, 15 and 16. In the days following the conclusion of the EuroFIA meeting the Intellectual Property Group of FIA took these discussions forward and endorsed a position paper with suggested amendments which was then sent to the JURI Committee of the European Parliament.

Beyond the discussions concerning the draft Directive, participants at the EuroFIA/CMOs meeting reflected on the Fair Internet Campaign and how it could be improved, were updated on developments concerning private copying levies in several other European States and received a report on progress towards ratification of the Beijing Audio-visual Performances Treaty.

On the latter point, a useful exchange of views took place on the status of, and lobbying efforts surrounding, the GRULAC paper, an initiative by Latin American countries, most notably Brazil. AISGE, the Spanish Collecting Society clarified its role in supporting the GRULAC paper and expressed regret that unfortunate wording around the issue of exclusive versus statutory rights had been unhelpful in the context of the Fair Internet Campaign and the agreed position behind the campaign which is based on arguing for the establishment of a complementary and statutory right to receive additional remuneration on top of exclusive rights. Christine Payne articulated Equity's view on this issue which was that the GRULAC paper has little support within WIPO and that it has been damaging to give the idea of replacing exclusive rights any oxygen. Following the exchange AISGE and Equity pledged to have a follow up meeting to conclude discussions on this issue.

The second meeting of the EuroFIA group took place on 27th and 28th September in Warsaw. Christine Payne, Malcolm Sinclair, Nick Keegan and Louise McMullan attended the meetings of behalf of Equity.

Updates were received on the work of the European Social Dialogue Committees in the Live Performance and Audiovisual Sectors. Equity is represented on these bodies by Paul Fleming and Max Beckmann respectively. The meeting also discussed progress towards improving terms and conditions for dubbing artists across Europe including recent progress towards a collective agreement for dubbing artists in Turkey.

Louise McMullan took part in a panel discussion on union initiatives to tackle bullying and harassment of members in the workplace and gave a presentation on the work undertaken by Equity in this field, largely based on the report to Council made by Louise Grainger earlier this year.

There was also a panel discussion on the current situation with respect to freedom of expression in Poland, featuring contributions from a Polish independent theatre director and an actor who had previously had a series of rows with one another on social media. A number of accusations were traded in the discussion and Equity's President Malcolm Sinclair made an intervention firstly asking panelists to clarify their stance on the Polish Government's alleged actions of censorship and secondly to indicate what help or solidarity FIA member unions could or should provide to Polish performers.

On 26th September there was a standalone event linked to the Dance Futures Project. The project, which is organized by EuroFIA and funded by the European Commission, is aimed at creating new transition schemes for dancers working in Spain, Hungary and Belgium as well as renewal of the existing Dance Passport scheme operated by FIA.

Nick Keegan, Equity Dance Councillor, was appointed to serve as a member of the Steering Group for the Dance Futures Project earlier this year and has made a very valuable contribution including highlighting the need for EuroFIA unions to expand their support for freelance dancers. At the event, Nick spoke on a panel looking at mobility for dancers and moderated one of the discussion groups in the afternoon session.

Coming out of the Dance Futures Meeting a resolution was passed by the EuroFIA group supporting efforts by the Hungarian union to establish a transition scheme for dancers. The FIA secretariat also secured support from the EuroFIA group for reform of the Dance passport scheme and will look to the potential for reimagining the scheme as a digital tool providing services and information on issues such as taxation for dancers travelling throughout Europe.

CHAPTER 7:

RELATIONSHIPS WITH OUTSIDE BODIES

A. AMNESTY

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

B. BRITISH EQUITY COLLECTING SOCIETY (BECS)

In 1998 Equity established the British Equity Collecting Society (BECS) as a Collective Management Organisation (CMO) in order to collect statutory revenue from the compulsory collective administration of rights.

Equity then appointed BECS as a distribution agent for use fees negotiated by Equity starting with monies for Simultaneous European Retransmission (SER) of BBC programmes in 2002.

Since 2002, distributions on behalf of Equity have grown steadily, including Video on Demand (VOD) services, feature films and cast albums and in 2011 Equity and BECS made a Distribution Agreement which formalised the arrangements between the two organisations.

By 2015 Equity monies made up over 75% of performer revenue distributed by BECS.

In 2015 Equity and BECS commenced negotiations on a new distribution agreement in order to re-appoint BECS as Equity's distribution agent. During the process of negotiations Equity received legal advice concerning The Collective Management of Copyright (EU Directive) Regulations 2016 (the Regulations), which came into force in April 2016.

The Regulations require CMOs such as BECS to have the management of copyright or rights related to copyright as their "sole or main purpose". Equity was advised that this means that BECS cannot continue with a business model whereby over 75% related to their function as a distribution agent. BECS did not agree with Equity's legal advice. BECS had also received advice that, in accordance with the Regulations, it needs to be independent of Equity in order to fulfil its duties and responsibilities as a CMO.

In the light of Equity's legal advice negotiations on a new distribution agreement ceased. Instead Equity and BECS have worked to develop a new business model whereby Equity will take back in house the distribution of monies negotiated by Equity.

In May 2016, Equity and BECS signed an agreed understanding, stating that performers need both a strong trade union and an independent audio-visual collecting society.

The Equity Distribution Services (EDS) made its first distribution to performers in November 2017.

In January 2017, BECS entered into a partnership agreement with the Spanish collecting society – AISGE - by which for an agreed annual payment BECS are providing training and educational services for BECS members and Spanish actors living and looking for work in the UK. Therefore as BECS needed more space they moved out of Guild House in May 2017 and into two floors of Plouviez House which is the building owned by the Equity Charitable Trust.

Since Equity created BECS in the late 1990s the BECS Board has included six members appointed by the Equity Council. As a direct result of the Regulations governing the operation and administration of CMOs the BECS Board needed to be revised so that the majority of the Board are members of BECS elected by and from the BECS membership (including non-members of the union). Therefore revisions to BECS Articles of Association were put to the BECS AGM in December and the Board now comprises: the CEO, one member of the Personal Managers Association, one member of the Co-Operative Personal Managers Association, five members of BECS elected by and from the BECS membership and one member of the Equity Council who is also a member of BECS. The Equity President and General Secretary no longer attend Board meetings as Observers. In November and in advance of the BECS AGM the Council decided that, as there were a number of unresolved issues between BECS and Equity, and in order to manage the conflict of interest which would result from a member of the Equity Council also being on the BECS Board whilst these issues were being discussed, during 2018 the Council would not take up its place on the BECS Board. This was understood and accepted by BECS.

There is a difference in view between BECS and Equity on the application of the Distribution Agreement signed between BECS and Equity in 2011 on whether BECS is entitled to claim commission on monies it has not distributed. Equity's view, supported by its legal advice, is that BECS is only entitled to take commission on monies it has actually distributed as well as earning and retaining the interest on monies it holds prior to distribution. BECS view is that BECS is entitled to commission on all monies it receives whether or not the monies are distributed. Without any admission of liability Equity has offered just over £100,000 as a once and for all settlement which will not be deducted from performers' monies. Equity's offer has been included in the 2017 Annual Accounts.

In September 2017, BECS made an application to replace Equity as the appropriate representative organisation for

performers on the Educational Recording Agency (ERA). Equity is a founding member of ERA and has been a member of the Board since it was formed in the late 1990's. The matter will be resolved during 2018.

C. ONE DANCE UK

Dance UK merged with other Arts Council funded organisations ADAD, YDE and the NDTA to form One Dance UK, which Equity continues to support. Andrew Hurst remains as Chief Executive. A successful event was organised between Equity and One Dance UK for Excellence in Dance Management which covered amongst other things consideration of the Equity Choreographers Agreements.

D. EQUITY CHARITABLE TRUST (FORMERLY EQUITY TRUST FUND)

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

The Trust assists professional actors and other performers who are experiencing financial hardship with one-off Welfare Grants. The Trust also provides Educational Bursaries to actors and performers with a minimum of ten-years professional adult experience who wish to retrain, develop new skills and obtain valuable new qualifications. Please note that the Trust is unable to help musicians, drama students or amateur performers.

In 2016, the Trust awarded 108 Welfare Grants totalling £101,842; 12 Christmas gifts totalling £2400; 48 Education grants totalling £100,402 which included a £40,000 institutional grant to the Dancers Career Development; spent £5000 launching a career coaching scheme in conjunction with the Dancers Career Development and the Royal Ballet Benevolent Fund for multiple participants and 4 theatrical grant totalling £20,210.

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

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

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

E. THE EVELYN NORRIS TRUST

In 2015, the Evelyn Norris Trust awarded 39 grants totalling £30,995 to members and ex-members of the concert and theatrical profession. These grants were awarded for convalescent and respite holidays following illness or injury. : Further grants of £1,000 were awarded both to Brinsworth House and to Denville Hall.

F. EDUCATIONAL RECORDING AGENCY (ERA)

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

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

The members of ERA are:

560 Media Ltd

Authors' Licensing and Collecting Society Limited

Association De Gestion Internationale Collective Des Oeuvres Audiovisuelles

BBC Worldwide Limited

BPI (British Recorded Music Industry) Limited

Channel Four Television Corporation

Channel 5 Broadcasting Limited
 Compact Collections Limited
 Design and Artists Copyright Society Limited
 Directors UK Limited
 Equity
 FOCAL International Limited
 The Incorporated Society of Musicians
 ITV Network Limited
 Mechanical Copyright Protection Society
 Musicians' Union
 Open University
 The Performing Right Society Limited
 Phonographic Performance Limited
 Radio Independents Group
 S4C

G. FEU (FEDERATION OF ENTERTAINMENT UNIONS)

The member unions of the FEU (BECTU/Prospect, Equity, Musicians' Union, NUJ, PFA, Writers Guild of Great Britain and Unite) held 3 plenary meetings during 2016.

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

BBC: Major issues which arose at the BBC during 2017 included a review of employment and tax status of workers represented by FEU unions at the Corporation. Equity and other FEU members held a number of meetings with the BBC and with HMRC in order to address the concerns of affected members. The FEU also continued to be concerned about the growth and status of BBC Studios as a producing entity and in response to the first publication of top talent pay member unions became active on the issue of equal pay for female workers at the BBC.

Industrial issues: Several unions in the FEU were engaged in disputes and negotiations throughout 2017 with ITV, SOLT/UK Theatre and in the film industry.

Equality and Diversity: The FEU's Equality and Diversity work focussed on the various equality monitoring projects which had been initiated by employers in the sector, specifically those created by Arts Council England and the Creative Diversity Network (Project Diamond). The Equality sub committee of the FEU met regularly during 2017 and towards the end of the year Equity and BECTU worked together on a special training project for makeup professionals working with BAME performers.

Training: The FEU's successful training offer continued during 2017 and the work of FEU training was expanded to include online learning.

TUC: The FEU unions worked together to support each other's motions and raise the profile of the issues effecting entertainment industry workers at the 2017 TUC Congress and four TUC equality conferences. The FEU also supported a motion put forward the Artists Union of England who were attending their first TUC Congress.

Other issues: The FEU continued to monitor and campaign on a number of issues including Brexit, Universal Credit and the employment rights of self employed and freelance workers.

H. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT)

Report from Michael Branwell, Chairman:

I begin this, my eleventh annual report, with a quote from young American author, Tahereh Mafi: "The darkness is like a black canvas punctured by a blunt knife, with beams of candle-light peeking through." There is darkness in the world, more today than seventeen years ago when IPAT was founded. For these seventeen years, we have been successful in helping artistes all over the world to receive these beams of light in some of the darkest parts. Our contribution is modest, but it is one of which we can be very proud.

I must begin by paying tribute and offering my most sincere and heartfelt thanks to our late President, Alan Rickman, who died on January 14th 2016. Alan was more - much more - than a mere figurehead. He worked with me, he worked with Elisabeth Pfeuti, our former Executive Secretary and he believed deeply in what IPAT stands for. He

dedicated the collection from his memorial service at St. Paul's, Covent Garden, to IPAT and some £8,000 was raised. Alan will be very much missed.

I am, however, delighted to say that David Suchet and Celia Imrie have agreed to be our new Joint Presidents. Thank you both. The Trust has been extremely lucky in securing the services of Kaethe Cherney to help, advise and guide the charity.

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

There is no doubt that this a very difficult time for IPAT, as we have been through internal turmoil, with the loss of Alan and the resignation of our former CEO, Elizabeth Pfeuti, at a time when financial problems threaten the very existence of some small Charitable Trusts, but I believe that we are able to look to the future with some optimism.

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

Among the companies we have helped are:

The 5Cs Theatre Company in Nairobi, Kenya

The Open Space Theatre Company in Santiago de Chile

Music For Hope, El Salvador

Music For Africa, South Africa

Pa Bobo Jobateh, The Gambia

Artistes affected by the conflict in and around Syria

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

All of these activities fall within our Mission Statement.

The Trust is very grateful to the Combined Theatrical Charities who continue to support us and I have represented us on the Board of the CTC during the year.

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

I. LIBERTY

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

J. PERFORMERS' ALLIANCE

During 2017 Equity, the Musicians' Union and the Writers Guild of Great Britain met regularly to share information about industrial issues, campaigns and internal union business. The Performers Alliance also liaised closely with the Federation of Entertainment Unions and the TUC.

Performers Alliance All Party-Parliamentary Group (APPG) continued to be very active during 2017, both before and after the snap General Election. During the Election Equity was able to contribute to the welfare, employment rights and arts/culture sections of the Labour Party Manifesto.

The following Officers were elected to the Group at its AGM in July 2017:

Chair – Alison McGovern MP

Vice Chairs – Kerry McCarthy MP, Ed Vaizey MP (Conservative former arts Minister), Damian Collins MP (Conservative Chair of the Culture, Media and Sport Select Committee), Lord (Tim) Clement Jones (Lib Dems), Pete Wishart MP (SNP), Earl (Nick) Clancarty, Thangam Debbonaire (Labour, former Shadow Arts Minister).

It was agreed that in the coming year priorities for the Group will be:

- Local arts and culture funding – with a specific emphasis on doing joint work with newly elected metropolitan mayors.
- Brexit – with specific work on lobbying for freedom of movement for performers and representation for creative workers in industrial strategy and Brexit consultations.
- Agent of Change – campaigning for a change to planning laws to protect live entertainment venues at risk of

noise complaints due to their proximity to new housing developments.

- Working class representation in the arts – doing specific work on recommendations (on low and no pay, drama school audition fees etc) to encourage people from all backgrounds to access a career in the arts.

K. PPL

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

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

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

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

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

During 2017 the General Secretary has continued to represent Equity on the PPL Board and Performer Board.

L. SECTOR SKILLS COUNCIL

i. Creative Skillset (www.creativeskillset.org)

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

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

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

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

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

M. TRADES UNION CONGRESS

TUC Congress took place in Brighton from 10th to 13th September 2017. The delegation comprised: Christine Payne (General Secretary), Stephen Spence (Deputy for the General Secretary), Mary Lane, Adam Burns, David John, Emmanuel Kojo and Louise McMullan.

Jean Rogers and members of the Brighton & Sussex General Branch (Susi Oddball, Mjka-Anne Scott, Johnny Worthy, Celia Twining and Ken Pollock) attended on 12th September.

MOTIONS: The delegation spoke as follows (the speeches given by the delegation are attached to this report):-

Mary proposed Equity's motion Valuing Entertainment Workers (seconded by the Musicians Union, supported by Prospect)

Christine spoke to a Composite Motion which included Equity's motion on Brexit and motions from a number of other large and small unions

Emmanuel seconded the Musicians Union Motion on the Convention on International Trade in Endangered Species (CITES)

Adam spoke to a Composite motion that included our amendment about holiday pay rights to an NUJ motion on the Taylor Review/BEIS Select Committee Inquiry

David seconded a motion on Social Security from the Public and Commercial Services Union and spoke about the effects of Universal Credit on Equity members

Stephen spoke in support of the Fire Brigades Union Motion on Grenfell Tower

Louise seconded a motion from the Artists Union of England on the 1% for Art Scheme

Every member of the delegation spoke on a motion and on some of the highest profile issues discussed at TUC this year. Adam Burns also served as Chair of Scrutineers for Congress Elections and announced the results of the ballot for Section C of the General Council from the podium.

Jean Rogers was awarded the Women's Gold Badge on the afternoon of Tuesday 12th. A video presentation outlining Jean's work as a performer, her campaigning for Equity and more generally in the trade union movement accompanied the presentation. The award was also covered in The Stage newspaper. The award video can be viewed here: https://www.youtube.com/watch?v=_dZQnoqBWyc&feature=youtu.be&t=236

On Monday 11th Frances O'Grady, TUC General Secretary addressed Congress. A copy of her speech is available here: <https://www.tuc.org.uk/FrancesCongress17>

There was also a tribute to emergency and public sector workers who had been involved in major incidents that had taken place over the summer including the attacks at London Bridge, at the Manchester Arena and at Grenfell. Three workers – a hospital psychologist, a nurse and a firefighter spoke very movingly about their experiences. The tribute came just before the debate on public sector pay where unions called for a 5% increase for all these workers.

Another key debate was on motion 79 which raised the issue of accessibility of Congress House following complaints received about its use as a venue for TUC Disabled Workers Conference. The motion, which was passed, calls on the TUC to undertake refurbishment work to make Congress House accessible and until this time to source alternative accessible venues for the Disabled Workers Conference.

Recommendation: Equity writes to the TUC in support of this motion.

TUC GENERAL COUNCIL elections: The following were elected to the General Council from Section C (unions with fewer than 30,000 members): Manuel Cortes (TSSA), Mark Dickinson (Nautilus International), Ged Nichols (Accord), Dave Penman (FDA), Nick Cusack (PFA) Eddie Saville (Hospital Consultants and Specialists Association) and Simon Weller (ASLEF). Christine Payne continues to be automatically elected to the GC as Equity has over 30,000 members.

TUC EXECUTIVE: Following the retirement of John Smith (former General Secretary of the Musicians Union) there is no longer any representation from the creative workforce on the TUC Executive. This will be discussed at the next meeting of the Federation of Entertainment Unions.

NEW TUC PRESIDENT – Sally Hunt, General Secretary of the University and Colleges Union, will serve as TUC President until the end of the 2018 Congress in Manchester (which will be the 150th Anniversary Congress)

SPEAKERS – TUC President Mary Bousted, Leader of the Opposition Jeremy Corbyn, Glenis Wilmott (sororal delegate from the Labour Party) and freed Colombian trade unionist Huber Ballesteros.

FRINGE MEETINGS – Most of the Equity delegation attended a joint Cuba Solidarity Campaign/Venezuela Solidarity Campaign Fringe Meeting on the Monday evening. David John spoke with the Cuban Ambassador Teresita Vicente. Members also attended the Joint Education Union Fringe and a Fringe meeting on Brexit.

GENERAL COUNCIL DINNER – Christine and Stephen attended from Equity. The dinner was addressed by Angela Smith, Labour’s Leader in the House of Lords.

MOTIONS

The final agenda which includes the text of Equity’s motions is available from https://www.tuc.org.uk/sites/default/files/Final_Agenda.pdf The text of composite motions is available here: https://www.tuc.org.uk/sites/default/files/GPC_Report.pdf

N. BAPAM

(www.bapam.org.uk)

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

The union’s representative on the Board in 2017 was Xander Black (Equity Councillor) until July when Matt Hood (Assistant General Secretary) was appointed to be the union’s representative on the Board for the remainder of the 2016-2018 Council term.

O. CDET

Equity continued to support the work of the CDET under the Directorship of Glyn Jones with Hilary Hadley, Head of the Live Performance Department as the Equity representative on the Board. CDET continued the work of accrediting vocational dance and musical theatre schools and attracted new schools, towards the end of the year following the demise of Drama UK. During 2017 CDET began the process of re-branding itself to become the Council for Dance Drama and Musical Theatre with a new strapline “Confirming quality in Dance, Drama and Musical Theatre, with a number of drama schools joining the organisation. During 2016 CDET membership comprises 29 Accredited schools, 16 Validated awarding organisations, and 10 Affiliates. CDET’s Career Conference was held at the LIPA in November followed by a showcase performance of CDET Accredited schools CDET continues to administer the steering group for the Dance and Drama Awards and have strengthened lines of negotiation with the Department of Education about the Scheme’s future.

P. DRAMA UK

During 2017 Drama UK was wound up.

Q. JUSTICE FOR COLOMBIA

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

CHAPTER 8:

COUNCIL

A. MEETINGS

The Equity Council met 11 times between 1st January and 31st December 2017.

CHAPTER 9:

APPEALS AND STANDING ORDERS COMMITTEES

The following members were elected in July 2016 to serve as members of the Appeals Committee for two years: Anthony Blakesley, John Carnegie, Chris Cotton, Graham Padden, and Geremy Phillips. The newly-elected Appeals Committee did not meet during 2016. The elected Chair is Graham Padden and Vice Chair is Chris Cotton.

The following members were elected in July 2016 by the membership to serve on the Standing Orders Committee for two years: Anthony Blakesley, John Carnegie, Chris Cotton, Geremy Phillips and Terry Victor. The following members were elected by the Council to serve on the Standing Orders Committee: Adam Burns, Di Christian, Stephen McGuire and Julia Carson Sims. Julia Carson Sims was elected Chair and John Carnegie Vice-Chair for the period 2016-2018.

CHAPTER 10:

NATIONAL, INDUSTRIAL & SPECIALIST COMMITTEES & REGIONS

A. NATIONAL COMMITTEES

i. Northern Ireland

POLITICAL ISSUES

There is still no agreement between the main political parties and the Assembly is still not sitting. This means that the budget is being administered by civil servants and falls to 95% of the previous year's budget. The Health budget currently accounts for 47% of day to day public expenditure in Northern Ireland (as opposed to Capital expenditure) and the Education expenditure accounts for just under 20%. Both of these budget headings are being prioritized which puts great pressure on other public expenditure in Northern Ireland.

The Department of Culture and Leisure has been abolished and its functions absorbed into the Department for Communities <https://www.communities-ni.gov.uk/> . Their responsibilities include Housing, Urban regeneration, Sport, Benefits and pensions, Finding employment, Finding staff, Arts and culture, Museums and libraries, Support for children, Historic environment, Voluntary and community, Languages, Statistics and research, Social inclusion, Law and legislation, Appeals Service, Local government, and Public Record Office.

- In May 2016 the Department for Communities was established following the restructuring of Northern Ireland Departments
- It is the largest of the nine NICS Departments and work with 21 Arms Length Bodies
- Around 8,500 people are employed by the Department, accounting for one third of NICS employees
- It has an annual budget of almost £7 billion, including expenditure of £5.9 billion on social security and pension payments

The Department is structured into four Groups:

- Housing, Urban Regeneration and Local Government - Deputy Secretary
- Engaged Communities - Deputy Secretary
- Strategic Planning & Resources - Deputy Secretary
- Work & Inclusion - Deputy Secretary

Responsibility for Arts and Culture sits in the Engaged Communities group. Given the current political impasse, and the totemic importance of the Irish Language at this time, it does not come as any surprise that the priorities of the Engaged Communities group are listed as below

Engaged Communities Group

The Engaged Communities Group in the Department for Communities is responsible for:

- Historic Environment Division, which surveys, records and maintains an archive about the historic environment and designates its most important features as: Monuments in State Care; Scheduled Monuments; Listed Buildings; and Historic Parks and Gardens
- Public Record Office NI (PRONI), which was established for the reception and preservation of public records including records of Government Departments; courts of law, public bodies and NDPBs; and records deposited by private individuals, churches, businesses and institutions
- Culture Division, which has responsibility for policy development and delivery on Irish, Ulster Scots and sign language; oversight of the North/South Language Body; Arts infrastructure and strategy; the creative industries; community festivals and architecture and built environment
- Sports, Museums & Libraries Division, whose responsibilities cover three main areas of activity: policy development and delivery; governance and accountability; and operational management of the bodies

responsible for sports, museums, libraries and Armagh Observatory and Planetarium

- Community Cohesion Capital Division, which is responsible for the Regional and Sub Regional Stadia Programmes and for co-ordinating capital planning and delivery across the Group
- Voluntary & Community Division, which supports vibrant, effective and more sustainable Voluntary & Community Sectors through a range of programmes and initiatives and acts as sponsor Division for the Charities Commission NI.

It would be fair to say that the arts currently are very low priority in the Northern Ireland executive's list of priorities.

We are 2023

At fairly short notice, Belfast City Council, together with Derry City and Strabane District Council put a bid together to become European Capital of Culture. The website for the bid is <http://weare2023.eu/>

This was a very positive development for Northern Ireland. Unfortunately it fell foul of the UK Government's Brexit negotiations and was ruled out by Europe.

INDUSTRIAL

With the change of personnel following Drew McFarlane's retirement, the staff in the Glasgow office has opted to take a different approach to organising in both Northern Ireland and Scotland.

Instead of one member of staff being responsible for Northern Ireland, we have opted to take a team approach so that all staff are now engaged across all areas of members work and interests.

To this end, week beginning 25th September, Adam Adnyana, Lorne Boswell and Marlene Curran went to Belfast to meet with the Branch, public bodies and some of the major employers. The purpose of this visit was to introduce the team, engage with key players in Northern Ireland and to gather as much intelligence about conditions in Northern Ireland.

The meeting with the Branch was positive. The branch is positioning itself as the forum for engagement with members in Northern Ireland as opposed to the committee, where more political and strategic decisions will be made.

The first meeting outside of Equity was with the new AGS of ICTU NI, Owen Reidy. In the light of the NI motion to ARC2016, please see attached ICTU's policy on Brexit. It was agreed that Equity would share key economic data on our areas of interest with ICTU as this seemed to be a gap in their knowledge.

We also meet with NI Screen, again a positive meeting. NI screen not really affected by the current governmental position. They are funded primarily as an economic development agency by multiple partners. They are expected to show a multiple return on the public investment put into them.

Theatre NI was another positive meeting. The sector is clearly demoralised given the historic cuts to investment and what is expected to come. Agreement in principle to join forces to increase advocacy for the sector.

Arts Council Northern Ireland- much mention had been made of the scrapping of ACNI by other people/ organisations we were talking to. ACNI themselves made oblique reference to this. ACNI clearly have lost significant status in the eyes of the NI Exec as they are now squeezed into utilitarian offices in Lisburn, some 9 miles outside Belfast. We got ACNI to re-affirm their commitment that funding is conditional upon the use of industry standard contracts, except in exception cases (ie small developmental grants to new organisations).

In addition we met with the Lyric (including SM team), The Mac, Bruiser, Macha, Tinderbox, Cre8 productions, and Worthingtons, the solicitors we use in Belfast.

There was much mention of the agent in Northern Ireland who was barred by the Agencies Standards Inspectorate. Equity was closely involved in this case but due to the confidential nature of the contact we have had with members, we have not made explicit comment.

FUTURE PLANS

The Committee is committed to mounting Equity's first ever lobby of politicians and other decision makers in Northern Ireland in 2018.

NI Committee 2017-2019:

Stephen Beggs – Chair

Vicky Blades

BJ Hogg

Gerard McCabe

Alan McKee

Christina Nelson

Sheelagh O’Kane

Nicky Harley

Louis Rolston is the NI Councillor and is an observer to the Committee

ii. Scotland

STAFF REPORT

POLITICAL ISSUES

Below is the current party balance of the Scottish Parliament

Party	Total
Scottish National Party	62
Scottish Conservative & Unionist Party	31
Scottish Labour	22
Scottish Green Party	6
Scottish Liberal Democrats	5
Independent	2

According to the Scottish Government there are now an estimated 80,000 jobs in the creative industries (including heritage and museums), and we know that this figure has been increasing year on year since 2011, following the global economic recession of 2008. Creative Scotland sees the Creative Industries as a key growth sector and contributes more than £6.5 billion to Scotland’s economy.

The Scottish Government figures for cultural engagement demonstrate growth, but the evidence shows that there are inequalities within this increasing engagement. Those from lower socio-economic groups, living in poverty and areas needing regeneration, or people living with a long-term physical or mental health condition, and those who do not have university degrees, are not engaging in culture to the same extent as the larger population.

Cabinet Secretary for Culture, Tourism and External Affairs, Fiona Hyslop, launched a programme of engagement on the development of a Culture Strategy for Scotland in June 2017. The Scottish Government has committed to develop a National Culture Strategy for Scotland with stakeholders from across the sector. This aims to establish a high level framework of agreed aims and objectives with the principles of increased access, equity and pursuit of excellence at its core.

Key components of the Culture Strategy are the principles of Access, Equity and Excellence. These are defined as:

- a. **Access:** Everyone can engage with an participate in culture in myriad ways, both as a professional and member of the public, regardless of age, gender, religion, sexual orientation, ethnicity, disability, geography or socio-economic background; all those who develop, make, produce and present culture can access the opportunities and facilities they need. All parts of Scotland can enjoy a range of choices when it comes to how to live their cultural lives.
- b. **Equity:** everyone across Scotland is able to benefit from the prosperity that culture can bring (personal, social and economic); culture supports inclusive, sustainable growth of Scotland’s economy and greater socio economic equality; all cultures, heritage and languages are equally valued; all those involved in culture from all backgrounds can be supported.
- c. **Excellence:** Scotland is a country that values and supports excellence and recognises that excellence is subjective and its meaning varies depending on the context; the conditions exist to support excellence across the sector/s and as members of society, to enable them to have confidence, to realise their full potential and to be innovative and imaginative; Scotland places culture at the heart of society; Scotland’s culture is valued,

diverse and is of all of us, for all of us; Scotland is a place of excellence.

The Culture Strategy remains in the developmental stage and Equity will continue to work to influence the formation of this strategy through our engagement directly with the Government and through groups such as Culture Counts and our involvement in the Scottish Parliament Cross Party Group on Culture.

INDUSTRIAL ISSUES

Recorded Media

BBC held a consultation on their plans to launch a new television channel for Scotland in autumn 2018. The consultation ran from June until the end of July. According to the BBC, the proposal is part of the overall commitment, made by the BBC during the recent review of its Charter, to increase investment in Scotland and to ensure that proportionately more of the licence fee is spent on dedicated services in Scotland than is the case today. The increased funding will also mean increased production, of benefit to Scotland's production sector and to the creative economy as a whole.

Equity was present at the consultation event in Glasgow. Equity also tabled a written submission to the consultation:

Equity's Submission on the Public Interest Test of the proposed new BBC Television Channel for Scotland

1. Equity represents over 40,000 performers and creative personnel working across the UK's creative industries. Our members include actors, singers, dancers, variety artists, stage managers and stunt performers who work across various sectors including theatre, light entertainment, television, film, video games and the music industry.
2. We have 2,475 members living in Scotland. Equity members are highly mobile of necessity. The television industry in the UK is centred on London and many Scottish raised Equity members chose to live there. We have no data on whether members identify themselves as Scottish.
3. The BBC is one of the most important employers of Equity members because of the investments it makes across a diversity of output. It also plays an important role in supporting the wider creative industries through providing training and development for creative workers and provides much of the funding that fuels the UK's and Scotland's independent production sector, another significant employer of Equity members.
4. The television Industry in Scotland is a discrete but interrelated grouping from the UK as a whole. In almost all areas of television, London is the dominant location but technology and modern communication are enabling more widely dispersed activity.
5. Equity members have been concerned for some time that all of the UK's nations and regions should be able to take an active part in the creative industries and that work opportunities should be available throughout the UK. Currently performers who are not based in London and the South East of England often struggle to find enough employment to sustain a career in the entertainment industry and many have to consider relocating in order to access continued opportunities.
6. Equity welcomes the proposal for the new BBC Scotland channel and hopes that it will lead to more employment for Equity members in Scotland. However we have concerns about the level of funding for the new channel.
7. In the consultation document for the Public Interest test for this new channel the BBC says: In February 2017 the BBC announced its intention to launch a new television channel for Scotland in Autumn 2018 . This proposal is part of the overall commitment, made by the BBC during the recent review of its Charter² , to increase investment in Scotland and to ensure that proportionately more of the licence fee is spent on dedicated services in Scotland than is the case today.
8. In the BBC's own Annual Report the amounts raised and spent in Scotland, Wales and Northern Ireland are itemised.
 - In Scotland the BBC raises £321.7m in Licence Fees but only spends £233m (72.4% retention- subsidy from Scotland of £88.7m).
 - In Wales BBC raises £188.5 m and spends £185.9m (98.6% retention- subsidy from Wales of £2.6m).
 - In Northern Ireland the BBC raises £99.8m and spends £97.2m (97.4% retention- subsidy from NI of £2.6m)
9. These figures suggest that the commitment to a new Scottish channel, whilst welcome, is a first step in addressing an acute imbalance in funding arrangements.
10. The news commitment for the new channel appears to be a response to the long debate about the 'Scottish Six' which went on for years. However, this could account for up to a third of allocated funds, leaving

insufficient resources for any plans for drama, children's' or light entertainment production.

11. It is significant the BBC Wales and Northern Ireland have been more successful in securing commissions for returning drama series than BBC Scotland. River City holds an anomalous position as a returning drama series that is not broadcast UK wide. Does this suggest a lack of confidence from BBC commissioners in what is being produced in Scotland?

12. Equity welcomes any commitment to more production in Scotland, (especially in the genres of drama, children's' and light entertainment) but believes there is a problem with the Ofcom definition of an out of London production- namely the exclusion of front of camera talent or activity.

13. Equity has been campaigning to persuade Ofcom to incorporate a meaningful ratio of "on screen talent" into their definition of what constitutes an out of London production. At the moment "on screen talent" is specifically excluded.

14. As identified above, Ofcom has a definition for 'out of London' production that excludes front of camera talent and activity. Equity urges the BBC to work with Ofcom to develop a more transparent and meaningful definition of a production's location.

15. As a world, UK national and Scottish broadcaster, the BBC plays a crucial role in our economy, both as an employer and an exporter of goods. It also acts as a standard bearer for the audio-visual sector in terms of quality, diversity, and innovation. This new investment from the BBC in Scotland will help nurture and sustain the independent sector North of the border.

Other Recorded Media

Equity Scotland office has observed an increase in production in Scotland. Throughout 2017 Equity conducted casts visits to a number of films and TV series such as Outlander, Still Game, River City and Talla She ` orais. In 2017 the Scottish Government launched an inquiry into Scotland's screen sector. Equity tabled a written submission to the Culture, Tourism and External Relations Committee asking the Committee to consider funding, investment and support currently available for the industry and calling on additional resources. The inquiry is ongoing.

Live Performance

After a significant refurbishment Perth Theatre reopened in late 2017. Brenna Hobson was appointed as Executive Producer at the National Theatre of Scotland and met with the Equity Scotland staff to discuss industrial matters. The Scotland Office team conducted 26 visits to pantomime productions in 2017. These were in a range of locations including Glasgow, Edinburgh, Aberdeen, Motherwell, Kilmarnock, Livingston, Inverness, Pitlochry, Dundee and Fife.

Scottish Ballet

The 2017/2018 salaries are:

Principal	£38,494
Soloist	£33,797
First Artist	£29,676
Artist	£28,355
Stage Manager	£30,557
Deputy Stage Manager	£27,542

National Theatre of Scotland

Production Pay Rates 2017/18

Employees

Job Title

Performer (inc Musician)	£568.55
Performer - Level 2 (inc Band Leader)	£688.57
Performer - Level 3	£816.08
Performing Musical Director	£795.97
Understudy	£458
CSM / TSM / SM	£568.55
DSM	£511.70
ASM	£458

Artistic Development Fees

Performers/SM (inc hol pay) (always aligned with ITC/Equity Minimum) £499.08 (pw) £99.82 (pd)

General updates

In an Equity capacity, Lorne Boswell has joined the steering group for the Scottish Drama Training Network which aims to develop practice-based drama training in Scotland. The SDTN is based at the Royal Conservatoire of Scotland in Glasgow and is a network organisation of 19 further education colleges and higher education institutions who provide training in theatre, film, television and radio subjects. Throughout the year, the Equity Scotland team has conducted student visits to the Royal Conservatoire of Scotland, Ayr College and the City of Glasgow College amongst others. Equity maintains a strong presence in the Culture Counts group. Culture Counts is a membership group consisting of the major umbrella organisations across Scotland's arts, screen, heritage and creative industries. The Equity East of Scotland Branch has continued to build membership through a range of member events and workshops in Edinburgh.

Equity was represented at the STUC Annual Congress by staff and Scottish Committee members and at the STUC Women's Conference by members of the Scottish Committee.

Equity continues to work with our partners in the Scottish Federation of Entertainment Unions, including the Musician's Union, National Union of Journalists, Writer's Guild and BECTU. Adam Adnyana was elected to the role of SFEU Secretary. The group has met with organisations such as Glasgow City Council to raise issues and build awareness of the sector.

2017-2019 Scottish Committee:

Morna Burdon

Andy Clark

Julie Coombe

Hazel Ann Crawford

George Drennan

Natasha Gerson (Chair)

Clunie Mackenzie (Vice Chair)

Kate McCall

Kirstin McLean

Sheena Penson

William Riddoch

John Sampson

Isabella Jarrett is the Scotland Councillor and is an observer to the Committee

III. WALES**GENERAL:**

The Annual General Meeting of members was held at Chapter Arts Centre in February and attended by 24 members. It was also attended by General Secretary Christine Payne and Honorary Treasurer Bryn Evans. Bryn spoke about the financial strength of the union which was in part due to the increase in membership and keeping expenditure down leading to an operating surplus. A report was given on the resolution of the Unknown Funds legal proceedings at the High Court in December 2016. The General Secretary reported on the gains made in our collective agreements, especially the Cinema Films Agreement and Subsidised Theatre Agreement. She also reported on the progress of the Casting Working Party which was going to be producing a Manifesto for Casting in the summer and the possible impact of Brexit on the Creative Industries. A report was also given on bringing the work that BECS did on behalf of the union back 'in house' from April. A motion to the Annual Representative Conference was agreed on a proposal to change representatives from AGM's held in the Nations.

Membership figures for the whole of Equity have continued to show growth during 2017 and it is once again encouraging to see the membership figures in Wales matching that growth. By the end of 2017 we had a total of 1,576 Members in Wales, rising by 64 from 2016, representing a 3.62% share of the total membership of Equity. Recruitment and Retention remain priorities for Equity as a whole and in Wales we cannot rest on our laurels. Julia Carson Sims continued to serve as Councillor for Wales on the Equity Council. She also attended meetings of the Welsh National Committee as an observer reporting on matters from the ruling body and representing to Council matters affecting members living and working in Wales.

LIVE PERFORMANCE

As in previous years the effects of austerity and reductions in funding from Local Government and the Arts Council of Wales have continued to challenge companies throughout Wales. It was announced in November 2017 that the current spending levels of Arts Council Wales (ACW) would be maintained by the Welsh Government for the 2018/19 and 2019/20 at the current funding level of £31,227,000. Whilst funds are frozen ACW have been urged by government to find more income from other sources. The Welsh government have asked the Arts Council 'to accelerate its work' to help the organisations it funds to 'increase their self-generated income.' The Culture, Welsh Language and Communications committee are also holding an inquiry into Non-public funding of the arts. A spokesperson for the Arts Council said 'In these challenging economic times this is an important mark of support for the arts in Wales.'

The long running saga of the New Theatre and St David's Hall in Cardiff were resolved in 2017 with Cardiff Council agreeing to continue to run and subsidise both venues going forward. Whilst subsidies to both venues would fall, and there would be cuts in staff between both venues, it was hoped this would provide security for the future. Both venues did receive around £2 million in public subsidy, which was to fall to £1.2 million by 2018/19, but generated £38 million into the local economy. Modernisation would be needed at St David's Hall, which had proven a stumbling block in finding external investors.

2017 saw a relatively quiet year for National Theatre Wales as the final projects commissioned by the previous artistic director were performed and the work for 2018 and beyond were developed and written. Their main show was *We're Still Here* performed in a disused part of the Port Talbot Steelworks. Kully Thiarai outlined her plans for 2018 during the latter part of the year including a celebration of the NHS at 70.

The Wales Millennium Centre spent the year developing and performing their musical *Tiger Bay* in conjunction with Cape Town Opera. It was performed in South Africa in April and then performances in Cardiff in November 2018.

The Sherman Theatre have again produced a wide ranging number of productions throughout 2017, many of which have seen them co-produce with venues in England and Scotland. Their award winning production of *Iphigenia in Splott* was toured to both Berlin and New York in early 2017 whilst back in Cardiff they produced *Killology* with the Royal Court. Further productions with the Royal Exchange, Manchester; *Oran Mor* and Theatre by the Lake ran alongside a large community project entitled *Love Cardiff*. In the autumn they produced *The Cherry Orchard* which had to extend to meet demand for tickets and then finished the year with productions of *The Wind in the Willows* and *The Magic Porridge Pot/Hud y Crochan Uwd*. In December they were nominated by The Stage as Regional Theatre of the Year with the winner to be announced in January 2018.

Theatr Genedlaethol produced four productions during the year starting with their production of *Macbeth* at Caerphilly Castle. Alongside this production they also launched a new initiative *Theatr Gen Byw* which saw the production being live relayed into cinemas across Wales—the first time this has happened with a production in the Welsh language. Encore showings took place during March and April with English subtitles. They then co-produced an opera *Y Tŵr* with Music Theatre Wales in conjunction with The Sherman Theatre and the Vale of Glamorgan Festival. Their *Eisteddfod* production was *Estron* and then they finished the year touring a production of *Holli*.

Theatr Clwyd, under the direction of Tamara Harvey, continued to produce a number of critically acclaimed productions starting with *The Importance of Being Earnest*. In a co-production with Hampstead Theatre they produced a new work *Scarlett*. Paines Plough then bought their 'Roundabout Theatre' to Mold and put this pop-up theatre outside of the main building to perform 3 World Premieres. The autumn saw two contrasting productions—*Uncle Vanya* in a co-production with Sheffield Theatres and *The Rise and Fall of Little Voice*. They finished the year, as always, with their traditional pantomime *Sleeping Beauty*. The theatre also signed an agreement with Equity to promote the use of our agreements with co-producers and producers wishing to hire their venue.

Welsh National Opera - Chorus and Stage Management The company paid a 1.5% rise across the company from September 2017 without negotiation. It was hoped that the complete review and renegotiation of the house agreements would start in 2017 but it was further delayed with meetings due to start in February 2018. On stage the company continued to tour their mainscale programme throughout Wales and England meeting their commitments to both Arts Council England and Arts Council of Wales. The company undertook a two week residency at the new opera house in Dubai at the invitation of The British Council as part of UK/UAE 2017 performing *La Bohème* and *Madam Butterfly* alongside outreach projects in schools and colleges.

2017 was another year of expansion for The Other Room but also a year of change. Kate Wasserberg, one of the co-founders of TOR, was appointed Artistic Director of Out of Joint and was replaced as Artistic Director by

Dan Jones. On stage their first production was a co-production with Gagglebabble and Theatr Clwyd entitled Sinners Club, which was later revived over Christmas 2017 at the Soho Theatre in London. Seanmhair was the next production which then transferred to the Edinburgh Fringe Festival in the summer. Escape the Scaffold was a co-production with Theatre 503 and Mongrel Thumb which premiered at Theatre 503 before transferring to Cardiff. They also held their annual Young Artists Event for Actors, Directors and Writers with workshops and presentations from industry professionals including Equity.

Companies working on the ITC/Equity agreement continued to perform and tour extensively throughout Wales. Theatr na nÓg produced a new musical play with Amy Wadge entitled Eye of the Storm which performed in Swansea, and then a play about Nye Bevan entitled Nye & Jennie which was performed in Abertillery and is touring further in 2018.

Cwmni'r Frân Wen produced Sigl-Di-Gwt and Mwgsi.

Theatr Bara Caws produced Raslas Bach a Mawr, Allan O Diwm, Ga'I Fod..?, Gair o Gariad, Bwystfilod and Dim Byd Ynni.

Arad Goch toured Nid Fi and A Good Clean Heart as well as Do I Have to Wake Up.

As well as touring extensively National Dance Company Wales produced an event at the Wales Millennium Centre entitled P.A.R.A.D.E. which was performed both in and outside of the centre. It was also captured by The Space and featured in a BBC documentary.

Throughout the year the Cardiff Office dealt with claims for members and recovered a total of £5,233.62 as a result of settling 9 cases. 2017 has again seen many issues affecting members alongside cancellations. We have seen a number of venues close and companies going out of business with no chance of recovery. We have also had a number of cases reach settlements payable by instalments which has delayed full recovery for months and sometimes years. At the end of 2017 there were 10 ongoing cases being handled by the office.

RECORDED MEDIA

OFCOM/CAST IN WALES

There has been a long standing frustration with the Ofcom Made Out of London guidance which sets the regional obligations for broadcasters. In conjunction with Ofcom becoming the external regulator of the BBC Ofcom have also decided to revisit the definitions. Equity took part in a number of Stakeholder events across the UK, including in Cardiff, where they made the case again for the inclusion of 'on screen talent' which is currently excluded. We await Ofcom's announcement of their Annual Plan in 2018 to see if there will be a new consultation.

BBC

A new drama Requiem was set and filmed in Wales, partly due to the Welsh Government investment in the production. This BBC network production was a co-production with Netflix seeing them handling availability outside of the UK. It airs in 2018.

Due to changes in scheduling the Pobol y Cwm narrative repeat at 6pm was moved to an 'omnibus' slot on a Sunday afternoon. Having gone through major changes in 2014 to both remove the 5th episode and omnibus from the agreement it was somewhat frustrating to be putting the final piece of what was removed back in place in 2017. Whilst the move didn't necessarily require anything changing, as a narrative repeat can take place up to 7 days after transmission, the cast and Equity felt that the discounted rate agreed in 2014 was no longer suitable and we were therefore able to get an increase from 20% to 30% for the narrative repeat and also a 1% increase on fees across the core cast and semi-regulars.

Access to Casualty continues on a regular pattern with little or no problems reported. The production saw a change in Executive Producer with Simon Harper assuming the role, and also Lucy Raffety taking over as Series Producer.

With Class not being renewed Doctor Who continued production in early 2017 with the news that Peter Capaldi would be leaving after the Christmas Special. Jodie Whittaker started filming in late 2017.

TAC

TAC appointed Luned Whelen as General Manager in early 2017 to lead on industrial relations on behalf of S4C. Equity lodged a claim on the TAC agreement in early 2017 seeking a rise in minimum rates and some contractual changes and clarifications. After a number of negotiation rounds the new deal was formally agreed by the Welsh National Committee at their meeting in November 2017 and sees the new agreement come into force on the 1st January 2018.

The minimum rates on the Main Agreement have risen by 2%, meaning the weekly minimum is now £642.60, and the minimum rates on the Walk On Agreement have risen by 3%. There has also been an increase in the maximum pension contribution from the employer and further improvements to the 'No Call' provision,

alongside some tidying up on the language surrounding 'at the time of engagement'.

At a time when S4C's funding has not increased this one year deal is a good step forward and Equity will be sitting down again with S4C and TAC once the exact provisions of the Westminster Government S4C review are announced.

Rownd a Rownd started shooting Series 23 towards the end of 2017 and remains the only 'full time' commission in North Wales from S4C. The cast continues to work on a variation of the TAC agreement which grants a guaranteed level of earnings depending on the number of episodes.

Two new Back to Back productions went into production in 2017, both on variations of the TAC agreement agreed with Equity. Keeping Faith/Un Bore Mercher, described as a 'breathless drama' stars Eve Myles started transmitting in late 2017 on S4C and Hidden/Craith, a crime drama, which will be shown on S4C in early 2018, are both co-productions with BBC Wales.

2017 also saw the first bilingual commission from S4C with production on Bang! filmed in both Welsh and English for transmission only, for now, on S4C.

2017 has also seen the return of Gwaith Cartref, Byw Celwydd, Parch and 35 Diwrnod. It also saw the commission of the 90 minute film Y Llyfrgell.

S4C

S4C appointed a new Creative Content Director in 2016 and in early 2017 Equity met with Amanda Rees to discuss her new vision for the channel. Drama remains an important cornerstone of their schedule and they are now looking at putting content on at times when people want to watch, rather than putting content at times that S4C want viewers to watch. This resulted in a number of productions moving transmission times during the week and also saw repeats being scheduled later. Equity also met with the Drama Commissioner Gwawr Martha Lloyd to discuss the S4C Casting Guidelines and Equity's Manifesto for Casting. They also published the vision document 'Pushing the Boundaries' about their plans for the future.

Much of early 2017 was spent anticipating the announcement of an S4C Review by the DCMS. There were a number of reviews and debates in both Westminster and the Senedd and Equity had input into every one.

The long-term funding of S4C from the License Fee had been confirmed at the end of 2016 as £74.5m a year guaranteed until 2022. In 2016/17 the direct funding from the DCMS was £6.762m and this dropped to £6.058m for 2017/18. The UK Government confirmed one off funding of £350,000 to help with IT and Infrastructure prior to the move to Carmarthen, with some equipment to be housed in the new BBC headquarters in Cardiff. S4C also secured a £10m loan from the UK Government to help with the relocation to Carmarthen which is to be repaid over time to allow them to cover the forward rent on their new building until they can sell their building in Llanishen. The Welsh Government also gave £3m of funding.

In July 2017 it was announced that Euryng Ogwen Williams would lead the DCMS review of S4C and in August the terms of reference were published. Equity was not invited as a stakeholder to give evidence formally by the DCMS but due to our work with the All Party Parliamentary Group in Westminster we were able to get an appointment to submit oral evidence and we also provided a comprehensive written report which was discussed and ratified by the Welsh National Committee.

Other TV

2017 saw the return of Stella for what we are told is its sixth and final series. Filming took place in early 2017 with the series aired on Sky in the autumn. As previously this was made by Ruth Jones' company Tidy Productions.

Channel 4 filmed their series Kiri in Cardiff and the Vale of Glamorgan which starred Sarah Lancashire. Will which is being made for American network TNT and Sky continued to film in Wales.

The opening of Wolf Studios Wales in Cardiff saw the entrance of Bad Wolf Productions into the continued expansion of the creative industries in Wales. Formed by Jane Tranter and Julie Davies (both ex-BBC) they began work on A Discovery of Witches in late 2017 and have already announced that they will follow this with Philip Pullman's His Dark Materials for the BBC. They will also be working on The Night Of which will be for ITV in conjunction with Baby Cow and Industry with HBO. It was announced that HBO and Sky have bought a small stake in Bad Wolf.

Film

There has been quite a bit of uncertainty about the future of Pinewood Studios in Cardiff, and it is hoped that 2018 will see some resolution of these issues.

Alongside some location shoots on Transformers: The Last Knight and King Arthur: Legend of the Sword

there were a number of productions based solely in Wales during 2017. These included *The Dark Outside* (Snowdonia), *Apostle* (Swansea), *Show Dogs* (Cardiff), *Say My Name* and *Denmark*.

WELSH ASSEMBLY GOVERNMENT / NATIONAL ASSEMBLY FOR WALES:

Having increased arts funding across the sector for 2017/18 there was great disappointment to see that the funding for 2018/19 and 2019/20 would be frozen, with the Welsh Government asking all organisations to find more income from 'other sources'.

In particular the Arts Council of Wales (ACW) have been asked 'to accelerate its work' to help the organisations it funds to 'increase their self-generated income.' The Culture, Welsh Language and Communications committee have also been holding an inquiry into Non-public funding of the arts.

In money terms this means that ACW will be operating on a budget of £31,227,000.

Labour continue to form a minority government but the formal partnership with Plaid Cymru to support the government was dissolved in 2017.

The First Minister reshuffled his cabinet in late 2017 which saw Dafydd Elis-Thomas join the government as Minister for Culture, Tourism and Sport as a deputy to Economy Secretary Ken Skates. Lord Elis-Thomas sits as an Independent AM but is the former leader of Plaid Cymru. The reshuffle also saw the appoint of Eluned Morgan as Minister for Welsh Language and Life Long Learning, which includes the remit of Broadcasting as part of the portfolio even though Broadcasting is not a devolved area of responsibility.

The Culture, Welsh Language and Communications committee undertook a far reaching consultation into the Future of S4C with extensive oral evidence sessions and many written submissions. Equity, due to illness, were only able to submit written evidence.

The final report offered 18 recommendations looking at the promotion of the Welsh Language, Funding; DCMS Funding; Formal Accountability to the National Assembly; Better Prominence on Electronic Programme Guides; Protecting the Independence of S4C as a broadcaster; Ofcom as an External Regulator; Replacing the S4C Authority with a Unitary Board; Explore better Commercial Exploitation and PSB Welsh Language obligations.

EQUALITY AND DIVERSITY

Diverse Cymru published its report into Diversity in Film and TV in Wales which had been commissioned and funded by the Welsh Government's Creative Industries Sector Team. Equity had contributed to the engagement events in late 2016.

The report *Rewrite the Script* made a number of recommendations for both the Film and TV companies in Wales and the Welsh Government to consider.

Diverse Cymru decided to put together a Diversity in Film and TV in Wales Network Group in the autumn of 2017 and Equity were invited to be part of this and attended the first meeting. It is hoped this will coordinate the recommendations of the report.

Music Theatre Wales made the national press when its production of *The Golden Dragon* received a lot of criticism from Britain's east Asian community about an all-white cast performing a piece with Chinese characters.

Equity's Minority Ethnic Committee were fully engaged with the issue and spoke publically about the production. The National Organiser sat down with the company to discuss how it would deal with casting in the future and changes will be made. It has cast a spotlight on equality and diversity of Opera in general and Music Theatre Wales have been in discussions within the sector and also with the Conservatoires about how more singers from Black and Minority Ethnic backgrounds can be found and nurtured for the future.

BFI.NETWORK Wales and Ffilm Cymru Wales partnered with Disability Arts Cymru, Diverse Cymru, Hijinx Theatre, CULT Cymru and Equity to present a training day entitled *Increasing Inclusivity and the Representation of Disable People in Film*.

This one day training event focused on disabled filmmakers, cast and crew, exploring how to improve inclusivity both on screen and behind camera.

The day included a panel session with the partners, a case study, a selection of films featuring disabled cast and crew, some shared learning from the Hijinx Filmmaker Cohort, Practical group workshops with Diverse Cymru and networking opportunities.

OUTSIDE BODIES:

CULT Cymru: Creative Unions Learning Together

Equity continued to work in partnership with the Musicians Union and the Writers Guild on the BECTU led CULT Cymru project. 2017/18 marked the second year of a two year project with funding from the Wales Union

Learning Fund (WULF).

Despite the drop in funding the project was able to deliver a number of interesting training courses for members throughout Wales offering essential business skills around finance, pitching, social media, and promotion. There were also First Aid courses and a course on building a Wordpress website.

There were also some specific development courses for Equity members including Received Pronunciation (RP), Stage Combat and Modern General American Voice Workshop. There was also a course on Vocal Looping for Singers.

There was a major focus on Co-Working for Creatives which led to an event to discuss and explore collaborative working and connecting with other freelancers in the creative sector. A number of case studies were presented including the Oren Actors Management in Cardiff which is an actors' co-operative established in 1985.

The Wales TUC announced that there would be a new set of funding available in April 2018 for a one year project and CULT Cymru will be submitting bids to WULF which will include a specific requirement to deliver Self-Taping training for Equity members.

The National Organiser continued to serve as a member of the General Council (GC) of the Wales TUC. The GC oversaw the work being done by the Wales TUC on the Welsh Government reaction to the Trade Union Bill, research on Menopause in the workplace, the effects of Autism and their project entitled More Jobs Closer to Home.

Equity were pleased to work in partnership with the newly formed Wales Stage Management Network which was formed by Equity member Jacqui George. It is a useful network for working stage managers to meet and discuss current issues in Wales and also any additional support that can be sourced. Training provision can hopefully be supplied by CULT Cymru.

WELSH NATIONAL COMMITTEE

The Welsh National Committee (WNC) for 2015-17 consisted of:

Chris Batten (Chair)

Abbie Hirst (Vice-Chair)

Doc O'Brien

Cei Phillips

Terry Victor

Sean Carlsen

Tamsin Griffiths

Tom Powell

Steve Purbrick

Phillip Rapier

Nana St Bartholomew-Brown Morgan

Marie Westcott

They met 5 times prior to the end of their term.

After the committee elections the WNC for 2017-19 consisted of:

Jenni Barbieri

Chris Batten (Chair)

Jeremi Cockram

Abbie Hirst (Vice-Chair)

Sion Ifan

Sharon Morgan

Doc O'Brien

Cei Phillips

Tom Powell

Steve Purbrick

Caron Reidy

Terry Victor

They met 3 times prior to the end of the year.

The WNC were fully engaged on the S4C review, alongside proposing, discussing and agreeing the new TAC/Equity agreement and signing off on the variations on Craith and Keeping Faith. Motions from the WNC to

Council and the Industrial committees included motions about Role Play, the North Wales Branch and the Equity Logo. Discussions also took place on a number of subjects including the continuing work on Cast in Wales, Welsh Language provision in theatre and Equality and Diversity.

Three representatives attended the Annual Representative Conference and spoke to the motions from the WNC and the Welsh AGM.

At the end of its term the WNC for 2015-17 reviewed their aims and objectives set at the beginning of their two year term. Many of these were rolling items which form part of the ongoing work of the committee in Wales but they were pleased to note that they had also looked at a number of specific aims and objectives throughout their term. Over and above the aims and objectives set in 2015 they had been very proactive in a number of other areas including hosting a reception with AM's from the National Assembly including the First Minister of Wales; Engaging and Protesting against the Cuts to Culture proposed by Cardiff Council—subsequently reversed—and putting a motion to the 2016 ARC regarding Political Hustings which was now Equity policy. The 2017-19 WNC set their aims and objectives in September 2017:

1. For the committee to continue to work with and support the National Organiser for Wales and Recruitment and Retention Organiser to serve and represent Equity members throughout Wales.
2. Continue to monitor the output and provision of BBC Cymru Wales and S4C, in particular monitoring the new framework agreement between the two broadcasters, the Charter renewal implications for the Nations and Regions and also play an active role in the S4C review.
3. To carry forward the Cast in Wales campaign pushing for a casting office in Roath Lock and more consideration of the local talent. New publicity materials should be developed for both the campaign and promotion of the Oriel Database to Casting Directors.
4. To monitor the effectiveness of the recent updated TAC report and look to renegotiate this in July 2018. The WNC still believes they have a key role to play in advancing Equity policy on this issue in conjunction with the new Screen Committee.
5. To work with the Student Coordinator and the National Organiser on a policy for engaging with students studying in Wales and also recent graduates entering into the profession.
6. The members of the committee are well placed within the industry to be able to feedback concerns expressed by fellow members from workplaces and elsewhere about the operation of union agreements and guidelines. A particular focus for 2017/19 should be engagement and recruitment with Walk On and Supporting Artists on productions with a look to increasing density of membership to tackle ongoing concerns.
7. To continue its good working relationship with the three branches in Wales – the South Wales Variety Branch, the Cardiff and South Wales General Branch and also the North Wales General Branch.
8. It is important to remember that the WNC serves the whole of Wales and through exploration of new technology and media needs to maintain contact with members through formal branches and online branches.
9. Interactions with other bodies in Wales occur through the National Organiser. The Committee forms a view and are happy for that to be represented by the Organiser to whomsoever is appropriate.
10. To build upon its relationship with the Arts Council of Wales and to monitor the implementation of the Arts in Education provision going forward.
11. The WNC enjoys a full and comprehensive report from the Welsh Councillor Julia Carson Sims and needs to represent the members through motions to the council, the new industrial committees and the Annual Representative Conference where appropriate.
12. To liaise and consult with the Equity Industrial Committees and other Equity committees representing the Nations and Equality & Young Members.

BRANCHES

The South Wales Variety Branch has continued to meet monthly in Baglan and attendance has been consistent. They continue to raise the profile of Equity and were fully engaged with the 'Year of Variety' in 2017, including organising a fundraising show in May.

Elections were held for the branch committee for 2017/19:

Chair: Jill Ray

Branch Secretary: Shelli Dawn

Treasurer: Cei Phillips

Committee Members: Roberta Kay, Arthur Ray

The Cardiff and South Wales General Branch continued to engage with members at a number of interesting meetings in 2017. They welcomed a number of interesting guest speakers including Assistant General Secretary

Matt Hood, Sian Gale from CULT Cymru and Kully Thiarai from National Theatre Wales. They switched their meetings to the Sherman Theatre in Cardiff which was considered to be more central.

Elections were held for the branch committee for 2017/19:

Chair: Richard McAndler

Branch Secretary: Philip Rapier

Treasurer: Nana St Bartholomew-Brown Morgan

PRO: Conor Clarke McGrath

Committee Members: Chris Chandler

Richard Mark Milne

Sharon Morgan

Hugh Curtis

Rick Manning

The North Wales General Branch held meetings in Caernarfon, Llandudno and Mold throughout 2017 and also sent a representative to the ARC in May.

Elections were held for the branch committee for 2017/19:

Chair: Doc O'Brien

Vice Chair: Huw Garmon

Committee Members: Emyr John, Simon Holland Roberts

B. REGIONS

1. MIDLANDS

Equity's Midlands Region spans both the East and the West Midlands which incorporates the counties of, Derbyshire, Herefordshire, Leicestershire, Lincolnshire, Northamptonshire, Nottinghamshire, Shropshire, Staffordshire, Warwickshire, Worcestershire and the city of Birmingham.

Branches

Within the Midlands there are three variety branches and one general branch.

The Birmingham Variety Branch with Secretary Alec Powell normally hold meetings on the last Wednesday of the month at the Austin Sports and Social Club in Longbridge, Birmingham B31 2SF. To honour the memory of Mandelea (who died in November 2016) the previous Branch Secretary, the Branch organised a Mandelea Memorial Showcase, on Tuesday 24th January 2017 at the Austin Sports and Social Club. The Branch was delighted and honoured that Mandelea's husband and youngest daughter were able to attend the showcase. Agents and brokers were also in attendance, which subsequently resulted in some of the acts obtaining bookings.

Guest speakers during the year included Andrew Barker from First Act who gave a presentation about the Equity Pension Scheme and the new Professional Property Cover for Equipment and Instruments.

Matt Hood Equity's Assistant General Secretary also gave a presentation about the development of the new website and the union's new logo.

Members of the branch wearing specially produced Equity tee-shirts participated in the Birmingham Pride parade on Saturday 27th May 2017. Attending this event helped to raise the profile of Equity and its responsibilities within the LGBT community. The members taking part enjoyed the experience which included singing and dancing during the parade!

To celebrate Equity's year of Variety a second successful showcase was organised in October at the Austin Sports and Social Club.

The branch was represented at the ARC by Alex Powell and Francis Mallon.

The work undertaken by the members of the committee, the officers and Alec Powell the joint Secretary and Treasurer is greatly appreciated.

The Coventry and Leicester Variety Branch with Secretary Sheila Payne normally hold their scheduled meetings on the third Monday of the month.

Unfortunately, 2017 was not a good year for the Branch mainly due to the illness and the death of John Rodgers aka Ted on Saturday 1st July 2017. He was a long serving branch officer and the husband of Sheila Payne the Branch Secretary. This resulted in some meetings being cancelled, but the meetings resumed again his funeral which was well attended by members from the across the Midlands and Equity staff both past and present.

In the autumn the Branch had to relocate venues due to the usual ground floor meeting room being unavailable. The AGM was held on the 20th November in the new meeting venue, this being the Stoke Private Members Club in Stoke Green Coventry. The meeting was well attended, and Sally Treble the Midlands Area Councillor was the guest speaker.

During 2017 the branch membership increased by 5.82%.

The branch was represented at the ARC by Sheila Payne and John Rodgers.

The work undertaken by the committee and Sheila Payne the joint Secretary and Treasurer is greatly appreciated.

The East Midlands Variety Branch with Secretary Clive Bumstead normally holds its meeting on the first Tuesday of the month at the Headstocks Public House in Bulwell Nottingham NG6 8SF. The branch meetings consist of two parts, firstly the formal business of the branch is completed this is then followed by the themed entertainment.

Jimmy Willan the Branch Webmaster/PRO continues to utilise the branch Facebook group, to promote and advertise the meetings. These posting have helped to increase the attendances to well over 30 members per meeting.

To celebrate the formation of the Branch in 1967, a 50th Anniversary Variety Show was held on the Wednesday 18th October at the Beeston British Legion Club. Twelve artists from the East Midlands performed at the event raising a total of £500. The Branch then donated the money to the East Midlands Air Ambulance and the Notts/Lincs Air Ambulance. The show was a resounding success which was also well attended.

The branch was represented at the ARC by Bernie Kayla and Roger Kirby. General Secretary Christine Payne attended the branch's AGM. The work undertaken by the members of the committee, the officers and Clive Bumstead the Secretary is greatly appreciated.

The Birmingham & West Midlands General Branch formerly the Central England General Branch with Secretary Sunny Dhap, normally hold the scheduled branch meetings on the second Monday of the month at The Wellington Public House, 37 Bennetts Hill, Birmingham B2 5SN.

In September the branch sent the following motion to the Equity Council which they subsequently supported.

Central England General Branch

The Central England General Branch wishes to request that Council agrees to change the name of the branch to the Birmingham & West Midlands Branch.

The branch consists of Birmingham and district, Walsall and district, Coventry and district, Wolverhampton and district, Dudley and district plus Stoke-on-Trent and district. This area of central England can best be described as the West Midlands. Within the branch there are no areas from the East Midlands for example Nottinghamshire, Derbyshire, Leicestershire and Northamptonshire. Central England encompasses both the West and the East Midlands. This also leads to some confusion as members are unsure of the actual boundary of the branch.

The branch feels the proposed name change accurately describes the area and gives some prominence to Birmingham, Britain's second city.

The Branch are looking forward to promoting its new name during 2018.

The membership growth across the branch during the year was a very healthy 22.8%, this equated to an additional 106 new members.

The branch was represented at the ARC by Simon Grenville and Neville Cann.

The work undertaken by the members of the committee, the officers and Sunny Dhap the Secretary is greatly appreciated.

Sally Treble the Midlands Area Councillor regularly attends branch meetings to give members Equity Council reports and discuss other matters of interest.

The four branches all play an important role in bringing members together across the Midlands. Emails, newsletters and Facebook Groups are regularly used to advertise forthcoming meetings, campaigns and other events of interest to the members.

Midlands Area AGM & Midlands Area Network Report

The Midlands Area Annual General Meeting was held at the Crescent Theatre in Birmingham on Friday 24th February 2017. Those in attendance included Equity's General Secretary Christine Payne, Vice-President Ian Barritt, the Midlands Area Councillor Sally Treble, Stephen Duncan-Rice Equity Organiser & Secretary to the Midlands Area Network and the Midlands Organiser Ian Bayes

Aimee Powell (a first-time ARC Representative) gave a report of the 2016 ARC in which she highlighted the passion of some of the speakers and how by attending the ARC it had increased her understanding of the work undertaken by Equity.

The meeting elected two first time delegates to attend the 2017 ARC, Collene Webb and Amy Wright.

The meeting also submitted a motion to the ARC which was subsequently amended.

This ARC urges Council to consider instructing the staff to promulgate and promote Equity's Standard Form of Engagement for Artists in Student Films to film schools/universities within the UK, to encourage the allocation of budgets for the payment of performers who are featured in the films.

The ARC supported the motion.

Midlands Area Network Report 2017

The Midlands Area Network met three times in 2017, on the 24th February, 21st June and 8th November.

The Network is chaired by Sally Treble, the Midlands Area Councillor and regularly attended by the branch secretaries of the Birmingham, East Midlands, Coventry & Leicester Variety Branches and the Birmingham & West Midlands Central Branch.

The Network continues to serve as a forum to discuss current issues, campaigns and for the branch officers to share ideas and best practice among one another. During the year the meetings were used as an opportunity for the Network to meet with full time officials including Amy Dawson, Equity's Student Scheme Coordinator, Laura Gilbert, Communications Assistant and Jo Welch, then Equalities Organiser. The Network members had the opportunity to ask questions of these specialist staff and it served as a productive means to introduce full time officials to the role of the branches in the Midlands.

Legal Claims

The Midlands Organiser assisted members who were seeking legal representation regarding cancelled bookings and unpaid fees mainly on behalf of variety members. During 2017 a total of 19 claims were progressed which recovered the sum of £12,292.57.

Student Talks

Student talks were held across the Midlands at various higher educational establishments and colleges spanning the performing arts in Birmingham, Derby, Nottingham, Stamford, Dudley, Mansfield, Kettering, Leicester, Coventry, Oxford and Northampton. These talks inform students about the benefits of becoming a student member of Equity and time is also factored in to enable the students to ask questions.

Theatres

The following subsidised theatres the Birmingham Rep, the Curve Theatre in Leicester, the Nottingham Playhouse, the Derby Theatre, the Royal & Derngate Theatre in Northampton, the Belgrade Theatre in Coventry, are all funded by the Arts Councils and have the status of being a NPO (National Portfolio Organisation).

These theatres continue to produce quality dramas and musicals throughout the year. The growth of co-productions continues unabated with other subsidised theatres as well as commercial theatre producers. This has resulted in more productions commencing rehearsals in London.

During the year many cast visits take place within these theatres/rehearsal venues, which ensures that Deputies are elected, and potential members are encouraged to join Equity.

Birmingham Royal Ballet

The Birmingham Royal Ballet continues to produce and perform high quality productions, performing at the company's base in the Birmingham Hippodrome as well as touring around the UK.

The BRB also performed a Royal Gala at Buckingham Palace and the year ended with the dancers performing The Nutcracker at the Royal Albert Hall. The management also announced plans to tour in Japan and the USA. Equity working together with the MU and BECTU succeeded in establishing a Joint Consultative Committee, which comprises of representatives from the BRB including the CEO, Organisers and Representatives from the three Unions.

Dance

Following on from the Arts Council's new NPO's funding announcement from April 2018, Equity held discussions with the Rosie Kay Dance Company. These discussions resulted in the company joining the ITC and they will utilise Equity/ITC Agreement.

Recorded Media

The popular BBC One afternoon soap Doctors continues to be filmed and produced in Birmingham and due to its five episodes per week (Monday to Friday) it continues to engage a high volume of both actors and supporting artists.

In September production companies were invited to tender to produce this continuous drama. The contract offered was for two series and the process was open to both BBC Studios and independent producers. One important criteria was the drama must remain at the Birmingham production village and qualify as a Midlands regional production.

The BBC filmed a further series of Father Brown, which is filmed in the Cotswolds.

A new BBC drama Shakespeare and Hathaway was also filmed in and around Stratford-upon-Avon.

The Boy with the Topknot a BBC Two peak time drama was filmed in and around Solihull and Birmingham.

The third series of the BBC's CBBC football-based drama Jamie Johnson was filmed in Nottingham.

BBC's Mailbox studios in the centre of Birmingham continues to record and produce The Archers the world's longest running radio soap opera which is broadcast on Radio Four.

Midlands Region Cultural Manifesto

Equity worked with the TUC, BECTU, the MU and the WGGGB to produce a Midlands Region Cultural Manifesto.

The Manifesto contained six important principles,

1. Public Funding
2. Equality of Access
3. Equality of Opportunity
4. Diversity
5. Localism
6. Professional Status

These principals were complimented by seven policy priorities and Equity was successful in ensuring that the first priority listed was, "the development and implementation of a sustainable, funded plan for a Midlands film and television studio facility".

The Manifesto compliments the campaign being undertaken within the Midlands to persuade Channel 4 to relocate to Birmingham.

Congratulations

Congratulations to the City of Coventry on being awarded the status of The City of Culture for the year 2021 and also the city of Birmingham for being awarded the Commonwealth Games in 2022, the games will also include a programme of events celebrating arts and culture.

Equity's Profile

In addition to the cast visits which are undertaken across the Midlands, Equity was also present to publicise the benefits and services of the union, recruit and retain members at the following events in 2017. The Leicester

Comedy Festival, Members Open Meeting in Skegness, the Kidology Children's Entertainers Convention, the Venturama Ventriloquists Convention, the Leamington Spa Day of Magic Convention, the Variety Showcase in Stradford-Upon-Avon, the Spark Children's Theatre Festival in Leicester, Derby Theatre Development Day and the East Midlands Gala Command Showcase in Skegness. This continued profiling of Equity helped the membership of the union within the Midlands increase by a healthy 7.83% to 3,410 members in 2017.

2. NORTHERN

North East

North East

Live Performance

The seven established building-based UK Theatre Subsidised Managers in the region, Harrogate Theatre, Hull Truck, Northern Stage, Sheffield Crucible, Stephen Joseph Theatre (SJT), West Yorkshire Playhouse (WYP) and York Theatre Royal, produced successfully during 2017 on Subsidised Managers' terms.

The redevelopment of the West Yorkshire Playhouse in Leeds was given the green light at the end of the year with Arts Council England's confirmation of funding and the granting of planning permission by Leeds City Council. The £14m redevelopment to fully modernise and transform the building is being supported by a £6.6m grant from ACE and £4.4m from Leeds City Council. There will be significantly improved access across the theatre, a new city-facing entrance and a new studio theatre space. Work is due to commence in 2018 and complete in 2019. The Playhouse will continue to produce work during the redevelopment in a temporary 350-seat pop-up theatre on theatre's site.

Live Theatre, NTC Touring Theatre, Open Clasp, Red Ladder Theatre Company, Theatre Company Blah, Blah, Blah, Theatre Hullaballo and Tutti Frutti Productions all produced in the region as ITC Ethical Managers.

A number of smaller scale theatre companies produced on either Equity's Fringe Agreement or negotiated House Agreements, including Esk Valley Theatre, Gary Clarke Company, Mikron Theatre Company and Spinoff Productions. Equity's Professionally Made Professionally Paid campaign was promoted throughout the region in 2017.

Halifax-based Northern BroadSides Theatre Company continued its prolific touring commitments and the Contemporary Dance world was represented by Phoenix Dance, Ballet Lorent and Dora Frankel Dance, while Northern Ballet maintained a classical presence in the region.

Despite Northern BroadSides Theatre Company's receipt of Arts Council England funding it continued to produce on non-Equity terms and conditions. During the year Northern BroadSides' Artistic Director Barrie Rutter OBE announced that he will to step down after leading the company he founded 25 years ago, citing his failure to secure an increase in ACE funding as a reason.

During the year Equity made contact with a number of other companies new to ACE's National Portfolio to negotiate collectively bargained terms and conditions and this work will continue in 2018.

Meetings took place with Subsidised Managers throughout the region to discuss the operation of the new Agreement for Performers and Stage Management contracted by Subsidised Managers in the UK and the promotion of Equity contracts by Subsidised Managers. As in other parts of the UK the notable increase in co-productions throughout the region continued in 2017.

Opera was represented by Opera North and the region has many theatres which have played host to opera, ballet and musical productions from outside the region.

Equity cast visits were regularly undertaken in Subsidised Managers' theatres across the region. These took place during the rehearsal period where possible and where not during the performance period.

A large number of commercial tours and other smaller scale theatre companies were also visited. Commercial tours visited included The Commitments (York Opera House), The Full Monty (Bradford Alhambra), The

Very Hungry Caterpillar (Chesterfield Pomegranate), Dirty Dancing (Sheffield Lyceum), Funny Girl (Bradford Alhambra), Mamma Mia (Leeds Grand), Dreamboats & Petticoats (Leeds Grand), Our House (Sheffield Lyceum), and Grease (Bradford Alhambra).

Pantomimes and Christmas shows in the North East region were produced on a range of contracts including the Agreement for Subsidised Managers, the Commercial Theatre Agreement, the ITC Agreement and many other non-Equity contracts. Staff visited as many pantomimes and Xmas shows in production as possible and visits included to Hull Truck, Northern Stage, Sheffield Crucible, Stephen Joseph Theatre, the West Yorkshire Playhouse, York Theatre Royal, Billingham Forum, Chesterfield Pomegranate, Consett Empire, Customs House South Shields, Darlington Civic, Middlesbrough Theatre, Stanley Civic Hall, Wakefield Theatre Royal, Tyne Theatre and Opera House and the Whitley Bay Playhouse.

A number of Holiday Parks were visited including Berwick, Blue Dolphin, Cayton Bay, Cresswell, Crimson Dene, Primrose Valley, Sandy Bay and Whitley Bay.

Recorded media

Screen Yorkshire continued to champion film, TV, video games and the digital sectors in Yorkshire and Humber and manage the Yorkshire Content Fund. Screen Yorkshire also continued to manage the Church Fenton Yorkshire Studios which offers significant studio and production space at a former RAF site located half way between Leeds and York. The Church Fenton Yorkshire Studios is now an established part of the region's film and TV infrastructure.

Recorded media visits took place wherever possible and included to productions made on Equity's various recorded media agreements. Television location visits included to Free Rein, Inspector George Gently, Love Lies, So Awkward, Undercliffe and Victoria. Film location visits included to Funny Cow, Pond Life, Tales From The Lodge, The Little Stranger, Triple Word Score and Why Hide?

A number of studio meetings were held throughout the year with the Emmerdale cast. Equity was ably assisted on Emmerdale by Equity Deputies Liam Fox, Zoe Henry, Bhasker Patel and Nicola Wheeler.

Variety

The four variety branches in the region continued to hold regular meetings.

Valerie Jean Mann continues in the role of Secretary at the North and West Yorkshire Variety Branch and meetings usually take place at the George IV pub in Birkenshaw. Meetings are usually followed by an open mike night and the branch also organises social events during the year for members to get together outside of the formalities of a branch meeting. The annual Pool Tournament was a success again this year as was the Branch's Variety Show which took place on 20th July at the Jubilee Club in Leeds to celebrate Equity's Year of Variety. The branch was represented at the ARC by Valerie Jean Mann and Barry Morrow and the branch's motion on the subject of instituting twice-yearly meetings of Variety Branch Secretaries at a regional level in regions served by more than one Variety Branch was moved by Valerie Jean Mann, seconded by Barry Morrow but was defeated. However, as a result of the branch's motion further meetings of Variety Branch Secretaries will now be arranged to coincide with English Area Network meetings where this is possible.

The Humberside Variety Branch continues under Secretary Christie Clifford to hold meetings in Hull, Cleethorpes, Scunthorpe and Scarborough. The branch has a presence at four regular venues across the region, improving access to meetings for variety branch members. The summer meeting in Scarborough was a success again this year and it continues to attract members who are not able to travel to Hull. Once again branch members raised money for local charities by taking part in LEAPS in Bridlington and the branch put on a variety show at the Ritz Showbar and Function Suite in Hull on 2nd June to celebrate Equity's Year of Variety. The branch's motion on giving more prominence on the Equity website to the work done by the VAF prior to its incorporation with Equity was moved by Christie Clifford and passed unanimously.

The North East Variety Branch continued to meet at the Alberta Social Club in Jarrow and Stephen McGuire, as Secretary, worked tirelessly on behalf of the branch throughout the year. The branch celebrated Equity's Year of Variety by putting on a successful show A Celebration of Variety at the Alberta on 12th October. The branch was represented at the ARC by Alexander James Fallon and also by Stephen McGuire who was in attendance as a Variety, Circus & Entertainers' Councillor. The branch's motion on encouraging the use of recognized

Equity/VLEC and The Entertainment Agents' Association contracts was moved by Stephen McGuire and carried overwhelmingly.

The South Yorkshire Variety Branch met in Rotherham and Joy Palmer continues in her role as Secretary. Joy Palmer represented the branch at the ARC and branch member Anthony Blakesley was in attendance as a member of the Standing Orders Committee.

General Branches

The North East of England General Branch met very irregularly in 2017 and the AGM was postponed pending action to promote attendance at branch meetings and renewed interest in the work of the branch. A survey of all members of the branch register was undertaken to inform branch development which will be taken forward in 2018.

Ben Addis continued as Branch Secretary and the Yorkshire Ridings General Branch met regularly throughout the year. Meetings were held alternately on Saturday mornings and Monday afternoons to facilitate access to branch meetings for a diversity of Equity members. The branch utilised Facebook and Twitter to communicate with branch members across the region and towards the end of the year the Equity Council approved a motion from the branch to change the branch name to the Leeds & Region General Branch. It is hoped this will provide a renewed focus for branch activities and encourage the development of other branches in the region.

A number of guest speakers attended branch meetings including Alison Millar from Reading & Cultural Development Leeds Libraries and Amy Leach from the West Yorkshire Playhouse.

Members of the branch represented Equity at Trades Councils across the region and also at the Yorkshire and Humber Regional TUC AGM, where Pete Keal and Max Beckmann moved motions on Atypical Workers and Show Culture Some Love which were overwhelmingly carried. The Show Culture Some Love motion led to the development of the TUC Yorkshire and the Humber Creative Industries Committee (CLIC) and a Cultural Manifesto for local and regional decision makers in Yorkshire and the Humber. Pete Keal worked tirelessly on behalf of the branch to help establish an active and campaigning CLIC for the region which will build on its Cultural Manifesto in 2018. Pete Keal also represented Equity on the Yorkshire and Humber TUC Executive.

The branch was represented at the ARC by Lee Toomes and Leanne Rowley. Lee Toomes moved the branch's motion which called for the establishment of a UK-wide member-led Nations and Regional Production and Casting campaign which was overwhelmingly carried.

Students

Visits were arranged to drama, dance and stage management students across the region, including to Hillsborough College, Renaissance Arts, the Northern School of Contemporary Dance and the Backstage Academy in Wakefield. A major presence was maintained at the National Student Drama Festival in Scarborough and at a number of careers fairs across the region.

Legal Claims

During the year £6,285 in damages were recovered for members on 13 claims. The vast majority of this was for loss of earnings for breach of contract. One disability discrimination claim against a theatre company was settled out of court after an Early Conciliation Notification Form was lodged with ACAS.

North West

Staffing

There have been a number of staffing changes in the North West in 2017. Jamie Briers left his role as the North West Regional Organiser and was replaced by Max Beckmann who moved across from her role as the North East Organiser. The Organisers were supported by Andrew Whiteside (Recruitment and Retention Organiser) and Mary Hooley (Organising Assistant).

LIVE PERFORMANCE

Subsidised Repertory Theatre – The position of the subsidised theatre sector in the North West of England has remained relatively healthy. The announcement of the Arts Council funding portfolio in July saw all existing building based theatres in receipt of National Portfolio Funding, were returned to the portfolio.

Regular and routine cast visits have continued to take place throughout the year at all the producing theatres in the North West, with good returns in terms of recruitment and retention, along with the election and support of Equity Deputies. Throughout 2017 visits have largely focused on campaigning and industrial issues including the implementation of the Equity Subsidised Management Agreement, the pending renegotiation of all theatre contracts, the Manifesto for Casting, the development of the Equity Distribution Service and towards the end of 2017 Equity's response to sexual harassment in the industry.

In terms of individual theatres, Theatre by the Lake, Keswick adopted a new model of production. Whilst still producing the Summer Season in a repertory model, there were effectively two distinct companies working across the productions. Significantly, the decision was taken to rehearse the companies in London instead of Keswick, where companies had traditionally been rehearsed. This shift was the subject of a motion to the Annual Representative Conference in 2017, calling for rehearsals to take place in the town or city the production is playing, following which meetings took place with the Artistic Director to review the practice going forward. 2017 saw The Liverpool Theatres Trust, implement their new model of production for both The Playhouse and The Everyman. The Everyman returned to producing using a repertory company engaged between January and July, producing 5 plays. A significant proportion of the company was drawn from the Liverpool Area, which reflects the work of the Liverpool General Branch who have campaigned on the issue of local casting. The Playhouse embarked upon its shift towards working in partnership with other producers on longer term residencies and discussion continued to ensure that those working on those productions are contracted on Equity terms.

The New Victoria Theatre in Newcastle under Lyme put their programme of home produced theatre at the heart of their work and were an anchor partner in Stoke's unsuccessful bid for City of Culture status. The Bolton Octagon's partnership with Bolton University continues to strengthen and it had another successful year producing a wide range of home produced work in what was the theatre's 50th anniversary year. As well as celebrating the history of the theatre 2017 saw the final preparations undertaken ahead of the major redevelopment of the theatre due to be undertaken in 2018.

2017 saw Manchester's newest subsidised theatre Home transition from an MRSL Grade 3 Theatre to an MRSL Grade 2 theatre, which will deliver more money for performers and stage management working at the theatre. Elsewhere in Manchester, the Royal Exchange continued to produce a strong season of home produced work, with more actor weeks than any other theatre.

Chester Performs formally became The Storyhouse Theatre in 2017, moving into the redeveloped cinema. The new complex brings together the theatre, library and an arts' cinema in Chester. The move saw a significant increase in the theatre's output with their summer season increasing by a number of weeks and the numbers of performers increasing from 14 to 26. The companies' production continued to play in rep both in Grosvenor Park and in The Storyhouse.

The Dukes' Theatre in Lancaster saw their status as an Arts Council NPO maintained and managed to maintain the number of their home produced productions. The theatre company continued to develop its relationship with Lancaster University, which has drawn a new funding stream and provided increased scope for partnership. 2017 saw the appointment of Sarah Puncheon as the new Artistic Director.

A new National Portfolio Organisation was announced in July 2017, with the announcement that The Manchester International Festival will be in receipt of around £9 million to run, produce and commission work in The Factory – a new venue being built on the site of the former Granada Studios.

Independent Theatre Sector - In the Small Scale Sector the M6 Theatre Company, Horse and Bamboo, Reveal Theatre Company and 20 Stories High still continue to actively produce and work using the ITC/Equity contract

Equity has continued to have a presence at the various theatre festivals taking place in Manchester throughout 2017, including the Manchester Fringe Festival, which was well supported by members of the Greater Manchester and Region General Branch. Each of these has provided opportunities for members to work and seen the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as Theatre funding, but also raise awareness of statutory rights, including the National Minimum Wage, amongst members. The next steps for this work should see producers and venues signing up to the Professionally Made, Professionally Paid Campaign.

One company continued to use The Fringe Agreement, as a result of the Professionally Made Professionally Paid

Campaign – that being Off Book Theatre in Merseyside. In addition Hope Mill Theatre became a new signatory campaign, after entering a House Agreement with Equity for their home produced work.

Commercial Theatre - In the commercial sector throughout 2016 a number of cast visits took place with a number of companies visiting theatres in the North West, including; 'Mr Popper's Penguins, Dial M For Murder, The Girls, Last Night A DJ Saved My Life, Priscilla Queen Of The Desert, Cats, Shrek, Goodnight Mr Tom, Mary Poppins, King Charles III, Chicago, Horrible Histories, American Idiot, Jackie The Musical, The Gruffalo's Child, Dirty Dancing, The Shawshank Redemption, Chicago, Rehearsal for Murder, Relatively Speaking
Visits were undertaken to commercial tours playing venues in the North, including Nottingham Theatre Royal, Leeds City Varieties, West Yorkshire Playhouse, Bradford Alhambra, Customs House South Shields, Chesterfield Pomegranate, Mansfield Palace Theatre, Stockport Plaza, Ellesmere Port Civic Hall, Sunderland Empire, Whitley Bay Playhouse, Middlesbrough Theatre, Billingham Forum, Lowther Pavilion, Southport Theatre, New Brighton Floral Pavilion, Blackpool Grand Theatre, Liverpool Empire, Theatre Royal St Helens, Brindley Arts Centre, Liverpool Royal Court, Chesterfield Winding Wheel, Sheffield Lyceum, York Opera House, Manchester Palace Theatre, Southport Theatre, New Brighton Floral Pavilion, Manchester Opera House, Liverpool Empire, Bradford Alhambra, Chesterfield Pomegranate, Nottingham Theatre Royal, Blackpool Grand Theatre, Crewe Lyceum Theatre, Stafford Gatehouse Theatre, Hull New Theatre, Salford Lowry, Birmingham Hippodrome, Stoke Regent Theatre, The Pantaloons (Langley Priory/Arley Hall), The Handlebards (Rufford Old Hall), Oddsocks (Nottingham Castle), Heartbreak Productions (Fletcher Moss Botanical Gardens/Walton Hall Gardens), Salford Lowry, Buxton Opera House, Liverpool Royal Court, York Merchant Adventurer's Hall, Theatre Royal St Helens, Leeds Carriageworks, Blackpool Grand Theatre, CAST, Cannon Hill Park, Bridlington Spa, Bradford Hotel, Fylingdales Hall, New Brighton Floral Pavilion.

In Pantomime, 17 professional companies were visited. Non-compliance with the Equity/TMA Commercial Theatre Agreement is still prevalent in the North West of England, with 2 pantomimes using the Agreement.

Variety

All three variety branches continue prosper to varying degrees under the leadership and direction of their 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. They celebrated their 60th year with a summer party, which had the Lord Mayor of Manchester as the guest of honour. In addition to their annual outing to Blackpool, the branch also hosted a number of social evenings throughout the year. The branch has been represented at each of the Northern Area Network meetings which had taken place in 2017 and members of the branch continue to take an active role in other Equity committees.

The Blackpool Variety Branch has continued to play an active role in all aspects of Equity's business raising the profile of Equity amongst members working and living in the Blackpool Area. They have actively pursued involvement in the Recruitment and Retention activities of the Union and they continue to work with the Recruitment Organiser in the North to encourage Hoteliers and Club Officials to engage Equity members on the back of the public liability cover our members carry. They have also produced a series of Variety shows, to fundraise for the branch and other local charities.

The Merseyside Branch has continued to make good progress under the leadership of their Chairman, Chris Dale, has seen a much more vibrant and healthy branch with increased participation and attendances at meetings. However, 2017 saw the passing on the long serving Secretary, Les O'Neill who had been Secretary of the branch since the early 1980s. Les was seen as a stalwart of the branch and will be missed by all of those involved with the branch.

Equity attended many events throughout 2017, aimed at organising and recruiting variety members; Keeping it Live National Variety Showcase, Blackpool Museum Celebration Showcase, Viva Showcase, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Agents Association Meeting, North West Burlesque Society.

Claims – 2015 saw work undertaken on 77 claims (59 arising from variety and 18 arising from general areas). Out of these 45 have seen full recovery, totalling £39196.80 (£24196.43 Variety £15001.37 General) with work continuing on 13 more. One of these claims was referred to Equity's solicitors, relating to an enforcement action on a restrictive covenant clause within a contract. The remaining claims were all dealt with in house.

Recorded Media

Television Production continued to remain healthy in the North West in 2016, coinciding with the continued development of Media City UK in Salford. In addition two further studio spaces continue to develop in Manchester – The Sharp Project and The Space Project. Visits took place to the following productions; Cold Feet, Boy Meets Girl, Mount Pleasant, Porridge, Moving On, Paranoid, Habit, In The Dark, Our Girl, Peter Kay's Car Share, The Evermoor Chronicles, The Worst Witch, Tina & Bobby, 4 O'Clock Club, No Offence, Witness For The Prosecution, Last Tango In Halifax, Citizen Khan, Little Boy Blue, Broken/St Nicks, The More You Ignore Me

The Coronation Street forum has met three times this year covering a wide range of workplace issues. Membership levels remain strong on both Coronation Street and Hollyoaks, with the latter showing particular gains thanks to the support given but the Recorded Media Recruitment Organiser and the ITV Organiser.

General Branches

The Greater Manchester and Region General Branch had a positive year, which has seen them continue to focus their efforts on reaching out to new members and building participation in the branch. The branch secured a new venue for their meetings at Waterstones on Deansgate. The branch through their Equality and Diversity Rep, Hayley Cartwright took part in Manchester Pride in August 2017.

The Liverpool and District General Branch has had another positive a successful year organising and campaigning in the Liverpool Area and they continue to meet every other month at The Everyman.

The North Lancs and Cumbria General Branch have had a difficult year having lost some key committee members to work and re-training. However the remaining officers have continued to work hard to maintain a viable branch and they have sustained a series of good meetings and events along with fully engaging with the wider democratic structures of the Union.

The Isle of Man General Branch has continued to enjoy positive attendances at meetings, under the leadership and direction of the branch officers. The branch has focused on improving relationships between Isle of Man Films and the branch, although the number of productions filmed on the Isle of Man has reduced significantly.

Student Visits – a number of student visits have taken place across the North West throughout 2017 raising awareness and recruitment to Equity's student membership scheme and also where appropriate informing graduates of the benefits of full Equity membership. Schools and colleges visited include, West Cheshire College, The Hammond School, Salford University, Shrewsbury College Manchester Met, ALRA North, The Arden, LIPA, Liverpool Theatre School, University of Cumbria, and Blackpool and The Fylde College South Staffordshire College, Doncaster University, Burnley College, Loughborough University, Manchester College, Preston College, Manchester College, Edge Hill University, Liverpool Media Academy, Blackpool & The Fylde College. Whenever possible the North West Regional Organiser and The Recruitment and Retention Organiser has been accompanied by an Equity member, particularly where the member is a graduate of a particular school. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example on Tax, National Insurance and Benefits. It is hoped that this will not only encourage students to participate in the Equity student membership scheme, but also offer a way for Equity Student members to become more involved with Equity campaigns. Student showcases have been supported wherever possible as a more informal environment to engage with our student members shortly before they graduate.

Organising, Campaigning and Events

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Organisers and the Recruitment and Retention Organiser 238 workplace visits took place across companies in both Live Performance and Recorded Media. This has contributed the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

In Spring 2017, Equity through its branches and activist lobbied all candidates in the Greater Manchester and Merseyside Mayoral elections to ensure that Arts funding and the creative industries were at the forefront of their plans when elected. In addition, Equity President, Malcolm Sinclair presented an award at The Manchester Theatre Awards hosted at Home.

Alongside the workplace visits, Equity has had an active role and presence at a number of industry events in the Northern Area, including the Keeping it Live Showcase in Blackpool, The Magicians' Convention in Blackpool, Surviving Actors Exhibition, The Take Off Theatre Festival in Darlington, West Yorkshire Theatre Network,

Careers in the Arts in Hull, The National Student Drama Festival in Scarborough, North West Burlesque Society, Merseyside Dance Initiative, Blackpool Museum Variety Celebration Day, Burlesque Bazaar event (Hebden Bridge), Hull Comedy Festival, Grow Festival Hull, Manchester Magic Circle, Leaps variety Showcase (Hull and Bridlington), Scarborough Spa Summer Spectacular, Billy Smart's Circus, Circus Mondao, Variety Showcase Viva Blackpool.

3. SOUTH EAST

Staffing

There have been some staffing changes in the South East Region in 2017, with Will Holmes holding the post until September 2017 and Jamie Briers taking up the post in September 2017. The work of the Regional Organiser is supported by the Recruitment and Retention Organisers, Shannon Burns (Recorded Media) and Stephen Duncan-Rice (Live Performance) and the Organising Assistant Caitlin Dunham.

Live Performance

The building based subsidised theatres in the South East continued to produce a range of work throughout 2017 and all secured ongoing National Portfolio Organisation status in the most recent round of Arts' Council funding. Chichester Festival Theatre completed its first festival season, under the leadership of Daniel Evans and Rachel Tackley. The Mercury Theatre also had another successful year presented a strong home produced programme, alongside a number of co-productions and received work. 2017 also saw The Mercury in Colchester secure the public funding necessary to undertake a significant capital project over the coming year. The Nuffield Theatre in Southampton, completed work on The Nuffield Southampton Theatre City (NST City)- a brand new 450 seat main house theatre and a 133 seat studio theatre. Rehearsals commenced at the end of 2017 for the opening production at the Theatre in early 2018.

The Watermill approached its 50th anniversary year with another year of home produced work with a number of productions seeing London transfers. The Watford Palace, continues to develop and build its reputation as a producing theatre and has presented a varied programme including newly commissioned work. In addition The Palace has continued to work in partnership its resident company, Rifco, a British Asian Theatre Company, which produces work on the Equity/UK Theatre Commercial Theatre Agreement. The New Wolsey in Ipswich had another successful year both creatively and financially, producing a broad range of theatre and securing a 10% increase in its National Portfolio Funding. In addition Local Authority funding has been secured to develop the Westgate Theatre Square outside the theatre, which as well as bring a range of commercial opportunities and outdoor performance spaces, will cement the theatre as the key cultural venue in the town.

In the Commercial Theatre Sector the Mill at Sonning, Oxford Playhouse and The Theatre, Chipping Norton have all continued to contract Performers and Stage Managers on the Equity/UK Theatre Commercial Theatre Agreement. Ongoing discussion have taken place with Original Theatre Company with a view to moving them onto an Equity contract, with improvements being made to their existing contracts, including payment into the Equity Pension Scheme for the first time. Shakespeare in the Square, an outdoor theatre producing company had entered discussions with Equity about moving onto an Equity agreed contract.

In the Independent Theatre sector, Eastern Angles and High Tide continue to use the full terms of the agreement. Towards the end of 2017 discussions had commenced with Reading Between the Lines Theatre Company, based in Reading, about bring the Company on to full Equity ITC terms. Creation Theatre based in Banbury continued to produce in the independent sector using a House Agreement negotiated with Equity.

2017 also saw the ongoing roll out of the Professionally Made, Professionally Paid campaign with Brighton Premiere signing up to terms with Equity. Equity also had a presence at the Brighton Fringe Festival throughout May, speaking to producers about the Fringe agreement and visiting casts.

Cast visits has been undertaken across the South East in all productions on Equity contracts as well as some targeted companies that do not yet use an Equity Agreement. The focus of the visits has revolved around the campaigning and industrial priorities of the Union, including the Manifesto for Casting, the implementation of the new Subsidised Theatre Agreement and towards the end of 2017, on the Equity's response to the issue of sexual harassment within the industry. Visits have also enabled us to build relationships with members and

employers and through the visits the network of Equity Deputies has continued to grow. As always, the visits have proven an extremely positive tool to encourage performers, stage managers and other workers in the industry to join or re-join Equity.

23 visits to touring theatre visits in the South East Region have been undertaken by Stephen Duncan-Rice and these have included; Blood Brothers New Victoria Woking, Evita New Oxford Theatre, Sister Act Mayflower Southampton, Dinosaur World Canterbury Marlowe, Duet for One Cambridge, Cinderella at the Key Theatre Peterborough.

Miscellaneous Live Performance

2017 saw the first full year for members working at Past Pleasures, being contracted on an Equity recognised contract. Past Pleasures is the supplier of actors into English Heritage and Historic Royal Palaces to undertake live interpretation work. A team of Deputies working for Past Pleasures on a regular basis, has overseen this work in partnership with the Regional Organiser and towards the end of 2017 meetings had taken place ahead of negotiations seeking improvements to the terms in 2018. In addition, discussions have commenced with The British Action Academy based in Farnham about agreeing terms for performers they contract to perform in their live action shows at corporate events.

Recorded Media

Support given to members working in film, television and radio in the South East of England has primarily come from the Recorded Media Department, particularly those productions in the many film studios around London. Alongside visits undertaken by the South East Organiser, Shannon Burns, Recruitment and Retention Organiser in the Recorded Media Department has undertaken the 19 visits in the South East Region. These included multiple visits to Film and TV studios in the region – including Shepperton, Elstree and Leavesdon. Productions visited included Paddington 2 (Film), Eastenders (TV), Mamma Mia (Film), Good Omens (TV), Johnny English 3 (Film), The Rebel 2(TV) Harlots 2 (TV), Red Joan (Film) and Humans 3 (TV). In addition Equity attended the first iteration of Film Expo South in Southampton in February, which was a good opportunity to meet those making film in the region.

Branches

The South East Area Network met twice in 2017, with both meetings being Chaired by the South East Area Councillor Marilyn Cutts. Both meetings were a good opportunity for branch members to share ideas and learn from one another, and the process of each branch completing a branch development plan has begun. Concerns were expressed that moving the meetings around the South East Area often made it difficult to get a full attendance owing to the distances involved and the Network strongly advised that meetings would be better attended if they took place in London.

Equity's branch network in the South East continues to operate under the leadership of the branch officers. In addition to running their own internal affairs, each branch participated in the wider democratic structures of the Union, including sending representatives and motions to the Annual Representative Conference. The Brighton and Sussex Branch has had an active and successful 2017, with good attendances at their monthly meetings. In addition the branch sought to support Equity's presence at the Brighton Fringe Festival 2017, however they felt strongly that they would like closer involvement in Equity's work at the festival in future years. To that end in the autumn the branch established a Brighton Fringe Sub-committee to work alongside the Regional Organiser and other staff members to build the branch's presence in 2018.

The Oxford General Branch has continued to meet on a regular basis and has sought to reach out to the wider creative community throughout Oxfordshire. They have delivered a successful programme and wide range of guest speakers and towards the end of 2017 were working to host a screening of The Acting Class. They continue to build strong relationships with members, performers and producers in Oxfordshire.

Kent General Branch has also continued to support members in the County through the schedule of meetings with guest speakers, which they move around the county in order to attract involvement from a broad range of members. The branch supported Equity's year of Variety through putting together their own variety show. The Essex General Branch celebrated the Year of Variety through hosting a Variety Stroll in Colchester – a tour of the town's entertainment and variety venues. The branch has also had a wide range of speakers at meetings

and continues to have a strong social aspect. The Home Counties West branch has had a difficult year and has struggled to hold regular meetings. In addition there continues to be a number of vacancies on the branch committee. A meeting took place between the Branch Secretary, Regional Organiser and South East Area Councillor to look at ways in which the branch could revitalise and work will continue on this throughout 2018.

The East Anglia Variety Branch continues to have an active committee and offers a regular schedule of meetings for members at The Canary Club in Norwich. In April the branch celebrated their many talents, as part of the National Year of Variety, with a day full of performances and walkabouts in Norwich City Centre.

Events and Student Talks

Equity attended a wide range of student talks across the region including; Suffolk College, East 15, Rose Bruford, PPA Guildford, Laine's Theatre Arts Epsom, Bodyworks Cambridge, Havering College and Southampton Solent University.

Industry events in the region have included Circus Fantasia in Hitchin, the British Wrestlers Reunion and the Curtain's Up Showcase in Southend.

4. SOUTH WEST

The South West Annual General Meeting was held in March at the Brewhouse Theatre in Taunton with 14 members attending. It was attended by Stephen Spence the Deputy to the General Secretary and Ian Barritt one of the Vice-Presidents. Ian Barritt spoke about the relatively strong financial position of the union and that there is more engagement and participation in the Union's structure. The ARC in Bristol had been a massive success with entertainment provided by Equity members from all of the branches in the South West. He also spoke about the improvements in many of our collective agreements in Cinema/Films and Theatre in particular.

Ian Barritt also spoke about the work of the Casting Working Party in particular the work on Local Casting, Equality and Diversity and Self-Taping. A Casting Manifesto will be launched at this year's Annual Representative Conference.

Stephen Spence spoke as well about member engagement and in particular how this had helped in the recent dispute at English National Opera. Stephen also spoke about Stop Arts Cuts, focusing on Bristol and Bath, and also BREXIT.

The motion to the ARC from the meeting was passed by an overwhelming majority at the conference. The motion urged Council to work with the Arts Councils and Local Government associations with regards to use of industry standard rates for organisations in receipt of public funding. Arts Councils England have already been approached and this will be replicated elsewhere in Wales, Scotland and NI.

Membership is up in the South West, as it is nationally, 2944 members at the end of 2017, which is an increase of 118 from the end of 2016. This is a 6.7% share of the whole Equity membership.

Much of 2017 has been spent reacting to the decisions by both Bristol City Council and Bath and North East Somerset about the future funding of arts and culture.

In Bristol they published a strategic plan for the next five years and its plans to cut £93 million out of its budget. As part of the initial proposals funding to the cities Key Arts Providers was to have been reduced by 50% across the five years of the plan. The initial round of consultation then started.

In early 2017 the revised proposals were published and the cuts to Key Arts Providers had been reduced to £380,000 which equated to 26% reduction in funding. The major change in the revised proposals was that the cut proposed for 2017/18 had been removed and the first cut of £190,000 was planned for 2018/19 with the second cut proposed of £190,000 for the last year of the strategy in 2021/22.

Equity activists, led by the Bristol and West General Branch and West of England Variety Branch, protested at the Council Meeting where the budget was to be presented. Unfortunately the council approved the budgets and the cuts for 2018/19 to go ahead.

Equity continued to campaign locally and nationally about the cuts and the campaign received support from members Timothy West, Tony Robison, Lynda Rooke, Les Dennis and Derek Fowlds. Equity called on the Culture Minister Karen Bradley to intervene locally and urged the Mayor to meet with the Union to discuss the issue. Equity Staff and Activists met with Councillor Estella Tincknell, Deputy Mayor and Cabinet Member for Equalities, Culture and Events, in July where we again put our case to the council about the 'cultural vandalism' of the size of cuts proposed. The Regional Organiser also met with Bristol City Council Culture lead Laura Pye to discuss the matter. Equity also continued to push the Mayor for a face to face meeting.

In December 2017, following a cabinet meeting, Bristol City Council announced the funding levels across the city. The previously announced cut of £190,000 was implemented as expected and the funding announced benefits more organisations across the city, but the biggest shock came with the cuts to previous funding levels for companies already in receipt of BCC funding. They also introduced a £100,000 cap to any one organisation which resulted in Bristol Old Vic's funding of £288,000 from the previous year being cut to £100,000 – a cut of 65%. Bristol Old Vic publically stated that this significant reduction would compromise their contribution towards the Mayor's own cultural agenda for Bristol. Equity also challenged the Mayor publically over its claim to favour community engagement and economic development by simplistically passing on austerity measures in the arts sector, a proven winner on both fronts. Even the Westminster Conservative Government abandoned that approach in 2015.

The Regional Organiser then had a telephone conversation with the Mayor Marvin Rees and Laura Pye from Bristol City Council. The General Secretary also wrote a joint letter with Bristol West MP Thangam Debbonaire to the Mayor. An Equity delegation, led by the General Secretary, will meet with the Mayor on the 28th February 2018.

In Bath and North East Somerset the picture is even bleaker with the 100% cut in the Arts Development funding. There are, unlike Bristol, no 'Key Arts Providers' identified in the region and with savings of £57,000 for each of the first two years of the plan, it then finishes with the remaining £319,000 in the final year. The Council announced that they will cease to solely fund cultural activity via commissioning or grant except where match funding has been secured from strategic partners. There was, however, no funding outlined on which to match funding.

The Bristol and West General Branch joined forces with Theatre Bath and held a meeting in Bath which was well attended, they also took part in the protest before the council meeting. In the summer of 2017 the Stop Bath Arts Cuts campaign joined forces with other campaigns around the Library and Barthampton Meadows under the banner BATH DESERVES BETTER. The fight continues.

Theatre in Bristol once again continues to flourish, despite difficult financial criteria. The work of the Tobacco Factory as both a host of, and producer of, successful productions is again worthy of mention, and we await to see what their own in house company will bring in early 2018. They have stated that the focus of the Tobacco Factory is on nurturing local talent and many productions cast locally. The only negative with the Tobacco Factory itself is that they refuse to work on a union agreement.

Against the backdrop of a huge redevelopment the Bristol Old Vic continued to produce in house and in co-production. Their production of Jane Eyre went on a long tour around the UK produced by the National Theatre. They revived their production of Pink Mist, which was also then taken on tour. Other shows included Junkyard (co-pro), Messiah (co-pro), La Strada (co-pro), Medea, The Caretaker (co-pro), The Little Matchgirl (co-pro) and Snow Globe. Their 2016 production of The Grinning Man was commercially produced in the West End opening in December 2017.

The Northcott Theatre in Exeter continued to produce 'in house' in 2017. They produced The Railway Children which was then toured by a commercial producer across the UK. Their production of The Comedy of Errors saw the theatre touring outdoors for the first time with a cast of recent graduates. They also produced their own pantomime for the first time under Paul Jepson's artistic direction. They continue to produce on the Subsidised Theatre Agreement, despite failing to join UK Theatre, and we have had to support them throughout the year with a number of industrial issues.

The Salisbury Playhouse had another busy year of productions and they were all visited by Equity staff. Productions included *Worst Wedding Ever* (which also toured), *Before The Party*, *Betrayal* and their annual pantomime *Jack and the Beanstalk*. As part of the Arts Council of England funding announcements all Wiltshire funding has been put to one organisation Wiltshire Creative which is being created by merging Salisbury Playhouse, Salisbury Arts Centre and Salisbury International Arts Festival. This will come into operation in May 2018.

The Everyman Theatre in Cheltenham produced a number of studio shows and their annual pantomime. The Arts Lab initiative celebrated its 15th Anniversary. 2017 saw the retirement of Geoffrey Rowe as Chief Executive after 11 years' service to the Everyman. Mark Goucher was announced as the new Chief Executive and it was also announced that he would continue to run his independent production company alongside his duties at the theatre.

The Brewhouse in Taunton again signed up to an Equity agreement for their Christmas production based on our Fringe Agreement.

During 2017 the Arts Council England announced their National Portfolio Organisations for 2018-22. Most companies received standstill funding, but there were increases for The Barbican in Plymouth, Kneehigh and Tangle International. There were also a number of companies receiving funding for the first time and this included Emma Rice's new company *Wise Children* which will be based in Bristol. The company have already indicated a willingness to work on the ITC company as part of their ACE application and initial discussions have taken place with the Regional Office.

Television and Film work in the region has been extensive through 2016. Filming in the region took place on *Poldark* (BBC), *Doc Martin* (ITV), *Will* (Sky), *Delicious* (Sky) and a number of smaller projects. There were also a number of feature films made, including *The Mercy* starring Colin Firth which filmed in Teignmouth. As in previous years local casting continued to be an issue for members and another motion was sent to Council on this subject. It is hoped the new *Cast It Here* campaign branding will focus the issue nationally using the Casting Manifesto and then the branch can utilise this in the region during 2018.

Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £4,619 as a result of 8 cases. 2017 has seen many key issues affecting members, but again venues going out of business with no possibility of recovery are high on the list. We have also again seen a number of claims being paid over long periods with small monthly amounts being endorsed by the HMCTS.

SOUTH WEST AREA NETWORK

The South West Area network continued to meet in 2017 with a full complement of attendees, with both the 4 Branch Secretaries and another branch committee member present at the network to meet with the South West Councillor Xander Black.

Branch membership lists are circulated with ideas discussed with regards to Recruitment and Retention, and member involvement with their local branches.

Equity's main campaigns are a constant agenda item with the network. The main focus of the campaigns in the past year have included Stop Arts Cuts, Local Casting and other branch campaigns.

BRANCHES

Devon and Cornwall General Branch

The branch met regularly across both counties. The branch motion to the ARC concerned the protection of performers image/publicity rights with regards to computer generated performances following their death. The motion was passed by an overwhelming majority at conference and extensive work has already been undertaken by the Recorded Media department in re-negotiating the collective agreements with the Film/TV

producers and broadcasters.

Chair: David Richey

Branch Secretary: Nigel Howells (to June 2017), Jeremy Friday (from June 2017)

Treasurer: Wanda M. Blair

Dorset General Branch

The branch met regularly during 2017 and continued to promote the work of the union across the county. The branch put a motion to the ARC regarding the concept of Associate European Citizenship after BREXIT. This has already been raised through Equity's parliamentary lobby and work is continuing.

Chair: Richard Harvey

Branch Secretary: Chris Gallarus

Treasurer: Owen Cash

Bristol and West General Branch

The branch has seen some stabilisation during 2017 under the branch committee who continue to engage people with interesting guest speakers. They also held 'outreach' meetings in Frome and Cheltenham which were well attended. The Arts Cuts in Bristol have been a focus for the branch throughout the year and with branch elections in late 2017 it is looking like they will have a full committee again from 2018 onwards. They did not put a motion to the ARC but sent representatives who spoke to a number of motions, including a direct question to Lord Cashman on the importance of local arts funding.

Acting Chair and Branch Secretary: Eltjo De Vries

Treasurer: Janet Adams

West of England Variety Branch:

2017 has seen the branch engaged in the 'Year of Variety' including a very successful fundraising show in October. They hope to replicate this in the future to promote the work of the branch and its members. They put a motion to the ARC about accessing branch meetings by remote means which was passed with a 2/3rds majority and has now been incorporated into the branch rule book.

Chair: Pete Le Feet

Secretary: Mary Lane

Treasurer: Cliff Evans

C. INDUSTRIAL COMMITTEES

1. Screen and New Media Committee

The Screen Committee and New Media advises the Equity Council and takes appropriate action on any matters relevant to the professional employment of Equity members working in audio and recording and in all areas of audio-visual work to be shown on screen in television, film, games, internet, non-broadcast and TV commercials. The committee also has the power to submit industrial claims to an employer and to settle industrial claims.

This committee is made up of representatives of actors, dancers, choreographers and walk-on artists all of whom have recent experience of working on screen. The committee comprises 15 elected members, plus the Chairs of the Stunt, Audio and Singer Specialist committees along with a Council Observer and towards the end of 2016 Council agreed that an observer drawn from the equalities committee could attend. 2017 saw the election of a new committee for the period 2017-2019. The current members of the Screen Committee and New Media Committee elected during 2015-2017 are listed below. Thanks are recorded for the work of the outgoing committee. Equity officials staff the Committee-Drew McFarlane/John Barclay/ Max Beckmann

SNMC Committee 2015-2017

Christine Bucci

Cyril Nri, Henrietta Branwell , Jim Dowdall- Stunt Committee, Jo Cameron Brown-Vice Chair, Karina Cornell, Kobna Holdbrook-Smith, Lachele Carl, Laurence Bouvard-Chair, Lynda Rooke, Martina Laird, Nicholas Woodeson, Paul Kirby, Peggy Ann-Fraser, Peter Barnes , Sarah Crowden, Sheila Mitchell-Audio Committee, Dance Committee- currently vacant. Tom Emlyn Williams-Singers Committee, Tony Gardner
SNMC 2017-2019:

Elected committee members as follows:

Laurence Bouvard-Chair, Jo Cameron Brown-Vice Chair, Cyril Nri, Peter Barnes, Paul Bergquist, Sean Biggerstaff
Henrietta Branwell, Bertie Carvel, Sarah Crowden, Norma Dixit , Tanya Franks, Caroline Goodall, Alexander Jaep, Lynda Rooke

Observers

Jim Dowdell-Stunts, Nana St Bartholomew Brown-Morgan-Ethnic Minority Members Committee, Sheila Mitchell-Audio Committee , Tom Emlyn Williams-Singers Committee , David Johns-Council Observer

The Screen and New Media Committee term 2015-2017 have set the following aims and objectives:

- To work with the Recorded Media Department Staff to progress to conclusion the negotiations to revise the BBC TV & Radio, ITV and PACT TV Main and Walk-on/background/supporting artists Agreements when appropriate.
- Establish a Television Working Group , consisting of elected members, agents and other specialist areas as and when required
- Open up direct negotiations with Subscription Video on Demand (SVoD) platforms for the engagement of performers, conducted through the Television Working Group
- To continue the steady progress on the work of moving the Television Commercials Agreed document for the engagement of artists towards a more formal and collectively bargained agreement with the Institute of Practitioners in Advertising (IPA)
- To work closely with the Equalities & Diversity Organiser along with the Equalities committees to deliver industrially an Inclusive Casting Policy and to work with the industry through Project Diamond to deliver in front of camera monitoring
- To continue the work on the audit of US studios to ensure that members receive the appropriate level of remuneration derived from their engagement on the Equity/PACT Cinema Films Agreement and where appropriate and necessary instruct further audits both within the scope of the Cinema Films and PACT TV Agreements
- To identify and work with US producers and/broadcasters to deliver a collectively bargained agreement for US productions working in the UK
- To address any advances in technology which has an impact on members employment and remuneration
- To identify and reach out to those organisations and/or companies who are in a position to engage with the Screen and New Media Committee to further existing work on collectively bargained agreements for those members engaged in the Games industry
- Work closely with the Audio and Singers Committees and to ensure that any industrial claims are addressed speedily and professionally
- The Screen and New Media undertakes to communicate on a regular basis with the other committees and branches within the union with the aim of exchanging information, ideas and concerns
- To offer any and all assistance to Equity's Recorded Media departments specific recruitment and retention initiatives and encourage and welcome the establishment of work place branches in those areas covered by Recorded Media In line with Equity's 'Organising for Success' policy to engage members, working with officials, in active participation on an agreed agendas in support of Recorded Media's industrial, organising and servicing objectives.
- To work closely with the various Equity Committees within the Nations and Regions and ensure that specific areas of Recorded Media are addressed in a collaborative manner and ensure that any specific industrial claims from the Nations in the area of Recorded Media are addressed through the Screen and New Media Committee
- To work closely with the agent community through the Personal Managers Association (PMA) and the Co-operative Personal Management Association (CPMA)
- To progress through the life of the Screen & New Media Committee various recruitment and retention campaigns i.e. 100% TV Campaign, Films and Engagement of children
- To work closely with sister Unions within the umbrella organisations the Federation of International

Actors (FIA) to ensure that wherever artists work in the Recorded Media they are engaged under recognised and accepted Union agreements

- To ensure that the Screen and New Media plays its part in the Unions wider democratic structures i.e. Council and the Annual Representative Conference (ARC)
- To treat all business of the Screen and New Media Committee professionally and with an awareness of the confidential nature of the work to be addressed.

The committee has already addressed detailed and challenging agenda addressing a number of issues and engaging with the industry across a varied subject matter; Project Diamond Monitoring, the working of the Casting Working Party, the Sexual Harassment Working Group, BBC studios, endorsed staff recommendation to authorise the audit of US film studios at a time of the staff choosing, addressing a new TV/Film Walk on and Supporting Artist agreement, staff initiatives on image/publicity rights and the new established TV Working Group (as detailed in last year's Annual Report).

2. Variety, Circus and Entertainers Committee

The Variety, Circus and Entertainers Committee (VCEC), Equity's industrial committee for this sector, was re-elected in July 2017 for a two year term. Five of the twelve Elected Members were elected for the first time onto this committee including one who stood in one of the two BAME boxes and was elected unopposed.

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

The Variety, Circus and Entertainers Committee met five times during 2017 including once with the Variety Branch Secretaries. This comprised two meetings of the outgoing committee and three meetings of the newly-elected one. The new committee drew up its priorities for the two year term using the report from the outgoing committee with some items recommended for carrying over. These included monitoring agency legislation, reviewing standard contracts and raising the profile of the art form. Added priorities were to look at new networks to supplement those for circus, children's entertainers, puppeteers and comedians, to do further work on equalities and look again at how the Disclosure and Barring Service affects members' work.

The Year of Variety was embraced by the committee and the Variety Branch Secretaries and the contracts guidance booklet associated with it was widely distributed and welcomed by members. The event held at the London Palladium on 16th May 2017 was well attended by VCEC members and Variety Branch Secretaries who were all invited.

The VCEC put two motions to the Annual Representative Conference in 2017. One was to recognise 2018 as the "Year of Circus" and to connect with and support Circus 250 and the other to provide educational materials to assist members in setting appropriate rates for themselves to avoid undercutting other performers. Both motions were passed unanimously. The VCEC's representatives at the ARC in London were Victoria Amedume and Roger the Artful. The VCEC actioned these motions by setting up a working party on Circus 250 and one on rates advice and these will continue their work in 2018.

The VCEC also discussed: Blackpool Museum Project; 'Digital Tax' consultation; Select Committee Report on Entertainment Licensing; Review of Equity's communications, branding and logo; Competition Law particularly with regard to promulgation of rates; Data Protection with regard to Equity's Court Judgments List (formerly the 'For your Special Attention' list); public liability insurance for circus along with any issues raised via the circus, puppeteers' and comedians' networks from which regular reports were received.

3. Stage Committee

New members of the Committee were elected in July 2017 and a new Chair, Nick Fletcher and Vice Chair Jackie Clune elected to lead the new Committee. Other elected members were Milo Twomey, Jonathan Broadbent Hywel Morgan, Linden Walcot-Burton, Zainab Hassan, Tanya Moodie, Lena Kaur, Madelaine Worrall, Emma Manton, Siu See Hung, joined by representatives Tom Emlyn Williams, Singer, Bryn Evans – Opera Deps, Rebecca Louis – West End Deputies, David Thorpe- Audio, Dan Edge, Deaf and Disabled, Lisa Blair, Directors and Designers, Gareth Mole, Dancers, Fiona Mott, Stage Managers and Summer Strallen – Council Observer, together with the Officers of the Union.

The Committee met four times during 2017 with a further cross over meeting in August arranged between old Committee members and the new members of the Committee who had been elected in July. The old Committee reviewed the Committees objectives for the previous terms in the first half of the year and agreed

that the main objectives had been achieved in all of the five key industrial areas. During 2017, the Committee's working party achieved a new Agreement with the ITC with vastly improved pension provision, and set up a working party to renew the West End Agreement towards the end of the year.

The new Committees objectives for the 2017 – 2019 terms were agreed as follows:

Overall aim

To secure, by all means possible, the best possible terms and conditions for members working in theatre throughout the UK. In line with Equity's "Organising for Success" policy to engage members working with staff, in active participation on agreed agendas in support of Live Performance Department's industrial, organising and servicing objectives in the five key industrial areas: West End, Commercial Theatre, and Subsidised Theatre, Independent Theatre and Low and No pay.

As follows:

1. Form the nucleus of all working parties set up in the Committees term to work with Live Performance staff to prepare and progress the claims and negotiations for the key industrial agreement for performers and stage managers.

Specifically during this term:

- A new Equity/SOLT West End Agreement for Performers and Stage Managers
- A new Equity/UK Theatre Commercial Theatre and Subsidised Agreement (possibly merged)
- A new Equity ITC/Equity Agreement

Work with staff to build up groups of activists/networks to support and include as members of the above working parties to inform, compile and help negotiate the key national industrial agreements.

Work with staff to ensure that the new Agreements when concluded are promulgated and communicated to members.

Consider improving areas in agreements wherever possible for example on devised work.

2. Ensure that the industrial work of the Specialist Committees and any industrial claims are fit for purpose and within Council Policy and that any resulting new Agreements can be endorsed by the Stage Committee.

3. To consider and as appropriate take forward any Motions that have been referred by Council to the Stage Committee as falling within the Committee's remit.

4. Wherever appropriate help take forward those parts of the equality agenda that fall within the Committee's brief, and work closely with the Equalities Officer and Committees to ensure the delivery of the inclusive casting policy and Casting Manifesto. Work wherever possible with other campaigning organisations such as PIPA.

5. To assist wherever possible the Unions Professionally Made, Professionally Paid campaign assisting staff to reach out to companies and organisations that may be in a position to adopt one of the standard agreements covered by the stage committee.

6. Wherever appropriate assist with the Union's work, including the working group enquiry into sexual harassment and take forward health and safety/mental health issues, including supporting any campaigns and initiatives wherever possible.

7. Ensure the Committee is aware of technological advances in the way live performance is recorded for further use and liaise with the Screen and New Media Committee as appropriate.

8. Ensure link up with the Unions other Committees, Branches and other democratic structures such as the Deputies Networks.

9. Identify campaigning issues within the remit of the Stage Committee and support campaigns as appropriate

10. Work on building communication with the constituencies of each individual member and improve communication

11. To offer assistance to support the Live Performance recruitment initiatives in the five key areas ensuring member density is high across all industrial areas

The ARC Motions from the Committee were as follows both of which were passed at the ARC.

This ARC asks Council to lobby for an even gender split on the boards of arts organisations that employ Equity members.

This ARC is pleased that Equity is working in conjunction with Parents in Performing Arts (PIPA) to look into the feasibility of a crèche to support artists working in central London. We ask Council to lend all possible support to such a scheme and to provide appropriate support to any comparable initiative in the nations and regions.

D. SPECIALIST COMMITTEES

1. Audio Committee

The Committee met five times this year and continued their work representing artists across the voice over industry and advised Equity on issues affecting members across the industry, whether it be in radio drama, audiobooks or film and television. These issues range from rates on educational language recordings, radio commercials, voice over work on television and film and video games and various other new media platforms.

One of the primary roles of the Committee is monitoring issues related to the BBC Audio Agreement and responsible for updating the agreement each year. A negotiating team was elected made up of Sheila Mitchell, David John, Annette Rizzo, Marcus Hutton and Patricia Leventon. The Committee assisted with drafting the Equity claim for the 2017/2018 BBC Audio Agreement and the negotiating team were consulted on the detail during negotiations with the BBC and were instrumental in achieving a 2.6% increase on all fees.

The Committee has continued to campaign for radio drama and expressed concern about the decline of radio drama output. The Chair of the Committee, Sheila Mitchell has continued to keep the pressure on the BBC for us to work together to raise the profile of radio drama. This was on the back of a positive meeting that took place with Tony Hall the previous year and it was agreed that we should explore ways to work together. The Committee came up with various ideas on steps that could be taken, one being a possible radio drama symposium. A meeting was held with the BBC in April to discuss this and the BBC agreed to explore how we could be included in their future event. We are still chasing the BBC on the next steps.

There was a focus on equal opportunities and the lack of diversity in the audio area. This was discussed with the BBC and with the Radio Independents Group. Members of the Committee agreed to be vigilant on this matter and report any concerns. The inclusive casting policy was embraced by the Committee and it is hoped there will be improvements in this going forward.

The Committee continued to police various issues across the industry such as late payments and low rates of pay. It is very difficult tackling these low rates of pay as we are unable to set our own rates due to constraints of Competition Law. Other options have been explored and how we can educate members on professional rates and what they should be looking out for when accepting contracts of work. There has been continued work in the area of ADR (Additional Dialogue Replacement) and ensuring that fixers are complying with the correct rates and paying holiday pay correctly.

“Your Guide to Audio Work” drafted entirely by the Committee has been a great success and brilliant resource for members and people wanting to break into the audio field. The Committee has assisted in publicising the booklet and ensuring it reaches as many people as possible. Many thanks to Sheila Mitchell, Annette Rizzo and David John for being part of the editorial team and getting the document finalised.

The social media presence of the Committee has continued to improve seeing more twitter followers to the Committee account. Thanks to Annette Rizzo and Nico Lennon for their work running the account and to Bhavnisha Parmar for her help since June 2017.

Sheila Mitchell was the Audio Committee representation on the Screen and New Media Committee and Patricia Leventon on the Stage Committee until June 2017 and then David Thorpe from June 2017. They provided feedback from the meetings of these industrial committees and ensured vital audio issues were represented on both the industrial committees.

Nico Lennon and Annette Rizzo represented the Committee on the Radio Commercials Working Party and reported back on the ongoing negotiations in radio commercials and on the strategies going forward to deal with radio commercial rates. It was agreed that Marcus Hutton would replace Nico Lennon as the representation.

The representatives to the ARC were Annette Rizzo and Nico Lennon.

The motion sent to the ARC was as follows:

“The Audio Committee is very concerned about low rates of pay for audio work and the rapid race to the bottom. This is becoming even more problematic due to the proliferation of unregulated “Pay to Play” websites. The Committee asks Conference to urge Council to explore what guidance and support can be given to members about professional rates of pay for audio work, that is not in contravention of Competition Law.”

This was carried at the ARC.

It was agreed to send the following the amendment to the ARC:

Amendment to Motion – Equality and Diversity – Northern Ireland General Branch

Amend the motion as follows:

Delete the word “women” from the last sentence and replace with “those responsible for childcare” to read: “This ARC urges Equity to ensure that in all of its main theatre and film and television agreements there is a childcare provision that ensures that those responsible for childcare are not discriminated against in terms of cost and opportunity when it comes to childcare.”

In September 2017 Edward Kelsey sadly decided to resign from the Committee due to health reasons. Ted is one of the founding members on the Committee and served tirelessly on the Committee for over 40 years. He has been the Chair of the Committee for many years and done a sterling job leading the Committee. The Union and members working across the industry are better off due to Ted’s commitment, sacrifice and expertise in the audio field. We are indebted to him and will miss him greatly on the Committee.

The elected members until June 2017:

Sheila Mitchell (Chair)
David Thorpe (Vice Chair)
David John (Audio Councillor)
David Corden
Edward Kelsey
Patricia Leventon
Liza Ross
Annette Rizzo
Nico Lennon
Michael McClain

The elected members from June 2017:

Sheila Mitchell (Chair)
David Thorpe (Vice Chair)
David John (Audio Councillor)
Tim Bentinck
Marcus Hutton
Edward Kelsey
Patricia Leventon
Bhavnisha Parmar
Liza Ross
Annette Rizzo

AUDIO COMMITTEE

AIMS AND OBJECTIVES: 2017-2019

- To continue the committee’s long tradition of efficiency and non-partisanship
- To concentrate its efforts on improving working conditions of and opportunities for members in all areas of the Audio Field
- To encourage full membership in that field
- To encourage members from as many different aspects of that field to stand for elections to the committee so that the committee may be as fully representative as possible

- Most importantly to react rapidly and effectively to events that may affect that field

Particular areas of focus for this two-year term are –

- Audiobooks – raise profile of readers and strive for greater acknowledgement of their contribution to the product.
- Tackle low rates of pay and how best we can advise members on professional rates without breaching competition law.
- Continue communication and collaboration with the BBC about Radio Drama and campaign for our ideas to be taken on board.
- Radio commercials – continue the work of the Working Party in negotiating a new agreement and methodology in devising rates.
- Promotion of the successful Audio Guide
- Campaign for inclusive casting and diverse representation across the industry
- Work on increasing the Committee's presence on social media
- Work on getting agreement with producers of all scripted audio drama such as Audible.
- ADR – ensure compliance of the terms within the television and film agreements
- Video games – continue trying to get agreements in place in this lucrative area of work
- Raise profile of Equity across entire audio industry and improve communication

2. Singers' Committee

Until July 2017, the committee consisted of Tom Emlyn Williams (Chair), Rosalind Waters, Annie Skates, Rita Campbell, Marie Kelly and Nicholas Keay. Bryn Evans continued as the Singers Councillor. They met twice in 2017.

After the committee elections the committee consisted of Tom Emlyn Williams (Chair), Annie Skates, Nicholas Keay, Marie Kelly, Anita Louise Combe, Russell Painter, Richard Reaville and Rita Campbell. The new committee met in September 2017 for the first time.

The Committee met three times this year and it continued to advise the Council on issues affecting concert and session singers across the industry. A decision was taken to update the Classical Public Concert Rates from January 2018 and these were circulated well in advance so that classical fixers were fully aware of the changes.

The Committee have continued to make recruitment and retention a priority and discussed this with the Equity Student Co-ordinator at its first meeting. They hope to assist Equity staff in the future by attending numerous student talks and giving students a valuable insight into the issues facing singers and the importance of belonging to the Union, particularly at the music conservatoires. The committee are also looking at the materials available for Singers from Equity.

3. International Committee for Artists' Freedom (ICAF)

ICAF continued to meet quarterly during 2017 and campaigned in support of a number of artists and organisations facing repression in other countries. The Committee's work specifically included:

- Hosting Zoe Lafferty from the Freedom Theatre at the March ICAF meeting and continuing to financially support the company's work. Zoe explained FT's upcoming work and subsequently a number of Committee members attended their production of *And Here I Am* at the Arcola Theatre in July. The play is based on the life and experiences of a freedom fighter turned actor who was mentored by Juilano Mer Khamis.
 - Building stronger links with Cuba – this included agreeing to supply funding to replace broken and damaged equipment after Hurricane Irma destroyed parts of the theatre district in Havana.
 - Continuing to monitor censorship by Governments, particularly in countries such as Poland, Russia and Croatia. ICAF also liaised with the International Federation of Actors on these and other cases. Equity members are encouraged wherever possible to attend and take part in the Committee's regular fundraising events. Further information about ICAF can be obtained from Louise McMullan, Secretary to the Committee.
- Current members of the Committee are:

Rosamund Shelley – Chair, Ian Barritt – Vice-Chair, Fiona Whitelaw – Vice-Chair

Philip Arditti, Thomas Baptiste, Jessica Bastick-Vines, Giovanni Bienne Henrietta Branwell, Michael Branwell, Chipu Chung, Anna Carteret, Esther Ruth Elliot, Caryl Griffith, Edward Halstead, Janet Henfrey, Sara Kestelman, Joseph Kloska, Adam Knight, Peter Kosta, Karen Lewis, Stella Marris, William Maxwell, Rowenna Mortimer, Jeremy Phillips, Freddie Pyne, Sheila Reid, Prunella Scales, Jessica Sherman, Malcolm Sinclair, Maggie Steed, Jennie Stoller, Terry Victor.

Longstanding Committee member Yvonne Bonnamy sadly passed away during 2017.

4. Lesbian, Gay, Bisexual and Transgender Committee

Members in 2017: Giovanni Bienne (Chair), Dave Frost (Vice-Chair), Peter Kosta, Amy Forrest, Mark Jackson, Frankie Williams, Amy Lamé, Amie Taylor

The Committee met five times in 2017

A key development was in the change of the Committee name to reflect a possibly slight, but far-reaching development in adding a +. This addition is inclusive of all other gender identities and sexualities that comprise the LGBT+ community. The change also reflects the name adopted by the TUC, and many other trade unions. An allied on-going focus (and will form part of the aims of the new 2017-19 Committee) is to review the four male, four female and one trans composition of the Committee to ensure that it is even more inclusive of LGBT+ identities and sexualities.

A key issue for the Committee is that the majority of meetings in 2017 have been inquorate, and for a variety of reasons. Again, we need to ensure that the 2017-19 Committee examines this, and is also comprised of Equity members who are more flexible with workloads and their capacity to commit to Equity meetings and other business. Additionally the Committee seeks to model the good practice of the DDMC in working closely with Spotlight on key changes that need to be made to improve the casting opportunities of LGBT+ performers.

A key Committee goal was met in forwarding a motion to the TUC LGBT+ Conference on the issue of the supply of information to LGBT+ trade union members working on countries with oppressive laws, customs etc., and making sure that members are aware of these.

The newly appointed student organiser provides a valuable means to overcome a long-standing frustration of not being able to reach out to, and work with student members, and in particular actively focus on a long-term goal of developing a pack for student members on equalities/diversity issues.

The Committee contributed to an FEU survey on LGBT+ workers across the cultural industries.

Finally, the Committee has been focusing on surveying across the cultural industries on LGBT+ content/representation. This idea arose from a workshop organised by the Culture and Leisure Industries Committee (CLIC) of SERTUC at an event called Show Culture Some Love.

5. Deaf and Disabled Members Committee

Members in 2017: Phoebe Kemp (Chair), Cindy-Jane Armbruster (Vice-Chair), Natalie Amber, David Cockayne, Dan Edge, Freddie Stabb, Sophie Partridge, Steven Reed, Simon Balcon, Mik Scarlet, Chloe Phillips

The Committee met five times in 2017

Key achievements during 2017 include the development of a successful, and well-attended open meeting with a presence from the Casting Directors Guild (CDG) and Access to Work. Following on from this is work to develop strong relationships with theatre casting directors so that the DDMC is available to advise and become a point of contact for people casting for disabled performers. Strong, positive work has been started with Spotlight, both in terms of improving their building access, and in their new website design being more suitable for disabled performers. The DDMC also contributed fully to the development and sustaining of the “Play it Fair” campaign. The Committee was pleased that its motion on the development of a database of accessible venues was passed, and we look forward to working on this. Key issues we will continue to focus on include our work with Spotlight, a further open meeting, and outside London.

6. Minority Ethnic Members’ Committee

Members in 2017: Nick Goh (Chair), Somi De Souza (Vice Chair), Nana St. Bartholomew-Brown, Adam Wittek, Daniel York, Irene Ng, Vik Sivalingham, Paul Courtenay Hyu

The Committee met five times in 2017

The TV monitoring initiative rolled out by the Creative Diversity Network (CDN) as a supposed big innovation in monitoring diversity statistics. The Project Diamond “first cut” appeared to widespread derision as it is indeed hopelessly generalised and not informative at all. The Committee has been demanding that this goes on the agenda

for the union to discuss with the other FEU's and educate ourselves because it's absolutely clear, from all discussions, that the Equity committee members need more information about this matter. Chinese Arts Space (CAS) were recently awarded £175000 per year Arts Council National Portfolio funding. This has prompted a serious political discussion that has involved the committee. Is the space itself ethnically "Chinese"? Does the name refer to people from "China"? Does that include diaspora or minority ethnic groups from China? Are other East Asian ethnicities even allowed to work in the "Chinese Arts Space"? Could a Tibetan diaspora group (Tibetans are technically "Chinese" in terms of nationality) make a piece of work about the destruction of their culture and language in the "Chinese Arts Space"? An organised campaign in which 40 East Asian artists emailed the Arts Council to protest. The Committee Chair had a meeting yesterday with two other East Asian artists and two Arts Council officers. The meeting was productive.

7. Women's Committee

Members in 2017: Flip Webster (Chair), Kelly Burke (Vice Chair), Karina Cornell, Maureen Hibbert, Rosie Hilal, Susan McGoun, Norma Dixit, Jean Rogers, Fiona Whitelaw

The Committee met five times in 2017

2017 was another extremely busy, productive and positive year for the Committee. Key achievements during in 2017 include the on-going support for initiatives that seek to increase representation of women and inclusive casting across the cultural industries include the Equal Representation of Women (ERA) campaign, and for the NEROPA casting tool. As part of this work the Committee met with Peers Wenger (BBC Head of Commissioning) to discuss and explore issues including Policy on realistic casting vs an imbalance between age and playing age. Similarly, the Committee met with Directors UK and the Writers Guild of Great Britain as part of a strategy to place greater pressure on broadcasters around fair and equal representation. The Committee also contributed fully to the work of the Casting Working Party, and was pleased with the subsequent launch in June of the Manifesto for Casting, and allied Casting Questions Card. On a wider, political front, the Committee also supported fully the White Ribbon Campaign focus on domestic violence. This was seen as part of a strategy of working closely with male allies. On an internal Equity front the Committee also focused on work that built close ties with the unions industrial structures/committees, encouraged more women to stand for the LGBT+ committee, and also to encourage greater diversity within the Women's Committee itself, for example around ethnicity.

8. Models Network

The Models' Network continued to meet and develop its programme of work during 2017. Building on earlier work, engagement with the British Fashion Council continues to develop working standards at London Fashion Weeks, with Equity taking part in discussions on minimum terms and conditions. Poor standards of agency compliance with regulation was identified as a priority area, and work has continued supporting members in dispute with agents, and empowering members to inform themselves and challenge poor agency practices. Specific advice has been issued to help members protect themselves from sexual harassment at work, alongside high level advocacy for models safety. The models section continues to grow, and attract new activists to participate in driving forward the Network.

9. Stage Management Committee

The Stage Management Specialist Committee met 5 times during 2017.

The Committee submitted a motion to the Annual Representative Conference on a campaign to raise awareness of non-performing careers; This ARC asks Equity Council to run a campaign on Creative & Production Careers Awareness highlighting the work engaged by non-performers within the Industry. The Campaign would have a Public and Industry message highlighting the contribution of non performing members, raising awareness and working towards a more diverse future. Designer, Les Brotherson recently highlighted the demise of the scenic construction department in an awards speech and with Arts Council 2018-22 funding at a standstill (so a cut in real terms) we really need to make ourselves visible and valued so that more production jobs are not eroded. There could be very difficult times ahead for the Arts - particularly the Subsidised sector and if we are not valued we will not get the public support for the Arts that we need and therefore we believe a Campaign of this type could be a great tool in that fight. This campaign would help galvanise those members working in all non-performing areas & job roles within the Industry from Theatre, TV & Film.

The two representatives to the Annual Representative Conference were Alex Burke and Fi Mott.

The committee, through the Chair, Fi Mott has been represented on the Stage Committee. Claire Kennard has represented the committee on the ITC Working Party.

The Committee has continued its work around buy outs and in particular the development of a buy out calculator. The

committee continued their work developing broad job descriptions, identifying the key roles and responsibility of the different stage management grades. In addition, the committee has carefully monitored the impact the changes to the Subsidised Management Agreement have had on stage management, particularly on the size on teams.

Members of the committee until July 2017 were Fi Mott (Chair), Jamie Byron (Vice-Chair), Alex Burke, Claire Kennard, Peter Kosta, Caron Jane Lyon, Lisa Mellor, Brian Perkins, Sarah Thomas. From July 2017 they were Fi Mott (Chair), Jamie Byron (Vice-Chair), Alex Burke, Alex Constantine, Claire Kennard, Lisa Mellor, Brian Perkins, Sarah Thomas, Will Treasure (until November 2017).

10. Directors and Designers Committee

The Directors and Designers Committee met five times in 2017. Most of the work has been supporting the preparation of the industrial claims for 2018. Working with Stage Directors UK, the committee formed a working party and in July hosted an open meeting of directors. Following this meeting the working party met a number of times to draft a claim seeking to address the issue of low pay amongst Directors and this was submitted in October 2017. The Committee has also developed relationships with the ALD and SBTD and have formed a working group to look at parallel issues for Designer, with a view to submitting substantive claim in 2018. The committee also continued its discussions around improving agreements for creative teams in Independent Theatre and the Fringe.

The Following motion was sent to the ARC;

Designers', directors' and fight directors' work is frequently advertised at levels that are far below those for other professionals on the same productions. Many of these projects are publicly funded. We believe such funds should be used ethically to support best practices. The Directors and Designers' Committee believes that such practices should be excluded as a condition of funding being provided by public bodies.

This Annual Representative Conference urges the Council to take action to ensure that all members receive equal and increased protection and to ensure that this is discussed with the appropriate bodies, such as Arts Council England, and that a report immediately be made available to members afterwards.

Until July 2017 the committee members were; Lisa Blair (Joint Chair), Fran Rifkin Phil Stafford, Robert Shaw, David Woodhead, Jessica Curtis, Richard Lambert, Kate McCall, David Cockayne, Dan Ayling (Councillor). From July 2017 the committee members were; Lisa Blair (Chair), Faynia Williams (Vice Chair), Jonathan Humphries, Robbie Butler, Robyn Winfield-Smith. Andrew Ashenden, Phil Stafford, Davud Woodhead, Rodney Ford, Ian Teague.

11. Theatre Safety Committee

The Theatre Safety Committee comprising of industry bodies, the employers representatives and the unions, met four times during the year to discuss relevant matters including relevant legislation, recent incidents, and draft reports produced by the HSE. The Theatre Safety Committee has produced a newsletter to be circulated throughout the industry.

12. West End Deputies' Committee

The Committee met eight times during 2017. Throughout 2017 Rebecca Louis remained Chair of the Committee. Alex Hope and Rebecca Louis were the Committee's representatives to the ARC.

The Committee had the following members of staff come to talk to them: In January Hilary Hadley to talk about recordings of theatrical productions, in April, Matt Hood to talk about the communications strategy, in July Amy Dawson to talk about student membership, in August Sam Rhodes to talk about Graduate membership, in October Ian Manborde to talk about equalities issues. In addition in August Nancy Liiv of the Dancers Career Development attended to talk about their work and forthcoming workshop. The Secretary Virginia Wilde also did a training sessions on three West End Agreement topics: in June, contracts, in August, designation of roles and an open clinic in October.

13. Young Members' Committee

The Young Members Committee consists of Adam Pettigrew (Chair), Paul Valentine (Vice-Chair) Jessica Bastick-Vines, Callan Durrant, Wayne Ingram, Nicholas McLean, Abigail Poulton, Isaac Stanmore, Guy Woolf.

In the final quarter of its term, the outgoing 2015-17 committee were productive to the last. At the Trade Union Congress (TUC) Young Workers Conference in March 2017, the YMC put forward a motion calling for the conference to support the work of Arts Emergency and particularly its 'Alternative Old Boys Network' which aims to provide mentors within the arts and creative industries to support young people from low-income families who may not otherwise have access to the arts. At Equity's Annual Representatives Conference (ARC) in May, the committee put forward a motion calling on the union to consider a nationwide unionisation drive within the theme park and attraction sector; an area of the industry where many young performers work with seemingly little Equity presence. Also in May, committee members took part in a letter drop event at 10 Downing Street in support of the 'Bacc for the Future' campaign which seeks to ensure that arts subjects are included in the proposed national baccalaureate.

Following the committee elections in summer 2017, the current committee had its first meeting in September. The committee hit the ground running with a commitment to publish a committee newsletter after each meeting and these have been circulated to all of Equity's members aged 30 and under. In November, the committee continued its support for the TUC's Young Workers Month by hosting three events. Career workshops took place in Manchester and London and an industry panel event was hosted in collaboration with the West and South West London General Branch. In addition, the committee organised a number of competitions on its social media platforms. The committee hopes to continue its record of achievement and is striving to achieve even more for Equity's young members in 2018.

14. Opera Deputies Committee

Opera Deputies Committee held one quorate meeting with representatives from all six Opera Companies in November 2016, and then due to difficulties of arranging a date with a quorum did not meet further until February 2018. At the February meeting Bryn Evans was re-elected as Chair and Deborah Davison as Vice Chair.

15. Dance Committee

The Dance Committee has had an incredibly productive two years and a ground-breaking first term. They have fundamentally changed the face of the union for the dance community, particularly freelance dancers, and that has been reflected in an increase in membership and collective agreements.

The innovative use of social media has been a key part of this work – their recent 'viral' video on holiday pay being used by the Arts Council England for training of their own staff. It has now been viewed over 11,000 times.

The committee have been at pains to ensure that their work has been open, engaged and democratic. Their committee launch event attracted around 80 attendees in 2015 and their 2017 ARC motion was decided with help of an online Survey Monkey poll, ensuring members' priorities were at the forefront of their thinking.

Along with reviewing the services and advice the union can provide to members (through skillshares, a motion on insurances, guides on contracts and holiday, and working with OneDanceUK on our Fit2Dance Space Charter), the committee has worked hard to raise trades union consciousness among our broader membership. They have instigated an Equity presence for two years at the May Day march, producing placards and attracting new members to our Gay Pride march contingent. They have showed solidarity with artists in Bristol over saving dance space Jacob's Wells Baths and protested no and low pay against You and Me Bum Bum Train.

This report is based around the committee's five priorities identified at the start of the term and written by the Secretary after consultation with, and approval from, the Chair.

Review of Success on Priorities

- A campaign to increase the use of and access to Equity contracts
- Targeted approach of large dance companies (Shobana Jeyasingh, Hofesh Schechter, Akram Kahn)
- Identifying no and low pay (You and Me Bum Bum Train and others)
- Joining ITC, ROH and ENO negotiating working parties
- 'Right to Rest' campaign around holiday pay, and how to calculate and what to expect
- Skills shares
- Dance Passport consultation work
- A programme of education on rights, professional skills and union knowledge
- 'Right to Rest' campaign around holiday pay, and how to calculate and what to expect
- Skills Shares
- May Day and Gay Pride Marches
- Attendance at new festivals and student talks

- Achieve an improved minimum on the ITC / Ethical Manager Agreement and investigate other agreements which we can campaign for higher pay on
 - House agreements with small scale choreographers
 - Central database on employers about which committee members and activists have experience
 - FOI requests following on from 2016 ARC motion
 - Joining ITC, ROH and ENO negotiating working parties
 - YMBBT protest
- Health and Safety for dancers. A campaign around suitable dance floors, temperatures and warm up / cool down provision
 - Fit To Dance Space Charter, drawn up with OneDanceUK
 - Videos on health and safety
 - Insurance motion to 2017 ARC
- Developing career progression and career stability
 - Skillshares
 - Arts Council England meeting – plan to progress career related pay guidance
 - Greenwich Dance petition
 - Engagement with Leeds and Birmingham groups around the funding challenges for ongoing training, outside of London

For information

Skillshares Dates and Topics

- Skillshare – Bullying in the work place

o 15 Feb 2017

New Priorities 2017-9

1. Education

- a. Continuing and developing skillshares and a programme of education on rights and professionals skills
- b. Development of a guide for Freelance Choreographers
- c. Development of a 'casting manifesto' for dance auditions

2. Industrial progress

- a. Greater use of Equity contracts
- b. Wage progression
- c. Improved rates and conditions
- d. Reach out and organise unorganised areas with our members working in those sectors

3. Sustainability

- a. Strategies for career longevity
- b. Promote awareness of mental health and wellbeing
- c. Strategies to prepare for Brexit (both protecting UK dancers who wish to work/continue working in Europe and European dancers in the UK)
- d. Affordable workspace mapping and campaigning

4. Inclusivity

- a. create an inclusive network of Equity members and activists which embraces and nurtures diversity around ethnicity, geographic location, sexuality, age and class to help us affect change in the industry

CHAPTER 11:**STAFF CHANGES****A. RETIREMENTS**

Drew McFarlane - National Organiser for Scotland and Northern Ireland, Recorded Media and Live Performance Departments

B. RESIGNATIONS

Hamida Ali - Equalities & Diversity Organiser (Job Share), General Secretary's Department

Lucy Cadena - Organising Assistant to Head of Department, Live Performance Department

Beth Haines-Doran - Organising Assistant to Head of Department, Live Performance Department

Will Holmes - Regional Organiser for the South East Area, Recorded Media and Live Performance Departments

John Sailing - Organising Assistant to the Head of Recorded Media and One Industrial Organiser, Recorded Media Department

Laura Sangster-Poole - Social Media & Admin Assistant, Communications & Membership Support Department

Jo Welch - Equalities & Diversity Organiser (Job Share), General Secretary's Department

C. INTERNAL MOVES

Natalie Barker - Governance & Operations Organiser and PA to the General Secretary & Deputy for the General Secretary, Industrial & Organising, General Secretary's Department

Max Beckmann - Regional Organiser for the North West Area, Recorded Media and Live Performance Departments

Jamie Briers - Regional Organiser for the South East Area, Recorded Media and Live Performance Departments

Marlene Curran - Recruitment & Retention Organiser (based outside London), Recorded Media and Live Performance Departments

Caroline Tobiere - Organising Assistant to the Head of Recorded Media and One Industrial Organiser, Recorded Media Department

D. NEW APPOINTMENTS

Adam Adnyana - National Organiser for Scotland and Northern Ireland, Recorded Media and Live Performance Departments

John Berry - Office Assistant, General Secretary's Department

Amy Dawson - Student Scheme & Events Coordinator, Communications & Membership Support Department

Laura Gilbert - Communications Assistant, Communications & Membership Support Department

Angela Lyttle - Head of Distribution, Recorded Media Department

Ian Manborde - Equalities & Diversity Organiser, General Secretary's Department

Adrian Tully - Senior Distribution Officer, Recorded Media Department

CHAPTER 12:

MEMBERSHIP**A. IN BENEFIT MEMBERS AT 31st DECEMBER 2017**

Region	Dec-17	Percentage
London	16573	38%
South East	9287	21%
Northern Area	5979	14%
Midlands	3410	8%
South West	2944	7%
Scotland	2153	5%
Wales	1576	4%
International	497	1%
Northern Ireland	433	1%
Europe	402	1%
GoneAway	301	1%
Total	43555	

B. NEW MEMBERS

Actor Film	50	1.8%
Actor PACT	53	2.0%
Actor ITV	13	0.5%
Actor BBC TV	20	0.7%
Actor Channel 4	0	0.0%
Actor Radio	3	0.1%
Actor TV/Comm	14	0.5%
Actor West End	72	2.7%
Actor Com TH	64	2.4%
Actor Sub Rep	66	2.4%
Actor Small Scale	10	0.4%
Actor Tac	0	0.0%
Actor Opera & Ballet	3	0.1%
Actor Theatre House Agreements	26	1.0%
Actor Guidelines Recorded Media	157	5.8%
Actor Guidelines Live Performance	483	17.8%
Actor Overseas	101	3.7%
Actor Fringe	29	1.1%
TOTAL ACTORS	1164	43.0%
Dancer Film	2	0.1%
Dancer PACT	1	0.0%
Dancer ITV	0	0.0%
Dancer BBC TV	0	0.0%
Dancer TV/Comm	0	0.0%
Dancer West End	6	0.2%
Dancer Com TH	0	0.0%
Dancer Sub Rep	2	0.1%
Dancer Small Scale	3	0.1%
Dancer Opera	4	0.1%
Dancer Theatre House Agreements	5	0.2%
Dancer Guidelines Recorded Media	11	0.4%
Dancer Guidelines Live Performance	86	3.2%
Dancer Overseas	23	0.8%
Dancer Fringe	0	0.0%
TOTAL DANCERS (excluding variety & ballet dancers)	143	5.3%
Singer Film	0	0.0%

Singer PACT	0	0.0%
Singer ITV	0	0.0%
Singer BBC TV	2	0.1%
Singer Radio	1	0.0%
Singer TV/Comm	0	0.0%
Singer West End	0	0.0%
Singer Com TH 0	0	.0%
Singer Sub Rep	0	0.0%
Singer Small Scale	0	0.0%
Singer Theatre House Agreements	0	0.0%
Singer Guidelines Recorded Media	1	0.0%
Singer Guidelines Live Performance	1	0.0%
Singer Westminster Abbey	0	0.0%
Singer Overseas	6	0.2%
Singer	0	0.0%
TOTAL SINGERS (excluding variety, concert & opera singers)	11	0.4%
Stage Management Com Theatre	7	0.3%
Stage Management Sub Rep	15	0.6%
Stage Management Small Scale	2	0.1%
Stage Management Guidelines	29	1.1%
Stage Management Opera & Ballet	2	0.1%
Stage Management Variety	1	0.0%
Stage Management Overseas	2	0.1%
Stage Management West End	8	0.3%
Stage Management House Agreements	3	0.1%
Stage Management Fringe	5	0.2%
TOTAL STAGE MANAGEMENT	74	2.7%
Variety Artist	208	7.7%
Variety Singer	90	3.3%
Variety Dancer	11	0.4%
Circus	265	9.8%
TOTAL VARIETY	574	21.2%
Ballet Dancer	32	1.2%
Concert Singer	0	0.0%
Opera Singer	25	0.9%
Theatre Director	34	1.3%
Choreographer	25	0.9%
Theatre Designer	10	0.4%
Model	17	0.6%
TV Presenter	9	0.3%
Radio Presenter	4	0.1%
Audio Artist	48	1.8%
Stunt Performer/ Coordinator	11	0.4%
TOTAL OTHER CONTRACTS	215	7.9%
Walk-on	152	5.6%
Youth Member Upgrade	0	0.0%
Graduate - Drama UK Acting	238	8.8%
Graduate - Drama UK & RAM Musical Theatre	50	1.8%
Graduate - Drama UK Stage Management	14	0.5%
Graduate - Drama UK Theatre Direction	0	0.0%
Graduate - Theatre Design	5	0.2%
Graduate - CDET	59	2.2%
Graduate - Conservatoire Singing	1	0.0%
Graduate - Circus	7	0.3%
TOTAL GRADUATES	374	13.8%
TOTAL	2707	100%

CHAPTER 13:

OTHER BENEFITS**A. BENEVOLENT FUND**

£21,719.75 was paid out by way of grants and loans to members during 2016. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

B. FOREIGN LANGUAGE REGISTERS

The registers, which are maintained at Equity's head office, continued to be used by employers requiring artists who are able to speak a foreign language fluently with an authentic accent and often to take direction in a foreign language.

C. INSURANCE**Members' Public Liability Cover**

The policy was renewed with the Hiscox in October 2017

- a) Full members remain insured for £10,000,000 limit of indemnity including temporary trips World Wide.
- b) Student members are insured whilst participating in self-produced productions, rehearsals, profit share performances and occasional professional performances.

This cover extends to temporary trips World Wide excluding USA and Canada provided that the student member is usually resident in Great Britain, Northern Ireland, Channel Islands or Isle of Man. The limit of indemnity is £2,000,000.

- c) Fire Performers may apply for public liability cover at an annual cost of £68.00 including insurance premium tax and fee. Equity currently subsidises this premium by £26.50 leaving the member to pay the remaining balance of £41.50.

- d) Stage Hypnotist can apply for public liability cover at an annual cost of £234.

- e) 3 claims have been recorded between 1st October 2016 and 30th September 2017.

Members' Accident and Backstage Cover - Excluding Stunt Performers.

- a) Cover was renewed with Hiscox in October 2017 at the following benefit levels;

Loss of Life/ Permanent Disablement	£20,000
Temporary Disablement	£150 per week payable for a maximum of 52 weeks
Facial Disfigurement (up to a maximum)	£5,000

Cover applies whilst the member is performing as an "artist" and while in the course of daily travel directly between residence (normal or temporary) and place of work.

- b) Members who have registered under the Equity category of "Model" are insured on a 24hr basis to a maximum £10,000 in respect of facial disfigurement. Hand scarring is also insured where the member is registered as a hand model.

- c) Performers Accident MRI/RIB is £12.88 per member for £1,000 cover.

- d) Stunt Performers and Arrangers have been offered cover under their own scheme arrangement administered by First Act Insurance tel 0208 686 5050.

- e) Equity members can extend the Members' Accident Cover to operate on a 24 hour a day worldwide basis meaning that accidents outside work would be insured. The cost of this cover is £5.29 per annum.

- f) The Backstage cover remains at £500.

- g) 105 claims have been reported for the period 1st October 2016 to 30th September 2017 with claims estimated at circa £172,326.

Members who have any queries with regards to the Equity Members Insurance Benefits should contact First Act Insurance on tel 0208 686 5050.

Full details of the Equity covers can also be found at www.firstactinsurance.co.uk

D. EQUITY PENSION SCHEME (EPS)

- Total income from contract related contributions in the year exceeded £8 million for the first time (+7% on 2016)
- Total income from personal contributions (not contract related) increased to £1.9 million (+26%)

- The total funds under management now exceed £107 million (+15%)
- There were 1288 new member registrations (+23%)

TV & Film - contract related income ≈ £2.8 million (+8%)

- BBC - £827K (-2%)
- ITV Companies - £843K (level)
- PACT/TAC - £1.15 million (+22%)

Theatre – contract related income ≈ £5.4 million

- SOLT - £2.2 million (+5%)
- TMA Commercial - £1.3 million (+36%)
- TMA Sub Rep - £651K (+3%)
- House Agreements - £1.22 million (-2%)

- Production Cos – staff schemes - £189K (-1%)

2017 was yet another record year for the EPS.

New and improved Equity Agreements together with the ongoing effect of auto-enrolment legislation continues to raise the profile of the scheme within the industry.

2017 Investment performance has been positive with the FTSE 100 rising 8%.

E. LEGAL ADVICE AND PROTECTION

The past twelve months have been busy for Equity's Legal Department. Equity supported a total of 644 cases for breach of contract and 287 cases for personal injury sustained in the course of a professional engagement or outside their professional working capacity.

During 2017 Equity saw a steady increase in the number of claims received from our membership. The existing CCFA agreement continued to produce results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. We also successfully resolved a large number of contractual claims working in partnership with Pattinson & Brewer Solicitors.

As legal services providers settle down after the upheaval of the Jackson Review our suppliers have continued to deliver professional legal services to all members.

Premium payments to the Union came to an end in 2014/5. Our suppliers continued to developing new ideas on increasing services to members on a cost neutral or profitable basis.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. Previously reported Variety based claims continued to feature throughout the year.

The figures for year ending December 2017 as far as recoveries are concerned are up on the previous year with the number of claims increasing by 12%.

There were a series of disputes arising against agencies with a number of members continuing to experience difficulties in being paid within the statutory time limits.

F. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS

2017 continued the pattern of 2016 with the tax and welfare team confronting further legislative developments in tax and welfare, which called for detailed responses, as well as the continuing challenges of casework for members. Last year's report set out the position with Making Tax Digital (MTD) potentially the biggest reform to self-employed taxation for decades which included the need to file quarterly profit and loss returns. During the year we were very pleased to find that the government had decided to shelve the bulk of MTD due in large part to the intensive lobbying from ourselves and other organisations. Members should be in no doubt that their voice did make a difference and that voice was communicated to the ministers concerned via senior civil servants. The size and detail of the input from our members in response to the consultations was the main reason why HMRC set up a separate set of meetings with the union and very much used our examples as a model of the problems of MTD for those with irregular and unpredictable income streams. This is not the end of MTD and members who are VAT registered will find they have to

comply with MTD for VAT purposes only from April 2019. However, there is no definite start date for MTD for income tax and some uncertainty now whether it will still be mandatory when it is brought in.

We also referred last year to the consultations on the abolition of Class 2 national insurance. This was originally planned to happen by April 2018 but in November 2017 it became clear that the necessary legislation would not be introduced and the government was having a rethink. This was prompted by the lobbying by us and others on the impact the changes would have on low-paid members particularly those making voluntary national insurance payments to preserve pension and benefit entitlement. The government's intention is to go ahead with these changes from April 2019 but we will continue to lobby on this.

Within the field of welfare reform universal credit (UC) continues to loom largest. The roll out during 2017 meant that we began to accumulate more hard data on UC and could begin to properly gauge the impact it was going to have on self-employed members. It is impossible in a short summary to detail the many issues with UC but the biggest remains the negative impact of the Minimum Income Floor (MIF), an assumed income attributed to the self-employed regardless of actual income. During the year we sent in three separate reports to the Work and Pensions Committee inquiry including real-life case studies on the negative impacts of the MIF. Through our parliamentary contacts, we submitted written questions in Parliament on UC and made several Freedom of Information Act requests on different aspects of it. UC will without doubt continue to be a major focus in 2018.

Three other areas should briefly be mentioned: we finalised with DWP guidance on the entertainment sector for use by Working Tax Credit advisers, continued our lobbying to improve the Access to Work Scheme and worked with other organisations and MPs to get shared parental pay (payable through Maternity Allowance) extended to the self-employed partners of claimants.

Our Tax and Welfare Helpline continues to be a very important focus of our work with 636 enquiries coming through the Helpline phone and email in 2017. This led to casework with many involving mandatory reconsiderations or appeals. We attended seven hearings at Social Security Appeal Tribunals all of which were successful and two appeals went successfully to the Social Security Upper Tribunal. The appeals concerned working tax credits, employment and support allowance, personal independence payments, income support, jobseeker's allowance and pension credits. The proper assessment of self-employed income continues to be a major focus of this work as do the entitlements of our many disabled members claiming benefits. Apart from helpline-related queries we had a large number of other enquiries via phone and email on tax and welfare subjects.

The Equity Test Case continued in 2017 – this concerned HMRC's attempts to recover huge sums of national insurance from members with personal service companies. The matter finally went to a hearing on 18th September and a decision was issued on 3rd October – unfortunately, we were not successful at that hearing but sought leave to appeal on 28th November which was granted on 14th December. The Test Case therefore continues into 2018 and there will be a further hearing at the Upper Tax Tribunal.

Finally, we continue our programme of talks on tax and welfare issues to drama schools in 2017 visiting RADA, Bird College, Circus Space and Italia Conti.

CHAPTER 14:

IN MEMORIAM

Avril A
 Norman Adams
 Herbert Alsen-Murke
 Doreen Andrew
 Rob Anker
 John Appleton
 William Armour
 Claudine Arnau
 Peter Austin
 Richard Bailey
 Micky Baker
 Parv Bancel
 James Barber
 Roy Barraclough
 Freda Barratt
 Keith Barron
 Lauriee Baty
 Trevor Baxter
 Geoffrey Bayldon
 Ann Beach
 Richard Beale
 Sam Beazley
 Terence Beesley
 Emile Belcourt
 Bruce Bennett
 Bernard Bennett
 Hywel Bennett
 A K Bennett-Hunter
 Derek Bentham
 Chuck Berry
 Rodney Bewes
 Graham Binmore
 Roger Bizley
 Lee Blakeley
 Freddie Boardley
 Michael Bogdanov
 Barbara Bolton
 Philip Bond
 Yvonne Bonnamy
 Anthony Booth
 Powers Boothe
 Beth Boyd
 Boyd
 Filipa Bragança
 Bobby Bragg
 Dagmar Braun-Hermann
 John Brecknock
 John Brigham
 Jill Britton
 Dave Broadfoot
 John Bromley

Louis Browne
 Erik Bruhn
 Kenneth Bryans
 Steve Bryce
 Georgia Burke
 Rod Burnett
 Trevor Byfield
 John Camburn
 Frances Cameron
 Glen Campbell
 Jon Campbell
 J D Cannon
 Brian Cant
 John Carlin
 Desmond Carrington
 Julian Caruso
 Charlotte Casey
 Bill Cashmore
 David Cassidy
 Nicolas Chagrin
 Duggie Chapman
 Mary J Chapman
 Mary Chappelle
 Claire Chate
 Michael Chattin
 Keith Chegwin
 Tony Chestnut
 Ginger Chilton
 Steve Clark
 Rosemary Clooney
 Michael Coghlan
 Barbara Cook
 Lyn Copperfield
 Phyllis Cornell
 Geoff Cotton
 Sara Coward
 James Coyle
 Ronne Coyles
 Eunice Crowther
 Bernard Culshaw
 Peggy Cummins
 Andy Cunningham
 Clem Curtis
 Alfie Curtis
 Annie Curtis-Jones
 Dafydd Dafis
 John Dalby
 Andrew Dallmeyer
 Bill Dana
 Jennifer Daniel
 Danny Daniels

Helmut Dantine
 Adam Darius
 Danielle Darrieux
 John David
 Fred Davies
 Ivor Lee Davies
 George Davies
 Tony Davis
 Barry Davis
 Elizabeth Dawn
 David Dean
 John Dean
 Brownie Dene
 Barry Dennen
 Wayne Denver
 Margaret Denyer
 Anton Dermota
 Liz Digby-Smith
 Arthur Dilkes
 Liz Dixon
 Tatiana Dokoudovska
 Fats Domino
 Jill Donohue
 Karin Dor
 Roy Dotrice
 Andrew Downs
 Raymund Dring
 Norma Dunbar
 Kenneth Earle
 Toni Eden
 Robert William Egerton
 Avril Ellis
 Peter Farmer
 Suzan Farmer
 Royston Farrell
 John Ian Faulding
 Caspar Fawden
 Johnny Fender
 Thomas Gilbert Fenwick
 Phyllis Ferguson
 Richard Findlay
 Neil Fingleton
 Tania Foley
 Julian Forbes
 Emile Ford
 John Forgeham
 Ben Forster
 Bruce Forsyth
 Donald Francke
 Joy Francois
 Rosemary Frankau

Scott Fredericks	John Hurt	Elsa Martinelli
Jane Freeman	Chris Hutchinson	Groucho Marx
Anne Freeman	Damian Hutchinson	Bryan Matheson
Al Freeman Jr	Robert Hutchison	Brian Matthew
Clive Fryde	Jemma Hyde	Matt Mattox
Vin Garbutt	Erik Jack	Johnny Maxim
Althea Gaye	Inigo Jackson	Audrey Maye
Tim Gebbels	Charles Jagger	Alec McCowen
Barbara Gee	Georgette James	Peter Messaline
Steven Geller	Al Jarreau	Manny Michael
James Gill	Roman Jasinski	Louella Michie
Anne Godley	Suzanne Jefferies	Ken Miller
Mike Goodenough	Ann Jellicoe	Michael Mistofsky
John Gordon	Zelide Jeppe	Roger Moore
John C Gordon	Ginger Folorunso Johnson	Christopher Morahan
Tony Gouveia	Derry Jones	Jeanne Moreau
Jefferson Graham	Yvonne Jose Reeves	Alexander Morrow
Mal Gray	Michel Julian	Patricia Mort
John Gray	Shashi Kapoor	Chris Murray
Eric Green	Gorden Kaye	John Murray Scott
Iola Gregory	Derek Keller	Alfred Muzzarelli
Lynette Gridley	Nick Kelly	Carol Neblett
Helmut Griem	David Kemp	Rosemary Neil-Smith
Robin Griffith	Gail Kendal	Sandy Neilson
Marion Grimaldi	Doreen Keogh	Vernon Nesbeth
Dorothy Grumbar	Naseem Khan	Michael Neville
Stefan Gryff	Beryl King	Jean Newlove
Robert Guillaume	Bobby Knutt	Robert Nield
Ameral Gunson	Al Kozlik	John Noakes
Paul Gyton	Helmut Krebs	Katrina Norbury
Peter Hahlo	Erich Kunz	Monica Nordquist
Richard Haines	Michael Lambert	George Thomas Norrington
Peter Hall	Sylva Langova	Maria O'Brien
Johnny Hallyday	Muriel Daphne Lawford	John O'Byrne
Steve Handforth	Donald Layne-Smith	Patrick O'Connell
John Harding	Rosemary Leach	Michael O'Hagan
Robert Hardy	Sandie Lee	Brian O'Keeffe
Aidan Harrington	Carol Lee Scott	Frederick O'Neal
Lawrie Hart	Suzanna Leigh	Les O'Neill
Tony Hayes	Noreen Leighton	Sheila O'Neill
Tony Haygarth	Jerry Lewis	Jennifer Oscard
Marion Haywood	Margaret Lindsay	Alan J Osman
Rita Hayworth	Lydia Lisle	Anita Pallenberg
Pamela Hewes	Adrian Lloyd-James	David Palmer
Tom Hibbert	Emmy Loose	Tara Palmer-Tomkinson
Rosetta Hightower	Bunty Lyne	Ljubomir Pantscheff
John Hillerman	Maca The Caller	Belinda Parham
Ronald Hines	Liz Mackean	Hildy Parks
Christopher Hodson	Duncan MacClean	Sophie E Partridge
Frank Holder	Jules Mannheim	Ilse Pausin
Ilse Hollweg	Knight Mantell	Willie Payne
Elisabeth Hongen	Tina Marian	John Peacock
Alex Hood	Peter Marsh	Ruth Pearson
Kristine Howarth	John T Martin	Jean Peet
William Hoyland	Barry Martin	Roberta Peters
Sean Hughes	Trevor Martin	Luan Peters

Alita Petrof	James Sinclair Steel	
Mirto Picchi	Geraldine Stephenson	s
Tim Pigott-Smith	John Sterland	
Victor Platt	Nickola Sterne	
Peter Plouviez	Gordon P Sterne	
Albert Popwell	Anthony Stott	
Michael Povey	Sandy Strang	
Helen Pringle	Randy Stuart	
Norma Procter	Ann Stutfield	
John Pugh	Melvin Sullivan	
Om Puri	Italo Tajo	
Louise Raphael	Polly Taylor	
Simon Raverne	C C Taynton	
Johnnie Ray	Cheko The Clown	
Jimmy Reddington	Peter Thomas	
Della Reese	Colin Thomas	
Stephen Rhodes	Connie Tilton	
Christopher Robert	Stanley Timbrell	
Matthew Robertson	Joy Tinniswood	
Maxine Robinson	David Topham	
Joe Robinson	Harry Toseland	
John Rodgers	Margaret Towner	
John Rogan	Ron Travis	
Ginger Rogers	Trisha Brown	
Mark Rowan	Bernard Turgeon	
Lorraine Rowan	Conway Twitty	
Sandi Russell	David Vaughan	
India Russell	Gilbert Vernon	
Paddy Russell	Alan Vicars	
Peter Sallis	Constance Wake	
Eric Sampson	Larrington Walker	
Patrick Sanders	Emmett 'Babe' Wallace	
Jacki Santiano	Michael Ward-Allen	
Rajan Sarin	Jo Warne	
Philip Saville	Debbie Watling	
Sean Scanlan	Moray Watson	
Issy Schlisselman	Jena Wayne	
Helmuth Schneider	Michael Wearing	
Paul Schöffler	A J Webb (Tony Webb)	
Stephanie Scott	Palma Webber	
Irmgard Seefried	Ludwig Weber	
John Shearer	Mavis Wesley	
Sheri Shepstone	Mae West	
Daphne Sherman	Patrick Westwood	
Bill Shirley	Tony Whelan	
Frank A Silvera	David Wheldon-Williams	
Hilda Simms	Arthur B White	
Alan Simpson	Reginald Whitehead	
Michael Simpson	Benjamin Whitrow	
Peter Skellern	Pamela Wickington	
Suzanne Skey	Jeremy Wilkin	
Kenny Smith	Jeanne Williams	
Elma Soiron	Heathcote Williams	
Rosalie Sorrels	Don Williams	
Juliette St David	Alan Wilson	
Rita Starr	Howard Witt	



APPENDICES



APPENDIX 1:

ANNUAL REPRESENTATIVE CONFERENCE MINUTES

THE MINUTES OF THE 2017 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE IBIS HOTEL, EARLS COURT, LONDON 21ST AND 22ND MAY 2017

Present: Malcolm Sinclair (President - in the Chair)
 Members of the 2016/2018 Equity Council
 Christine Payne (General Secretary)
 Equity Representatives and Observers

Maximum Attendance: 186 with 5 Officers, 23 Councillors, 78 Representatives from English Area AGMs, Branches and Committees (including 30 first-time attendees), 3 Standing Orders Committee members not also present in another capacity, 13 Visitors, 2 members of the Press and 26 Observers.

Conference was formally convened at 11.00 a.m.

The President opened by thanking Mik Scarlett for all his advice on the staging of the Conference for disability access. He formally welcomed representatives and opened Conference and then called upon Julia Carson Sims, Chair of the Standing Orders Committee, to explain Conference procedure to the representatives.

1. REPORT FROM THE STANDING ORDERS COMMITTEE (SOC)

Julia Carson Sims, Chair of the Standing Orders Committee, began by explaining the new stage arrangements including the moveable podium and the new cueing system for speakers. There was a lot of debate to get through and she asked representatives to second from their table if they so wished.

On Motion 2, she said that the third amendment from the Kent General Branch had been withdrawn and on Motion 19 Young Members' Committee both amendments had been accepted.

She referred Representatives to the lunchtime session held by the SOC in case of any questions from 1.45 – 2.00 p.m. She wished representatives an enjoyable Conference.

2. OBITUARIES

The President then introduced Ian Barritt, Vice-President and Maureen Beattie, Vice-President who read out, in alphabetical order, the names of those members who had passed away during 2016. This was followed by a minute's silence and a final standing ovation in honour of those who had died.

3. SPEECH BY THE PRESIDENT, MALCOLM SINCLAIR

The President began by referring representatives to his recent Equity magazine column in which he had emphasised the importance of members taking the lead on issues within the union. He said that the agenda dealt with important matters facing all of us in our working lives, and the staff, led by Christine Payne, would ensure that whatever was decided here was acted upon. Looking back, it could be seen that some of the decisions made over the last two to three years had produced positive results.

The first important issue was the Manifesto for Casting which would be launched in June. For those working within the theatre and in films and television, this has become a bane of our existence. The Manifesto had originated from motions in branches, and discussions and motions from ARCs. If those motions had not come to Conference, and to Council, the work would not have been done. The members know what is going on in our industries. The staff are sometimes having to play catch up as things are moving on very quickly and if we are not on top of what is going on, the work will not get done, so he said that any decisions over the next few days would be acted upon.

The Manifesto for Casting will cover a lot of the issues concerning us: timing, notice, information, preparation time. We have worked with Spotlight, with the Guild of Casting Directors (GCD), with the PMA and CPMA who represent the agents. He felt encouraged by these discussions and the resulting Manifesto; all these groups had been very supportive, particularly Spotlight, who had said it had not gone far enough, suggesting a new section on what happens prior to the audition. This has been added into the Manifesto. The launch next month will, it is hoped, be a big event, and we need it to get noticed. It is not mandatory, but advisory. The zeitgeist must be

changed, and Equity can do that by making a big thing of it and involving many from the casting community. Another major issue for the Working Party on the Manifesto was diversity which was a huge issue across everything Equity did. Those attending the ARC were not yet as diverse a group as they should be but it was getting better and Equity was working hard on this.

The President then read out an extract from Nicholas Hytner's new book 'Balancing Acts' which concerned a Broadway production of Miss Saigon in which Jonathan Pryce had played the part of the Engineer. American Actors Equity had refused to give Jonathan permission to appear on Broadway on the grounds that a white actor should not be playing a Eurasian role. Equity lost this battle but won the war because Jonathan's successors on Broadway and everywhere else the show played had all been Asian. The fact that the fight happens means that the Zeitgeist changes and this is something our experienced staff members know how to plan.

Another member-led initiative was the dance video compiled by Nick Keegan and the Equity Dance Committee which combined a serious message about the "right to rest" and holiday pay with some very funny out-takes. A further example was all the work done via the Audio Committee and described in the Conference pack which was again member-driven.

Within Recorded Media there was also all the work being done in the area of performance capture and through John Barclay with SAG-AFTRA to try and ensure that actors were not being exploited in the games industry in California. The same work being done there was spreading to here and there would be the same issues with treatment of actors. Among the items being covered were vocal stress, the requirement to have a stunt co-ordinator, transparency and secondary compensation. Running concurrently with our work with SAG-AFTRA, Equity was working with a young group of actor members and non-members specialising in performance-capture work not only in games across film and TV, in the hope of establishing a network of games professionals including performance capture, voiceovers and stunts. This was the way it has to work.

The President said that Equity would also be working with outside bodies. We were working for members but we do not always have the member back-up. The most recent example is Directors, where despite an excellent Directors' Committee, Equity does not currently have the depth of members to facilitate and improve the contracts. Equity will now be working with Stage Directors UK (SDUK) to try and arrive at a new Agreement. The world is changing and we have to agree to work with others who represent the same people. This has worked well with the Stage Management Association (SMA) who were set up some years ago as they didn't feel at the time that Equity were meeting their interests sufficiently and we were now working well together. He hoped that Equity would work similarly well with SDUK; they would be represented on the Working Party but would not take part in the actual negotiations unless also Equity members. The union would be gathering as much expertise as possible to get their support and put our weight behind them in negotiations.

He said that members were also organising outside Equity structures. Ensemble in the West End was very successful and staff had got involved with them as they know what is happening on the front line and they can help Equity make the right decisions and put the right arguments forward.

The President said that these were uncertain times; there was an election this year, and we were in the middle of Brexit. Brexit will be on the agenda for this ARC, for example in terms of the motion from the Northern Ireland Committee, including issues with the Irish Border. Equity needs to make sure that this is right for our members.

The concern was that film work carried out around Europe by American film production companies using British actors might get cut off. Equity needs to be part of the discussion, whatever the new Government is.

The union was in good shape and membership was at record levels, about 43,000; our finances were in a very good state and Bryn would be going through this. Details on both of these was in the ARC paperwork.

Finally, the President spoke about this being the Year of Variety. There had been a great event the previous week at the London Palladium and members would have seen the board in the registration area describing the origins of the VAF and the merger with Equity in 1967. The problems that people in Variety faced in 1906 are the same as now – not being paid, exploitation by fly-by-night employers, bookers and barring clauses stopping you from working for another producer if that work is within a certain distance of the first job.

He added that in the Conference Packs there was a guide to Variety contracts which was another piece of work which would not have happened without Variety members working closely with staff.

He ended by telling representatives that they were at Conference to do a job of work, to make our working lives better for ourselves and those we work with, giving up one or two days of our free time here, because belonging to a trade union was an important and good thing to do. We are generally self-employed and more and more of the workforce in general was becoming self-employed but it was very difficult for trade unions to organise where there were no regular places of employment. We know how to do it, with record members, and good finances. We are offering help to other unions to come to us to discuss how to organise among the self-employed. He thanked everyone for being at Conference and hoped they had a very good two days.

4. SPEECH BY THE GENERAL SECRETARY, CHRISTINE PAYNE

The General Secretary welcomed all representatives to the 2017 Annual Representative Conference. She wanted to make sure that everybody was aware of all the work the union had been doing over 2016 and most of this was contained in the Annual Report which went into it all in some detail. In her roles as General Secretary, Organiser, and Organising Assistant working for Equity she had often had to refer back to the Report to remind herself of what work the Union had been doing on certain issues and she advised representatives to use it to reflect on this.

As the President had said, these were challenging times and we need to keep our foot on the political and industrial pedal. We have to show we are united, to show solidarity, and we do that best by showing that we represent the working professionals in this country and by showing how they can join and rejoin this union. As stated, we now had a record number of members which was something which we should be proud of but not take for granted any more than take our industrial agreements for granted, or the fact that politicians and other organisations will listen to us.

The General Secretary went on to give some examples of how important it was that the union retained its position as the union representing professional performers and other creatives in the UK. If we looked, for example, at the work of the Recorded Media Department it was astonishing what was happening in new areas – we are getting agreements in motion capture, we are in fact leading the world in reaching agreements for our members in Recorded Media. Last year, she had reported that we had reached our first agreement with Netflix, and more productions had since been made for originals and first use on Netflix. She said we could take great pride in the Cinema Films Agreement agreed in 2016 with an 8% increase in minimum fees and increases in the financial guarantee cap which is a very important part of our agreements for feature films. This meant that if a film went under or performers did not get paid, we had the resources to pay our members up to a point which has now been raised from £7000 to £10000. This was a much better reflection of the salaries and other conditions that members were working under.

Also for the first time and within the same Agreement, we have achieved an Administration Fee so that when the studios and producers pay your Use Fee payments, the union will get an Administration Fee to cover the costs of that administration. This does two things: firstly, it covers our costs, and secondly, it shows that studios and producers have confidence in the union in being at a place where they can send the Use Fee payments due to our members and to non-members on the understanding and guarantee that we will then transfer those monies on to the performers. She offered congratulations and thanks to John Barclay and his team in the Recorded Media Department for this fantastic agreement.

The General Secretary said that of course John had needed to work with the Screen and New Media Committee to achieve all of that, as the Live Performance Department had worked with the Stage Committee in achieving again a remarkable success in our Subsidised Repertory negotiations. This was a new agreement after two years of consulting with members, with deputies and with casts. We had carried out a survey of members who are had worked as stage managers and performers in Subsidised Repertory since 2010; this had been a huge undertaking needed in order to prepare a good, reasonable and realistic claim for negotiation with UK Theatre. The Agreement resulted in a 12.5% increase with most members having a £50 per week increase for performers and an increase for stage managers of between 9% and 13% with most stage managers taking home £50 more in their wage packet.

Also, very importantly, there was an additional 2% that the employers will pay towards our members' Pension Scheme. She said that this was important because since the Equity Pension Scheme was first launched the Fund had grown to more than £110 million and last year alone employers had contributed £7.5 million towards that pension scheme. Many members were already benefitting from that investment. The General Secretary said that last year she had reported that the ITC had for the first time had joined the Equity Pension Scheme.

There were swings and roundabouts in that negotiation as there are in any negotiation, and one of the key changes made was in relation to the Stage Management teams. We had given an undertaking that we will closely monitor that change and she was sure that Hilary Hadley, Paul Fleming and the Stage Management Committee will ensure that the expectation that there would be no significant change or reduction in Stage Management teams as a result of this new agreement will be closely monitored. If there is abuse or if the Agreement does not work in the way it is expected to, we will pick that up again in the negotiations in a couple of years' time.

She then returning to the important point made by the President about members and staff working together, which could be well demonstrated in our achievements in these two major agreements. It is also demonstrated in the celebrations for the coming together of the Variety Artistes Federation (VAF), a very proud union, the first union to represent performers in this country, along with Equity. We had merged together on 16th May 1967

and celebrated those 50 years on 16th May 2017. This had been a wonderful, moving, celebratory event and if anybody thought that Variety was not well served by this Union, or is playing somewhat second-fiddle, which she understood some members felt was the case, then she could assure them that we had maintained our Variety branches, and every Variety branch had been represented at the event on Tuesday.

In the Annual Report, there were over six pages devoted to our achievements in Variety. We had created networks among Variety, Childrens' Entertainers, Circus, Comedians and other networks could be created to try to bring together members working in those areas. As the President had said, we had produced our new booklet which gives a good outline on how to make sure that you are properly protected before the job, and when you do the job. Variety branches met with the General Branches at least twice a year so they are sharing information and experience. And we met with all the Branch Secretaries at least once a year, and she and the Honorary Treasurer met with all the Branch Treasurers at least once a year. The funding cap for all of our branches, including Variety, had been increased so there is potentially more funding available from the union in order to support Variety Branches. She said that last year, just for the Variety Branches, £120,000 had been recovered in unpaid fees to members from the London, National and Regional offices.

She wished to raise further important issues, the first of which was Brexit, which the President had already touched upon. There were three messages which she thought should go out from this Annual Conference.

Firstly, this union's position on Brexit was that we believed that remaining in the EU, for many reasons including funding, was in the professional interests of our members. Nothing had changed in that position. She agreed with the CBI that it was a good idea to set up a business/Brexit task force to make sure that all business comes together in order to prepare for Brexit, but the workforce had to be represented on that task force. It cannot just be the employers, producers and engagers but it had to have representation from unions representing people like our members. Secondly, whichever Government was elected after 8th June, Equity should have a voice on the Creative Industries Council; this was a forum specifically set up for the creative industries which will be discussing Brexit and which will have an impact on how the creative industries go forward and we have to have a voice on that. Thirdly, she would say to all politicians that on 5th July, Equity and the Musicians' Union were holding an event in Parliament at which we would explain why freedom of movement was so important to our industries. Our members work all over the place, you have to be able to continue to work all over the place and in order to achieve that we believe that there needed to be a Visa or Work Permit that covered you for whichever country within the EU you were working within. So politicians and parliamentarians, please come to our event on 8th July and hear why this visa is so important.

The General Secretary wished to thank the House of Lords Select Committee on Communications who had set up an investigation on "Skills for theatre: Developing the pipeline of talent". It had mainly focused on theatre and the union had been invited to give evidence along with a number of other organisations. She was pleased to say that the House of Lords had picked up on two key messages which we put when we were invited to give our evidence. Firstly, Arts funding was under threat and we had not seen the full extent of that threat as yet. The House of Lords accepted this and in order to address that we called on the Government to get involved in guiding local authorities on the difficult decisions they are having to make on funding and arts funding. They have endorsed that and one of their five key recommendations was that this is exactly what the Government should do, that arts funding is crucial to the creative industries in this country, not just Live Performance but film and television as well. She was delighted that they had done so and wished to place her thanks to them for listening and acting upon that.

Secondly, we had given evidence to the House of Lords about our "Professionally Made, Professionally Paid" campaign and the successes that we have had in reaching out to fringe organisations and producers to pay at least The National Minimum Wage. They had accepted that the Low Pay Commission should, as it promised to do many years ago, look at defining "workers" more clearly under the Low Pay Regulations so that our members qualified automatically and were recognised as workers and therefore entitled to the National Minimum Wage. She wished to thank them for that.

Thirdly, the General Secretary said that equality and diversity was an exceptionally important issue for us and we had taken the opportunity to talk to the House of Lords about our work and what we expected from government in terms of monitoring what we see and hear on our stages and screens. The monitoring that we have seen so far has been hugely disappointing; Arts Council England have twice failed in their monitoring to show with any certainty, clarity or transparency what we are seeing on our stages. We have challenged them, and she was shocked to say that we had written to them six weeks ago and have yet to receive a response. This was not good enough - Arts Council England in the shape of Peter Bazalgette had given a commitment that if companies failed to meet targets, if they failed to improve their Equality and Diversity, then funding could be affected. Are these just words or are they meaningful commitments? We have yet to see that tested.

With regard to Project Diamond, the broadcasters are already making excuses as to why their research and monitoring might fall short of our expectations if they announce the results of their surveying in August at the Edinburgh Festival. There should be no ifs and buts about it, they are perfectly capable of monitoring what they are making and they are responsible for giving us the results of that. Ofcom were about to embark on their own monitoring project with commercial television, and for the first time monitoring of the BBC. It seemed to the General Secretary that we were spending a lot of our time and spending a lot of money stating the obvious. We all knew that there had to be improvements for us to have a better reflection on stage and screen of diversity in our society.

She said that the union's contribution to the equality and diversity debate was the Manifesto for Casting. It also fed into the wider debate for everyone involved in Live Performance and Recorded Media about how that process could be clearer, more open and fairer not just for members but for casting directors, agents and the engagers themselves. How can we all work together to ensure that the best people are seen, that the people that you would not necessarily expect to be seen are seen, that barriers are challenged, and that new and open minds are brought in to this casting process? If we don't do this, then either more of our members are likely to fall out of the profession, particularly those who can't afford to stay in it because they have not got personal incomes, or more of our members will have to go overseas in order to find the challenging work that they can't get here.

This is a very important moment for this Union and for our industries. The 22nd June is an important day because we will then be launching our Manifesto for Casting. She asked that funders, engagers, politicians and decision-makers came out of their offices to that event to listen to what we are saying with the support of the Casting Directors Guild, Spotlight, Personal Managers' Association and the Co-operative Personal Managers Association. This isn't just the union, this is our side of the industry talking to the engagers. So let's see if they have the courage to turn up and if they have the open-mindedness to listen, because they are the ones that can make change, and we have a role to play in trying to make them make that change.

She said that the role of trade unions had never been harder, the challenges that we are constantly facing are with us every day; to maintain our agreements, our membership, our voice, our position in the industry, the respect and the recognition that we need to be properly listened to. We achieve that every day because we work at it every day, together. Everybody in the room had a role to play in that.

There is always change and this can be a little unsettling – nonetheless, we had to have that change and it was important. She introduced Matt Hood, the new Assistant General Secretary for Communications and Membership Support. Matt had replaced Martin Brown who had worked for the union for 25 years. Matt, along with his new Head of Department, Phil Pemberton, have the job of not only making sure we survive and carry on, but to bring their own vision, ideas and challenges to us. Matt, in particular, has visited almost every branch over the last few months talking to you about his new Communications Strategy and he may well share some of his thoughts with you in his first speech to Conference.

We also say goodbye to Drew McFarlane who had retired after 25 years as one of our Scotland and Northern Ireland National Organisers but we welcome Adam Adnyana. She hoped you get a chance to talk to Adam, it is his first Conference and is unlike any other union conference he may have been to. Welcome and do make the most of these two days.

Finally, she said thank you to her fellow Officers and to all the staff in Equity. We get through a lot, and the President said all the motions passed here will be acted on and they are, maybe not always in the way that you want or prefer, but they are taken seriously and always actioned. She thanked her fellow officers for being so supportive over this last year and thanked the staff and she wished to pick out one person in particular. She had mentioned the Casting Working Party and mentioned the House of Lords Select Committee on Communications, and a lot of our lobbying work and our voice in Parliament and the seriousness that we need to taken with is achieved quietly, methodically and patiently by one person who she said she could not do her job without. This person was Louise McMullan - Louise was one of the unsung heroes of the Equity staff. We have a terrific staff, you can see it from the work that we do, they are all here because they want to be here because they respect this Conference and want to hear what you have to say, and they want to ensure that when we start to work with the Committees to put into action what you have agreed, that we do it to the best of our abilities.

She ended by wishing all representatives present a fantastic Conference.

5. MOTIONS ON EQUALITY AND DIVERSITY WERE THEN TAKEN COVERING MOTIONS 1 -7.
Conference then broke for lunch and resumed at 2.30 p.m.

6. SPEECH BY GUEST SPEAKER, MICHAEL CASHMAN

The President welcomed Michael Cashman, Baron Cashman of Limehouse, as the Guest Speaker to Conference. He had been an Equity member for 50 years and Equity's Honorary Treasurer from 1994-1998. During that period, he had been instrumental in setting up the Equity Pension Scheme which now had 8,000 active members and which paid benefits to over 2,000 retired members. With £110.8 million invested it was Aviva's largest personal pension scheme. He was of course an actor but also in the past an MEP and now a member of the House of Lords. And, importantly, he was also one of the founder members of Stonewall.

Transcript of speech from Michael Cashman.

"Thank you very much indeed, it's wonderful to be back. I haven't been to ARC since 1998, and as Malcolm said I was an actor – but there are some people who've seen me in the European Parliament and the House of Lords who say I haven't given up as an actor! But it really is an enormous pleasure to be here again. As Malcolm said I am celebrating 50 years since I joined the union at the age of 15 and a half going on 16. It was my huge ambition to be a member of this union, and even though I had a couple of years of what they call – or used to call – honourable withdrawal (which was something I thought happened in Soho), I have been a continuous member. And I am immensely proud of the work that our union has done, not least in the areas of recruitment, students, pensions and nurturing and supporting new talent and innovation. And the union – our union – has come a long way since a group of successful and aspirational artists decided to use their clout for the many, and not just for themselves. That is why I believe it is incumbent on every single successful member of our industry to remain or become a member of this union and with their power support those who aspire and reach for the same goals, hopes, and dreams, therefore reinforcing and re-founding the principles of the founders of Equity.

Yet, as I was writing this little speech today, I wondered whether our founders would have believed our ability to change and adapt. Often in the face of the harshest challenges – economic challenges, as we now face, legislative changes, as we faced during the 80s and the 90s, and legal challenges. The union has, well nearly always has, risen to the challenge and in adapting to the changing times, we have never lost sight of our principles. Principles have never more important than now. Principles allied to the courage to be unpopular: that is the phrase that for me defines leadership. The courage to effect change that is necessary for the future, the long-term, but that is often unpopular in the present. The courage to do the right thing and lead public opinion, not follow it slavishly like a dog on a lead. And during the early years of the ARC, we had to make very, very difficult changes and I remember being told if we introduced those changes we might not get re-elected. And my reply was "If we do not introduce those changes, and don't have the courage to introduce those changes, we do not deserve to be re-elected."

Because for me it is that courage which defines the kind of civilisation we are and we have become. Civilised society has always been in advance of public opinion. The abolition of slavery, the ending of capital punishment, equalities legislation including the decriminalisation of homosexuality 50 years ago this year. Gender equality for over 50% of the planet. A woman's right to choose. The Race Relations Act, the Equal Pay Act, the Universal Declaration of Human Rights and the European Convention of Human Rights and so much more. Principles and equality in practice, often arising out of collective action and collective responsibility. Never more so than at European level.

So let me look perhaps at the European aspect. In 1973, the then Prime Minister, Edward Heath negotiated membership of what was the EEC and that year we became members of the European Economic Community (EEC) - and for the sake of clarity, members, it was never just a 'common market' as was made clear by its' founders. But the political classes, once we entered into the European Economic Community in 1973, remained divided. And two years later Harold Wilson, in 1975, and his government, and with a divided Labour party, sought to ratify that decision taken by Edward Heath in a national referendum. This would represent 'The settled will of the people'. The country answered the question "do you think the country should stay in the European Community (common market)?" with a resounding 67% of voters saying yes. Ironically, a man who was to leave the Labour Party, the then Home Secretary Roy Jenkins said when the result was announced – and I won't attempt to impersonate him – "It puts the uncertainty behind us. It commits us to playing an active, constructive and enthusiastic role in Europe."

And through successive treaties, and treaty changes, as the EU grew in areas of common action and common interest, for the most part the United Kingdom did play an active and constructive role. And when there was a national difference, the United Kingdom used its negotiating clout and expertise to achieve opt-outs from EU law. EU law, when I was there negotiating, as a negotiator on behalf of the European Parliament. Laws affecting Justice and Home Affairs – Schengen, the borderless freedom of movement, not to be confused with the freedom of movement under the Single Market - and there are strict terms of conditionality imposed on freedom of movement within the single market which has never been enforced, interestingly, by the United

Kingdom. And there were many, many other policy areas too, including the Euro. There was one notorious opt-out from a trade union perspective, and hopefully wider, when John Major's government opted out of the Social Chapter, which brought social responsibility to the Single Market. Social responsibility to a market! And in effect British workers were denied rights and protections that were afforded to other European workers. I'm pleased to say that was very quickly reversed, and corrected, by bringing in changes under the Health and Safety chapter of the Maastricht Treaty, including a statutory 48 hour week; four weeks paid holiday; time off for maternity and much more. But nonetheless the UK - and I saw this first hand - had a unique knack of working to achieve change with the other members states, and where it couldn't accept that change itself, it negotiated an opt-out that allowed the others - the majority - to progress. And it seemed to work well. I've written here "even Margaret Thatcher" so I better say it - even Margaret Thatcher famously recognised the importance of the Single Market, and the benefits that would come from a group of countries to trade without tariffs or quotas, and operating under a single set of rules that applied throughout, under the governance and the guardianship of the European Commission. Hence why she signed the founding Single European Act, which led to the founding, interestingly, of the single currency. And for the avoidance of doubt, and to correct the myth that everything is imposed by Brussels, let me just briefly remind you how EU law is made, in order that when I come to my conclusions later hopefully it will make some sense.

Over the years, with the assent of the countries of the EU so-called Member States, the European Parliament went from a consultative body (with its major powers to agree the budget, and to accept or reject the Commission), to a joint legislative body, acting in more and more areas of what we call co-decision. And so this is how it would work: the European Commission could only produce a proposal. That proposal would then go to the Parliament, and then go to the Council of Ministers - the now 28 Member States. They would separately agree their drafts and then come together. And if there was no direct agreement between the directly elected European Parliament, and the directly elected members of those governments from the Member States, then there would be no agreement and no laws would come about. The European Commission has absolutely no basis and no powers to impose laws - its job is to propose, and once those laws are agreed by the Member States, and they are enshrined in national law, the role of the Commission changes and it becomes the guardian of the rulebook. If you don't abide by the rulebook, you get taken to court.

But where it all started to go wrong - I believe, here in the United Kingdom - was in the lack of accountability. A chosen lack of accountability to the Westminster Parliament. I remember saying to my own Prime Minister in 1997/98, then '99 when I became an elected member of the European Parliament: "You have to start saying at the despatch box we're bringing forward these proposals based on the work done by our Members of the European Parliament, and by reaching agreement in Council with the other Member State governments. And that way, at Westminster, the opposition parties and indeed your own back-benchers, can hold you accountable for what you agreed in private in Brussels." And in the absence of that accountability, everything gets misrepresented. Because it's so easy to misrepresent that which is unknown or misunderstood. And therefore, we never once heard about a popular measure like non-discrimination in the workplace, or four weeks paid holiday: we never heard once someone saying "this is because of the agreement we reached with our European Union Member State governments and the European Parliament."

No. Because the good news was grabbed by Member State governments, and the bad news like emissions trading, vehicle emission control, was passed off as having to do because 'Brussels' told us. 'Brussels' cannot tell a government do anything unless a government agrees to enact that law in the first place.

So: the European Union. Union! That grew to 15 then to 28 Member States as countries that had thrown off Soviet domination queued up to come in. Countries that had thrown out dictatorships, places such as Greece, Spain and Portugal, queued up to get in and sought their strength, power and solidarity with others. And how ashamed am I that we seem to have forgotten the concept of solidarity. The concept that what happens to the other should be replied to and reacted to as if it were happening to you. Churchill got it. Chamberlain even got it. When we went to war in 1939, the attack wasn't immediate, the attack wasn't direct but it was recognised that if you do nothing ultimately it would happen to you. The fire at the far end of the terrace eventually would spread. And the wind would get behind it and when it was so close to you it would be too late to do anything. Countries, so different, so diverse, still different and diverse within the European Union, still practicing their own languages, still with their own identities, their own cultures, still with their own national laws, and where they've ceded sovereignty to the European Union, agreeing and working with others. A Europe defined by and celebrating difference except for the rules - rules agreed have to be applied. Applied across all member states where those member states have agreed them. Becoming the single biggest market in the world, of over half a billion people, a single market with social responsibility to workers and consumers at its core. A single air space,

a common judicial area for matters such as terrorism, countering organised crime, a European arrest warrant, but for me above all a Europe based on the principles of fairness, equality and justice, and the rule of law. A Europe quite literally born out of the ashes of the Second World War. The ashes of people's hopes, people's dreams, and yes, the ashes from crematoriums that were dotted across Europe. A Europe constructed so that would never happen again, that one would not turn against the other.

And so, after the endless internal divisions and the – this is not a party political point, this is an historic point – after the endless internal divisions on the EU within the Conservative party, and they came to a head not under John Major but under David Cameron. It was agreed amongst them that there would be a referendum commitment.

I was hopeful that we would win. But I was equally aware that we had to turn around nearly 40 years of drip, drip propaganda by the right-wing press, the inadequacy of us Pro-Europeans putting the case, and some politicians on the left, who equally misrepresented it. But I was not, colleagues, prepared for the campaign that was unleashed. There were mistakes – awful mistakes – pandering to fear, on both sides. But I didn't expect the 300 million each week to the NHS to be promised, but then I did expect it to be delivered. Or the demonising of migrants and Turkish people. But I will not rehearse again those travesties of truth – as I say, mistakes were made on both sides. But so much damage.

I was hopeful – it's one of my worst qualities, I always am – but I woke on the 24th of June and I honestly felt that me and my values suddenly no longer belonged to this country. Those values of equality, fairness, justice, tolerance, understanding, defence of difference, defence of the other, inclusivity, and solidarity. I felt, and I still feel, and I want to hear your opinions and I'm sure I will later, I still feel that we have thrown away over a thousand years of history and connections and solidarity with Europe and with the rest of the world. We have turned in on ourselves.

And as I said in the House of Lords during the Brexit debate, there are deep divisions in this country. And I do not see the divisions being healed. The rise of racism, xenophobia, islamophobia, anti-Semitism, misogyny, homophobia, transphobia – all suddenly given a licence, as though it is OK to say aloud what previously people would only dare to think.

And then we have an obsession with migration. I come from a family of illegal immigrants: we were not invited here, and as Irish we were not wanted here, but my God I learned. And I learned through my experience, and the experience of my family, and so other many other families like mine that discrimination should never, ever be visited upon another because of a perceived difference.

Instead of an obsession with migration, there should be an obsession with funding our public services with the taxation which comes in from it, instead of tax relief for those who need it the least. And now more than ever we need trade unions, NGOs and politicians to stand up for our universal values, to give a voice to the voiceless, and to end this culture of blame and demonization. I never, ever thought that I would read on the front page of a national newspaper members of the judiciary depicted as 'enemies of the people'. Or that the 16 million plus people who voted to remain in the European Union, and who are sticking to their principles – I never expected them to be depicted as saboteurs. Quislings. What have we become? What have we come to when we gain our power by demonising and putting down another?

And so, to my conclusions. All that I've outlined is fundamentally important to the direction of our union and our industries. The challenges facing our industry, the creative industries and our members, are similar to those being faced across the country. Economic downturns will affect us all, but particularly in our industry because still so often culture, education is seen as a luxury. So often cut off the end of a budget, and I'm sure we'll come to that later vis-à-vis Bristol. Uncertainties will affect us all, the lack of a comprehensive trade agreement and a rules based system will affect us all. A lack of inward investment, and disinvestment, will affect us all.

Which is why Hard Brexit, leaving the EU without an agreement as a continuing member of the Single Market or the Customs Union, is unacceptable. As Equity, in its brilliant paper on Brexit and the challenges facing the union, and the House of Lord's library note on the impact of leaving the EU on the Creative Industries point out – the challenges we face come not just from continued support or not from EU funding, such as Regional Development Funds, Structural Funds, the European Social Funds, Research and Education Funds, or the EU's creative programme. Because unless there is an agreement over the Single Market, these funding sources will be lost with Hard Brexit. The challenges will come too from the huge loss of influence, which is almost incalculable. There will be an impact on reducing national production of quotas from the Television Without Frontiers Directive. A lack of protection of Intellectual Property rights and their enforcement particularly through the European Court of Justice in Luxembourg. But more so with the advancement of the Digital Single Market and our ability once outside the European Union to effect its outcome and implementation. It will affect

us on the free movement and the free flow of talent and content, on the protection of the development of the video games industry and its reliance often on non-UK talent. Deeply worrying is that the UK may no longer be seen as an open, vibrant, welcoming place in which to work and develop talent and content. Our bridge to the European markets will quite literally disappear. We may become overly dependent on the United States of America at a time when exchange rates have negative as well as positive consequences and precisely when a US president – not to be named by me – is putting America first.

The voices within the creative industry, never more so than in the library document prepared by the House of Lords, express deep, deep concerns for the long-term. And that is why we must be at the heart of advocating the continued needs and investments of our industry that reap such huge financial and cultural benefits not just here, but around the globe. The UK must still be seen as a beacon of hope, endurance, understanding and tolerance – and that is why I fully endorse Equity’s recommendations contained in their excellent briefing note on Brexit.

And primarily that Equity must be included in all – I stress – all discussions with the DCMS, and the Department for Exiting the EU to ensure that we maintain the best for the cultural industries on funding, ability of talent, intellectual property, employment rights – I do not want this country to become an off-shore sweatshop of the rest of Europe - and cultural diversity. And we must be invited to join the Creative Industries Council.

Colleagues, our voice must be heard. If necessary, in concert with others but if not – alone. We must be heard both in government, and in the public debate, and amongst politicians and peers of all parties.

Too much is at stake to play party politics with this. Too much is at stake for this generation, the next generation, and generations yet to come, but above all your voice – collectively and independently - must be heard during this election. We must all talk and there will be conflicting ideas and proposals but we must all talk and we all must be heard about the kind of deal we want with the EU. We must talk about the kind of Britain we should be, and could be. A Britain that for me, has at its roots and core, the principles of Fairness, Equality, Decency, Justice and Humanity.

Thank you.”

QUESTIONS FROM THE FLOOR TO MICHAEL CASHMAN

David Cockayne: If we are, as seems most likely, tragically heading to leave the EU, what else can we do as a union and an industry to avoid the worst problems that are predicted for the creative industries?

Jean Rogers: Bearing in mind how much of Equity’s equality work has been generously funded through the European Commission, gender equality, sexuality, and now BAME issues, is Brexit in your view likely to impinge on our progress in this area, to say nothing of workers’ rights of course as well?

Michael Cashman: Thank you very much David and Jean. Let me deal first of all with Jean’s point. Leaving the European Union will impact on equality work, and certainly the funding of equality work and that is where it is vital that whatever deal the government does that the House of Commons and the House of Lords must be given not only a debate but a vote on that deal. Where there is an absence of continuity on issues around rights and employment rights then it is vital that the campaigning work across the parties continues so that when we have the deal and subsequently the Great Repeal Bill we can ensure that the rights we already have are maintained and improved upon. Equally we should make sure that some of the monies we would not then be sending to Europe go into these vital areas of Equality, the BAME work, the disabilities work, trans issues, the wider communities where all of us are affected by how individuals are valued and respected.

With reference to David’s question, I think given that Brexit will happen we have to ensure that we don’t diminish our trading rights with the twenty-seven other countries. Theresa May, when as seems likely she is Prime Minister, might be in the position to say that if we if we can agree to impose the conditionality which deals with the free flow of people from other parts of the European Union there might be a way of remaining in the Single Market. But if we don’t then we have to make sure that the economy is buffered by trying to reach agreement within a customs union. If that fails then we are looking at the unknown. But we have to maintain good faith, good commitment, and we have got to want people to reach the right deal, otherwise we are undermining our negotiators’ position from the beginning. But I think that maintaining the principles we have is vital and that means connecting with politicians of all parties before the election, and certainly once the election is over.

Nana St. Bartholomew-Brown: Good Afternoon Comrades. Michael, on the theme of racism, at the recent TUC Black Workers Conference Equity’s Minority Ethnic Members’ Committee supported the Musicians’ Union motion to put an end to the racism experienced by 80% Blacks, 79% Asians and 75% South Asians in the LBGTQ community in LBGTQ cast venues. Being a member of the LBGTQ community is not the sole domain of the

white LGBTQ community whose voices dominate the mainstream and whose voices do not relate to the BAME LGBTQ plus community. Yet members of the BAME LGBTQ community continue to be pushed to the margins as a minority within a minority. What word of advice would Michael like to give those minorities who discriminate against their own minorities regardless of skin colour, to desist from such intolerable acts of racism?

Michael: Nana, this is what I would say to them, I might paraphrase Shakespeare's Thomas More speech in the Book of St Thomas More when he replies to the citizens of London who are demanding that the strangers who have made their way from Calais to Dover to London be returned and removed. He says in paraphrase: "You bid that they be removed, the stranger with their children upon their back, their families at their side, their belongings at their feet, you bid that they be removed. Imagine that you are the stranger with your children upon your back, your family at your side, your belongings at your feet, imagine that you are the stranger and bid that they be removed and show your Mountainish inhumanity." That was written over 400 years ago, it shows us that discrimination has not gone away., I love many things about our Equalities movement but sometimes we forget about the rights of the Other, we forget to defend the Other.

The European Union has a brilliant Article, Article 13 now Article 19 of the Treaty of the Functioning of the European Union, and it says that the Commission with the Member States shall take action to combat discrimination on the grounds of race, ethnicity, religion, belief, age, disability or sexual orientation. Gender is covered elsewhere in the Treaty; that is not an arbitrary list, it is a list because one person can experience discrimination on each separate ground and to do nothing about one of these is to make irrelevant and redundant all the good that you have done with the others. That is my principle and as a man of no faith, I absolutely defend religious belief even though religious belief is sometimes used against me as a gay man because if I don't defend the Other, how can I expect my rights to be defended. But the difference comes when you can say I defend your right to believe it, but not your right to impose it upon me if by imposition my rights become diminished in comparison to yours. And then we have got it right, but we have to educate our own communities because as I have always said, belonging to one minority or a majority doesn't make you decent, it is the kind of individual and person that you are, so we have got a lot of work to do.

Linden Walcott-Burton: I have spent half of my life in London, half in the West Midlands, so my question is what advice would you give to the incoming government to increase arts participation across the whole of the UK, and not just London?

Michael Cashman: I wish I had the answer. I think that we started to do it by recognising that London is not the centre of excellence, London is the capital of the country and has arguably had the lion's share of arts funding, and of course the ripple effect. But I believe that the ripple effect should come from other areas, from other parts of the country, from other regions such as the West Midlands where I worked for many years and indeed was Honorary Associate Artist at the Birmingham Rep. The work that is done outside of London is often not given its proper recognition. A great friend of ours, went off to the West Yorkshire Playhouse to star in a season there and people said: 'Oh what has happened to his career' – and that career I have to tell you is pretty amazing. So we have got to get the different arts bodies to think differently, we have got to get artists, managers and producers to think differently about the rest of the country. As we have seen the National Theatre of Scotland do brilliantly, as we have seen excellence around the rest of the nations and the regions, so we have got to find ways of getting a degree of autonomy for Mayors and regional bodies. It is considered fine when they stick to nationally agreed principles, and nationally agreed principles within political parties, but the difference is when you get a bit of autonomy it means you can do what you like. But in a way it is a bit like the debate we have in the House of Lords all the time around the arts, that the arts scene and culture must not be seen as separate from life, it changes lives, it opens minds. I said, again in the House of Lords, when I failed my 11 plus and when I went to my secondary modern school where I was a rebel, if it wasn't for a teacher spotting something in me I think that rebel would have gone to prison. But he spotted something, he got me into drama and within 6 months I was appearing in the West End in Oliver and I have now achieved things that I couldn't even have dared to have dreamt of when I was born on that council estate in the East End. My life was going to be changed for the worse, but because of education and literature and theatre my life developed unimaginably so we have got to alter the dialogue that people want to have about where arts, culture, the media and sport belong, in the mainstream of our lives, equipping people with skills that whether they become doctors or taxi drivers or brilliant waiters or camera people or whatever, that they use those skills for the rest of their lives, whether they are from West Brom, Solihull, or the Gorbals.

Eltjo de Vries: With the recent cuts to arts funding by the administrations of Bath and North East Somerset and Bristol City Council, how is the industry at a local level able to contend with mixed messages when a political party at national level decrees one thing, for example more funding and supports for arts at all levels, yet a

Mayoral administration of the same party does the opposite? Secondly, is it right that leading key arts providers cow-tow and roll over to accepting the decisions made whilst representation by unions such as Equity are not called to the table for discussion?

Michael Cashman: The simple answer to the second question is of course it is not acceptable and therefore the consultation that has been had is incomplete. So whatever they propose, I think the hands just go up and say I don't know who you've spoken to but you haven't spoken to us, to the practitioners, you haven't spoken to the union and it is us and the union that it directly affects. I went to a play last night that really provoked thought and anger about the increasing poverty levels in this country and the outrageous number of food banks that people rely on. We had to go around the room and say one word of how this made you feel. Everyone was rightly saying anger, powerlessness, etc. and I said accountability. Because I don't care if the Mayor is doing one thing and his party nationally is saying another, what I want is coherence, joined-up principles so that means there is either a lobby of the party leader and the party nationally to say "would you get them to make up their mind whether they belong to the Labour party or not. Do they belong to the Liberal party or not?". Because these are the core principles that you have agreed nationally that should not be blocked locally, and therefore we ask the centre to hold the rest accountable.

There were occasions particularly on LGBT and Womens' issues when certain members of my own party wouldn't walk through the lobby in favour, and they'd say that was due to their Religion. I would say, no, you joined the Labour party, it doesn't say the Labour and Catholic party, it doesn't say the Labour etc.,etc.,Party. It's about strong leadership, with a determined Shadow Cabinet and cabinet level government in whatever level local authority being absolutely solid about what we stand for. If ever you have a debate with a Labour politician, just use two words, Jennie Lee. How dare anyone ever undermine the principles of Jennie Lee which was about taking art and culture out to those who had never had it and who were stopped from engaging with it? It goes back to the earlier point I made which is that we are not talking about luxury items here. Philip Headley used to say when we were doing benefits, 'Oh no, he's a star, we will put him on later, he's a quality item'. We are a quality item, we don't fall off the edge of a budget, we are crucial to how communities develop and understand one another, and if there is anything I can do, or my colleagues in the House of Lords to raise the issue of incoherence in the application of principle and policies, that is what I am there for.

7. HONORARY LIFE MEMBERSHIPS FOR MICHAEL CASHMAN AND RHUBARB THE CLOWN

The President then announced those to be granted Honorary Life Membership by the union, the first of whom was the Guest Speaker Michael Cashman. He said that the union was very proud of him and thanked him for coming to address Conference. He said that he was appointed as a CBE in the 2013 New Year Honours and in 2014 to the House of Lords, he was a founder of Stonewall, an Honorary Associate of the National Secular Society, Patron of the Food Chain, a Patron of LGBT Labour. But there was now another honour on behalf of the union to bestow upon him. Baron Cashman of Limehouse, we wish to award you Honorary Life Membership. Michael Cashman responded by saying that this meant a lot to him and thanked the union from the bottom of his heart.

The President then said that there was another Honorary Life Membership to announce. This member joined in 1978, a Variety Councillor for 19 years, on the VAC, later on the VLEC for the same period, and very active in the Thames Variety Branch, being Chair of that Branch since 1997, Trustee of the Equity Staff Pension Scheme, elected by fellow Councillors to serve on the Financial Stability Working Party and Disciplinary Sub-Committee, a member of the Variety, Circus and Entertainers' Committee, a member of Clown International and a regular Chair of the annual Childrens' Entertainers Open Meeting. The President recalled that when Miriam Karlin tried to persuade him to stand for Council she advised him to look at who was on Council, and he saw this name and thought yes, a Council with a member who is called this is a place where he wished to be. Honorary Life Membership goes to Rhubarb the Clown.

Rhubarb responded to the award by saying that although he was on Council and knew this was going to happen this did not stop tears coming to his eyes. Over forty years ago he had decided to give himself eighteen months to see if he could make a living and somehow he was still at it. He had made the decision early on to join the union, and had already been a member of Australian Equity. Whilst he was still working in Australia he found that somebody else had started to use the name of Rhubarb and therefore when he came to join this union, he decided he must protect the name. That has been a good thing and a bad thing as he thought it might have put off some people, but he thanked everybody in the union that had supported him. He had always tried to do his best and couldn't always do everything he wished to do but he had learnt an amazing amount from being on Council and doing what he could for the members. He thanked everybody very much.

8. OPEN SPACE SESSIONS – AYVIANNA SNOW, WEST AND SOUTH WEST LONDON BRANCH

Ayvianna said she was delighted to be facilitating the Open Space sessions this year. She explained the purpose of the sessions and how representatives and others could get involved. The sessions would take place between 1.30 p.m. – 2.25 p.m. on Monday with ten tables each discussing a different topic. Members were encouraged to live tweet their discussions. Any members with ideas could meet that evening from 7.00 p.m. and write those ideas on sheets of paper.

At the lunchtime sessions on Monday these ideas would be discussed further and the person who had originated the discussion topic would fill in a Session Report card with the main points and ideas on how to take the issues forward. The content of the cards would be put out on the Equity website and sent out to the Committees, Branches and the Council. These ideas would hopefully influence union policy going forward.

9. MOTIONS ON EQUALITY AND DIVERSITY WERE THEN CONTINUED with MOTION 9 FROM THE STAGE COMMITTEE

10. LIVE PERFORMANCE REPORT FROM STEPHEN SPENCE, DEPUTY FOR THE GENERAL SECRETARY, INDUSTRIAL AND ORGANISING

Stephen Spence thanked all the staff in the Live Performance Department and in the Regional and National Offices, the activists all around the UK, the Officers, the Senior Management Team, the Heads of Departments, the Branches and the Committees. He said that the work that is done in Live Performance is in the Annual Report, so his address would include some of the highlights that he wished to concentrate on, including more up to date matters.

He thanked all those who had participated in the celebration of Variety the previous week at the London Palladium, including Mary Lane and Cliff Adams for inviting Eltjo and the Bristol & West General Branch to a joint meeting with the West of England Variety Branch on 8th May to tackle the next stage of Stop Arts Cuts together. The brutal 30% cut from Bristol Council affected Variety members and theatre members equally. Sadly, a Labour administration had imposed this cut. The draconian 100% cut in Bath and North East Somerset implemented by the Conservatives showed when added to the cuts in Bristol that in the area of arts and entertainment, strong and stable for the few appears to be the slogan of both main political parties.

As a non-party-political trade union Equity reserves the right to criticise all of those who seek to damage the creative industries. These industries are worth £87 billion to the economy of this country, 5% of the nation's GDP. Not that you would know that when you hear the debate in the General Election. We are bigger now than many other industries. Rail used to be important, steel used to be important, they both still have their place; but we are important, we are big, we are the kind of industries that are going to take this country forward if there is any chance of something after Brexit. He said that all we hear in the debate is soundbites rather than the detailed policy debates that we need to have. So we have asked the Bristol Mayor and his Councillors to enter into a discussion and we want a meeting with them, and with Equity branches and Equity activists to explain to them how short-sighted their proposal in Bristol is.

Stephen said that the national Conservative Government did not want to intervene on local government cuts but he questioned why governing the country was worse than letting it drift into crisis, by cutting local government year on year. Not all Conservatives are like that; George Osborne as Chancellor understood how important these industries were and he stopped the cuts to the Westminster Arts budget and held the cash until 2020. Ed Vaisey and John Whittingdale kept reminding him until he did that. Karen Bradley had her hands off the tiller, she has no plan for the 100% cut in Bath while Tom Watson and the Shadow Cabinet make encouraging noises about the arts, but his party had made the cuts in Bristol. Words are important, but action is what counts.

Equity strives for good, and moves to take out the bad, and that is what the Equity branches in Bristol have decided. We will give talking one more go and then it is time for action. We are exploring with our members every possibility for the kind of direct action Equity can take if the City Council does not change its position. If it does not do so, the branches have moved a motion asking for direct action, which we are now going to explore. If we don't fight, we lose.

When you do fight, you get the kind of result that Hilary Hadley and Paul Fleming and the activists who led the subsidised theatre negotiations achieved. The agreement delivers around a 12.5% rise in the minimum and average salaries for performers and stage management over 21 months and there is an extra 2% on the pension, in an environment where the average UK pay rises in February were around 2.2%. And we got 12.5% over 21 months. There are many more details, and swings and roundabouts as in all negotiations but for our

lowest paid members, ASMs and Grade 3 Theatres, we have delivered a rise of over 25% in less than 8 years. He said that activists and officials working together on an agreed agenda, organising for success, that is this union's policy. That is why our membership numbers are now over 42,000, and why our subscription income has risen year after year. This union is from a sector where more people go to the theatre than Premier League football, so the real improvements that we are able to get for our creative talent are really important. The creative industries in the UK are a world leader. The union represents and organises the professional workers who really are the people who safeguard these industries. The engagers and the government between them may set things up but without the brain and muscle of our membership not a single wheel would turn. When it comes to making sure that the industries are able to go forward and improved, it is down to us, just like the negotiation teams do in the subsidised theatre area and just like the activists are going to do in Bristol.

11. MOTIONS ON VARIETY, CIRCUS AND ENTERTAINMENT WERE THEN TAKEN COVERING MOTIONS 10 – 15.
12. MOTIONS ON LIVE PERFORMANCE WERE THEN TAKEN COVERING MOTIONS 16 - 21

CONFERENCE CLOSED FOR THE DAY AT 6.00 P.M.

DAY TWO

The President reconvened Conference at 9.30 a.m.

13. MOTIONS ON POLICY WERE THEN TAKEN – MOTIONS 22-28

14. REPORT FROM MATT HOOD, THE ASSISTANT GENERAL SECRETARY, COMMUNICATIONS AND MEMBERSHIP SUPPORT

Matt Hood said he was honoured to be speaking for the first time at an ARC, and to be following in the footsteps of Martin Brown. He wanted to leave Equity with a minimal amount of fuss but he left the Union and especially the Communications and Membership Support Department in a better place than he found us. He put on record his thanks to Martin both as a mentor and a friend.

Matt Hood said that he felt honoured to be working with a really talented team in Communications and Membership, and their achievements are documented both within the Annual Report and in the Communications Report in the Conference Packs. Phil, Louise, Martin, Alan, Emma, Tracey, Linda, Cheryl, Laura, Pauline and Brenda, and our newest recruits, Sam, Amy and Laura, thank you for your hard work and dedication.

He said that the greatest honour was to work with and on behalf of you, the Equity members. Those gathered here at this Conference represent the most creative and dynamic workforce in the UK, yet one that continues to be undervalued, culturally and economically. It is not just your ability to entertain that marks out your profession, although the right to be entertained is the cornerstone of a civilised society, but the transformative effect of your work on individuals and on society. Where there is ignorance you educate, where there is fear you bring hope, where there is sadness you bring joy, where there is division you create dialogue and in a world facing the greatest uncertainty, the greatest turbulence in generations, it is often the workers in this profession, our members, who have the capacity and the courage to speak out.

He said that reviewing how we speak, how Equity communicates, had been our focus since the start of 2017. The review had taken him on a journey around the UK, listening to the thoughts and ideas of Equity members in our branches, our committees, and our networks, putting together a new communications strategy to take the Union forward and to equip us for the challenges that lie ahead.

He said that in the review we had asked five questions: Who are our audience? What are our values we are trying to communicate? What are the messages we want to communicate? How do we communicate? And how does design help us communicate? When it comes to whom we are talking to, the answer is overwhelmingly you. To Equity members yes, but also to those non-members who have yet to make the journey into or back into Equity membership. But there are other audiences too, the media, governments, employers, agents, casting professionals and their representative bodies. Sometimes we will speak to them directly, sometimes they will overhear the conversations that we have with you as members. He said that when we communicate, we want to reflect our values, that we are inclusive, creative and contemporary, that we are authoritative and powerful on behalf of our members, but compassionate, supportive and understanding towards them. And above all that we are always relevant. Whether you are starting out in this business aged 10 or reaching your centenary like the iconic Dame Vera Lynn, whether you are shooting two days of Poldark in Cornwall, entertaining children in County Armagh, stage managing a tour for Borderline in Scotland, performing at the Golden Sands in Rhyl, designing the set of the next West End opening, or whether your next film sees you

moving to Los Angeles, this is your union. We are always there, we are always relevant.

He said that to ensure that relevance our messages need clarity and focus. We want to talk about the three unique elements of Equity membership, about the head, the heart and the voice. The head means talking boldly about the benefits of Equity membership and in many ways all those benefits can be reduced into how they benefit you as members financially, in your wallet. How those benefits enable you to earn more from your work, and to protect the money that you have earned by organising and collectively bargaining terms and conditions, through providing insurance to protect those who injure themselves or others, through providing legal assistance, advising on tax and welfare benefits, through providing a job information service, lobbying governments on issues like copyright, providing distribution services for your monies, providing pensions, trainings, member discounts or campaigning on equalities. Ultimately ensuring that all our members have equal opportunity to work and to earn money. He said that everything that we do can be boiled down to its economic worth to you as a member. We should not be afraid of celebrating those benefits or the successes we have in achieving them. Being a member of this union is good for your career.

But, he said, there is more to being an Equity member than what you get out financially, and that is the heart. The heart means talking about the sense of belonging, of community and of professionalism that an Equity card uniquely symbolises. It means demonstrating an understanding of the very particular nature of our members working lives and of the shared belief in the intrinsic, not just the economic benefits, of the arts. It means making Equity membership an intuitive part of the professional identity of our workforce. You cannot talk about the heart without talking about our branches. He had been inspired by the members that he had met going round the country, by the passion shown in debates both local and national, and the communities members were building to equip us for the challenges that were coming. He looked forward to doing what he could to help you to continue to grow.

The final key message was the voice, the empowerment that Equity membership uniquely provides, the ability for our members to shape the future of their working lives. Through our branches, committees and networks, through events and workplace visits, online and in person, Equity provides members with the ability to both speak and to be heard.

Together the head, the heart and the voice provide the Union with the power to facilitate change, and together make the difference we all want to see in our members working lives.

To get across our values and messages, we needed to change how we communicate and what those communications look like. There was much to do including how the Union uses email, or text messaging, social media and print to create a more cohesive set of communications. And we need to create more and better photographic and video content. At the heart of these changes would be the new Equity website which would go live in November this year, not just a freshening up of the current site but a fundamental rethinking of our approach to our internet presence. A site that puts members front and centre, that understands that for many members the website was their only interaction with their Union. A site that you could log into, and a site where you could actually find what you were looking for.

The new Equity website will be a members' website, no longer will the members' area be tucked away, cookies will remember you so that general content reserved for members will be accessible without logging on each visit, things like rates and agreements. A secure log-in will still be required for accessing personal details but for the first time non-members will be able to see what they are missing out on, they will see that to be able to obtain those benefits they will need to join Equity, and they will be guided through the joining process.

He said that there has until now been no consistency in design in Equity's communications, and in some areas like email, no design at all. Our website does not work to the same design guidelines as the magazine, nor to the various publications and indeed within our publications there is no consistent design either. But design does not just need consistency, it needs to speak of our values. Members and non-members alike need to see an Equity publication in a Green Room, at a casting, on their doormat, and through its design understand that it is relevant, that it is contemporary, that it will speak to their professional needs with authority and clarity, and we can achieve that through design.

He said that in creating a consistent and contemporary design that speaks of our values it is only right that we should give fair consideration to the union's logo. The current logo dates back to at least 1997 and over that 20 year timespan the logos of other organisations, some of whom you may admire, be a member of, even love, will have evolved. Often it is the only visual identifier of Equity that an individual will see and to exempt it from review would be a missed opportunity. We want our members to be part of that conversation, and Council have agreed to give the membership a chance to help shape that new image. He said that from Wednesday of this week we will be inviting you to submit your designs alongside those of our professional design team. A final shortlist of three will be presented to the membership to help choose the final image. I hope that as many

members as possible will take part in both stages of this process, especially those of you here are Conference. Matt concluded by saying that in 1930 Equity was founded when the leading names of our profession united to seek better terms and conditions in the choruses and ensembles. The few working for the many. In an industry with hostile market forces and an over-supply of workers our high-profile members remained one of the key tools in correcting the imbalance between Labour and Capital. We can't name and shame those who aren't members but we can celebrate those who are. We can celebrate our Strength, our Diversity, our Inclusivity and our Unity. Our My Card My Union campaign will launch in February 2018 and we are asking all of our high profile members to take part, to stand proudly with their card to encourage others to do the same, in the same spirit that we were founded. And we want you to take part as well, to celebrate the time, the energies, the sacrifices that you make. We will be opening at lunchtime for your photographs, please join us. Thank you.

15. MOTIONS FOR COMMUNICATIONS & MEMBERSHIP SUPPORT WERE THEN TAKEN COVERING MOTIONS 29 – 31

16. HONORARY TREASURER'S SUBMISSION OF 2016 STATEMENT OF ACCOUNTS

The Honorary Treasurer opened by saying that a copy of the Equity Accounts for 2016 was included in the Conference Pack.

He was pleased to report that we had again achieved an operating surplus before pension liability, this time of £733,701, and that, despite a significant increase in our declared pension liability, our Net Assets now stood at £11,947,292.

Representatives would see that in 2016 our total Income was £7,653,496 – an increase of £523,565 or 7.34% on the previous year. Our total Expenditure was £6,919,795 – an increase of £192,939 or 2.87%. The difference between these two figures – Income minus Expenditure – shows an Operating Surplus, before pension adjustments, of £733,701.

Below this Operating Surplus, there were then various sections comprising pension adjustments, non-operational items, tax credit and other comprehensive income. When these are taken into consideration, our total comprehensive income for the year comes to a minus figure of £128,780.

Turning to the Statement of Financial Position, representatives would see that our Net Assets excluding pension liability had increased to £19,368,292. From this we have to deduct the pension liability of £7,421,000. This is a significant increase from 2015 when the liability was £4,712,000. He drew representatives' attention to the note on future funding obligation re the Equity Staff Pension Scheme. This showed that, at the time of the last full valuation of the Scheme, there was a deficit of £2,000,000. This deficit was calculated on how the funds within the Scheme were actually invested. Under government regulations, Equity was required to show the pension liability in our Annual Accounts as though all the funds of the Scheme were invested in bonds, even though this was not the case. Given the poor return presently achievable when investing in bonds, it would be perverse for us to do so. This means that the declared deficit of £7,421,000 bears little relationship to how the funds of the Scheme were actually invested.

Deducting the pension liability of £7,421,000 from the Net Assets figure of £19,368,292 results in a figure for Funds Employed of £11,947,292.

He then went into some of the details contained in the Accounts. Subscription income – the core funding of our union – was £5,264,035, an increase of £348,985 or 7.1%. There are two reasons for this: subscription rates were increased by 1.63% from January 2016 and there was a net increase in our membership, which rose by 1,390 to a total of 41,841 as at the end of December.

Income related to Members and other performers came in at £1,442,676, just £3,582 higher than in 2015.

Our net investment income in 2016 came to £472,398, £23,673 less than in 2015. This reduction is largely due to the payment of interest of £18,046 when making distributions to members and other performers. He was happy to report that, our investments at the end of December 2016 were worth £14,306,036, £1,889,168 higher than the position the previous year.

Total staff costs had increased by £92,763 to £3,503,109, up by 2.72%. Benefits to members showed that Equity spent a total of £1,076,477 on these benefits, an increase of £118,016 or 12.31%. That includes a total of £320,974 on legal protection granted to members of the union. We also gave grants from the Benevolent Fund of £21,720 to 119 members in financial hardship and there were funeral benefit grants, excluding life members, of £19,310. We also provide two insurance policies – Accident and Backstage insurance and Public Liability insurance of £10 million pounds for every Equity member. These two policies cost the union a total of £406,540. The Honorary Treasurer said that all the details he had given re Benefits to Members were just a small amount

of the work that Equity did for its members. To continue to do this, it was vital that we kept control of both income and expenditure. Representatives would be that, on his advice, Equity Council agreed that there should be no application to last year's ARC for an increase in subscription rates during 2017. But, with inflation now starting to take off, we do need to remain both vigilant and prudent.

A total of £150,461 was spent on Democratic Costs, almost identical to the 2015 figure of £150,409. Included within these figures were the costs of the Council and Presidential elections of £38,494 and the costs of the aborted Rule Change Referendum which came to £13,618. The costs of the re-run of the rule change referendum will of course feature in the 2017 Accounts.

The Honorary Treasurer said that he had been asked a question about Grants as shown in Note 11. In 2015 the International Performers Aid Trust (IPAT) received £10,000 but received nothing in 2016. The reason for this was that in 2015 the BBC donated £10,000 to Equity in respect of Comic Relief which the Council decided to pass on to IPAT as had happened in previous years. The BBC made no donation in 2016 which meant that there was nothing to pass on to IPAT.

For a number of years, Note 22 has made reference to monies totalling some £1.3 million pounds that we have held since the mid-1990s and for which we no longer have adequate or complete records. He was extremely happy to report that this matter had finally been resolved. There had been a hearing in the High Court on 1st December 2016 where it was agreed that 40% of the funds (£533,556) should be divided equally between three charities – the Royal Theatrical Fund, the Royal Variety Charity and Denville Hall Residential Care Home. It was also agreed that 60% of the funds (£800,333) should be retained by the Union and spent over time for the general benefit of members of the profession.

As he had explained over the years, we will never know with certainty what these Unknown Funds were.

However, there was a credible possibility that they may have related to independent television productions which were rebroadcast in the mid-1990s. An important part of the Court resolution is that Equity has undertaken to meet the claim of any members or non-members who believe and can produce evidence to show that the Union received residual payments due to them in respect of their performance in independent TV productions retransmitted before about 1998 and that those residuals were not passed on to them. A Notice to this effect will be placed in both the Equity Magazine and the Stage newspaper every six months for the next two years and anyone who has such evidence should apply to the General Secretary. In the event that this evidence is credible, an appropriate payment will be made from the General Fund. But he wished to stress that any application to the General Secretary does need to be credible.

Very soon Equity would be contacting branches and committees to invite them to suggest short term projects that might use some of this Unknown Funds money. Decisions on how to allocate these funds will rest with the Council. £800,000 is a large sum of money, but it is a finite sum. It would be unwise to create some ongoing project which the union might find itself morally obliged to continue to fund after the £800,000 has been exhausted. As an example, the Council has already agreed to increase the annual grant that we give to the British Association for Performing Arts Medicine (BAPAM) from £20,000 to £30,000 for the next five years, but we've made it absolutely clear to BAPAM that they should assume that our grant to them will revert to its previous level at the end of the five years, by which time we expect that we will have used up all of the £800,000. One of the reasons why we have chosen to make this increase is that although many actors, dancers and singers who apply to BAPAM are our members, there is no requirement to be an Equity member; you have simply to be a member of the Performing Arts profession. This therefore meets the criterion of using the £800,000 to benefit members of the profession - principally of course members of Equity but, where possible, some non-members as well. This was the undertaking that was given to the High Court.

I have been asked why Note 13 shows that our legal and professional costs in 2016 were £300,462 whereas Note 27 – Related Party Transactions – shows that we paid our solicitors, Pattinson & Brewer, a total of £428,984. There are two reasons for this apparent discrepancy.

The first is that, as a Trade Union, we are able to recover some, but not all, of the VAT that we pay. From some areas of expenditure we are able to recover a percentage of the VAT charged; in other areas we have to pay the VAT in full. For this reason a decision was taken decades ago that all items of expenditure in our Accounts would be shown ex VAT. But you will see that the final item of standard expenditure on Page 5 is the figure for VAT irrecoverable, the net amount that we have paid, which in 2016 was £222,998. But in Note 27 any figures that we quote are required to include VAT. So the figure of £300,462 in Note 13 does not include VAT but the figure of £428,984 does.

The other factor is that we use Pattinson & Brewer in two areas of legal activity – contractual disputes on behalf of our members and as the union's legal advisor. Pattinson & Brewer deal with the vast majority of our contractual disputes for members but occasionally we use other firms; for instance, if a dispute arises which

needs to be pursued under Scottish Law, it makes sense to use a firm based in Scotland. It is also the case that from time to time Equity needs to seek specialist legal advice from other legal firms. Note 13 also includes significant amounts of fees relating to accounting and computer support. So most of the figures for legal aid in contractual disputes of £190,974 in Note 7 relate to Pattinson & Brewer, but the legal and professional costs of £300,462 in Note 13 break down as £175,615 to Pattinson & Brewer, £14,000 in other legal fees with the remainder - £110,747 – in respect of accounting and computer support.

He also wished to bring to Conference's attention the change reported on Page 13 in Note 27 concerning related party transactions. Following legal advice, the Union had decided to bring the distribution of all contractual monies due to performers back in house. In recent years, these had been distributed by BECS on our behalf. From 2017 Equity will itself distribute these monies to performers; BECS will continue to distribute statutory monies to performers.

Before ending this report, he wished to thank Duncan Smith, Equity's Head of Finance and Richard Mason who assists Duncan. Their help to me is invaluable. I want also to mention our auditors, Moore Stephens, where the team is led by Philip Clark.

In 2016, our membership figures rose to 41,841. As a consequence our subscription income increased and we achieved an operating surplus, before pension liability, of £733,701. And our Net Assets now stand at £11,947,292. The union's financial position therefore remains strong and we should be able to withstand whatever challenges the future holds for us.

That concludes my report, which I commend to you.

17. MOTIONS ON INTERNAL UNION BUSINESS WERE THEN TAKEN COVERING MOTIONS 32 – 37

18. APPEAL ON BEHALF OF INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM

The President introduced Rosamund Shelley, the Chair of the International Committee for Artists' Freedom (ICAF). She said that they were a voluntary committee within the union which campaigned for artists and organisations facing persecution and threats to their livelihoods. Each year they made a presentation at this ARC and asked representatives to support their work. Those who have attended other ARCs in recent years will have heard from some of the people they have worked with, for instance Natalia Kaliada from the Belarus Free Theatre, Nabil Al-Raee from the Freedom Theatre in Jenin Refugee Camp, Palestine and our friends from the Turkish Actors' Union including Mehmet Ali Alabora whose family we support here in the UK.

Rosamund said that she had been a member of this committee for over thirty years, and Chair for over ten. Throughout this time she has been overwhelmed by the support given to this Committee by the wider membership of Equity whether it was through the efforts of members to help make their campaigns successful, for instance, the campaign Equity members were involved with to free Zarganar the Burmese comedian/ poet/ musician from political imprisonment in Burma; or members' help in fundraising in branches, committees, networks and at this ARC. Without this support ICAF would not have had the funds to support organisations like Good Chance Theatre who were based in the Jungle at Calais for nine months. Nor would they have been able to offer help to performers like Silvanos Mudzova, a Zimbabwean actor and activist, who was kidnapped and tortured by suspected state forces. Silvanos suffered whip marks, bruises and blisters on his back and feet, burns on his thigh, and wounds left by electric shocks applied to his toes and genitals. His crime was writing and staging a play about Zimbabweans planning their own Arab Spring uprising.

Rosamund said that more could be read about the work of ICAF, particularly in recent years, in the information contained in the Conference pack. If representatives wanted to know more about ICAF, their Secretary Louise McMullan was always on hand at Head Office to explain things, or representatives could go onto the Equity website and look at ICAF's page there. She thanked representatives and asked them to give generously to the Fund.

19. HONORARY LIFE MEMBERSHIP AWARD TO ROSAMUND SHELLEY.

The President then announced an additional and third award of Honorary Life Membership which was to Rosamund Shelley. Rosamund had been a member of ICAF for over 30 years and the Chair since 2004. She has been a South West Area Councillor, a member of the South West Area Committee over the years, member of the Women's Committee, Vice-Chair of the Board of the Sherman Theatre, Cardiff and an extremely distinguished actress. It was his great honour and pleasure to award her Honorary Life Membership.

In accepting the award, Rosamund said that she was completely overwhelmed. She recalled that when Zarganar the Clown came to visit the ARC and we gave him Honorary Life Membership he had asked what it was for. We had said that it signified he was one of us and he would always find friends all over the world who were

actors but especially with us and this was how she would like to view the award. She said she was extremely grateful and thanked Conference.

Conference then broke for lunch and resumed at 2.35 p.m.
During lunch the Open Space sessions were held.

20. MOTIONS ON INTERNAL UNION BUSINESS RESUMED – MOTIONS 38-40

21. RECORDED MEDIA REPORT FROM STEPHEN SPENCE, THE DEPUTY FOR THE GENERAL SECRETARY, INDUSTRIAL AND ORGANISING

Stephen Spence started by thanking all of the staff in the Recorded Media Department, in the Regional and National offices, and to the activists around the UK. Thanks to the Officers, the SMT, and the HoDs, to the branches and committees for the work that they do in Recorded Media.

He said that the work of Recorded Media was contained in the Annual Report and he intended to concentrate on a few highlights. Yesterday he spoke about how successful this union was, and had been corrected about the 25% increase in 8 years that he spoke about for the ASMs in subsidised theatre. If you take the amount before we made the agreement in 2010, it is in fact a 38% increase on wages. The work in Recorded Media has produced very strong results for our members as well and the work that we are moving to do will also improve what members receive.

He said that several new staff had been mentioned but he wished to focus on two because on 1st January 2017 Angela Lyttle and Adrian Tulley were TUPE transferred from BECS to Equity, and alongside Camille Alexander, they are the core of the Equity Distribution Service within the Recorded Media Department, led by John Barclay and assisted by Matt Hood. That service has been set up because Equity is going to distribute the contractual monies going forward. Changes to European regulations led to a review of how we distribute, and following legal advice, the conclusion was that BECS would continue to collect and distribute the European statutory monies, but in the future Equity will distribute the contractual monies.

There are advantages to Equity members from that arrangement. For example, the union has the economies of scale to deliver the SER money that is distributed to members and rather than charge the existing 5% commission to members, the union has the capacity to reduce that to nothing. No commission. In addition, interest will also be able to be distributed to members and although the current interest rates are low, that is a change. An account management facility on the website will be able to be created for members for them to look more closely at their account as money is accumulated and eventually distributed.

The system is being built, the data transfer is being prepared with BECS, and the Equity Distribution Service will be fully operational before much longer. He said that BECS would continue as a collecting society but, in the future, it will be the Union which will distribute the money that arises from the collective agreements that Equity, as a recognised trade union across the Recorded Media industry, negotiates with the engagers in the UK. He said that this was one major achievement. There are so many others that can be picked out, but he is picking out the issue that Al Logan and Stephen Beggs from the Northern Ireland Committee and Louis Rolston, the Northern Ireland Councillor, said they wanted the support of the union on, and he wanted them to know that they had it. Christine had mentioned that Drew McFarlane had retired and Adam Adnyana has now replaced him. Adam, Lorne Boswell and Marlene Curran will now be the team for Northern Ireland and Scotland, two Industrial Organisers and a Recruitment and Retention Organiser, working with the activists, the Deputies who work to advance the union across Scotland and Northern Ireland.

He said that the last time he had checked Game of Thrones made in Northern Ireland had injected £110 million into the economy of the nation. This union negotiated the agreement that Game of Thrones is made under. He had heard that that figure had even gone higher and that the tourism spin-off is huge. There are now three sound stages in Northern Ireland that have come as a result of that investment whilst Scotland is still arguing for a sound studio but has not had funding for that from its government.

Now all of those advantages were at risk if the implementation of the Brexit negotiation was not done properly. Michael Cashman had already touched on this as had the Northern Ireland Committee members. He said that this was critical because Game of Thrones and productions like that bring in overseas performers, and if there are entry clearance issues that arise when the producers want to bring people into Belfast but have to send them to units in Spain or Croatia instead. We don't want issues to become so complex that producers start to think about changing their headquarters to the Irish Republic to the detriment of the Northern Ireland economy. The Government has got to sort this to avoid the kind of hard Brexit and the hard border that was being talked about this morning.

Stephen said that the entire peace process in Northern Ireland depended on freedom of movement and freedom of identification between those who choose to be either Irish or choose to be British, or both. If the economic benefits that this peace process has bought, including the economic benefit that the creative industries have injected, if the economic benefits from Game of Thrones, from The Fall, from Line of Duty start to fail and if a very fragile national economy starts to be compromised, the economic tide will falter. If that happens, Equity's efforts on lobbying on issues like arts funding, or a drama school in Northern Ireland, those debates will pale into insignificance as dissident republicanism and their nemesis in hard-line loyalism will be empowered, and the rituals of the past, often depicted in Game of Thrones, will stalk the land again. Stephen said that this was what this Union has to fight to stop. Northern Ireland, as the centre of TV and film production, rather than a centre of sectarian strife is the very real creative industry input to the peace dividend. Let the British government threaten that at their peril. The British and Irish peoples must stand firm and ensure there is no hard border, ensure that freedom of movement between the North and the South is maintained, the right to work with no restriction on either nationality and all of those other measures outlined in Motion 24 from the Northern Ireland AGM. He said that it is important in the rest of the UK, but in Northern Ireland it is critical. Stephen concluded by saying that Equity would pursue and champion this vigorously. Solidarity forever and particularly at this time to Northern Ireland.

22. MOTIONS ON RECORDED MEDIA WERE THEN TAKEN COVERING MOTIONS 41 - 48

23. VENUES FOR 2018 AND 2019

The President said that the proposed venues for 2018 and 2019 were London and Belfast respectively. This was proposed by Mary Lane and seconded by Clifford Lee Evans and AGREED unanimously.

24. FORMAL MOTION TO ADOPT THE 2016 ANNUAL REPORT & ACCOUNTS

The President said that a formal motion was needed to adopt the 2016 Annual Report and Accounts. This was proposed by Jeremy Phillips and seconded by Graham Hamilton and AGREED unanimously. This was followed by thanks from the President to the staff of the Ibis Hotel, the technicians and the Standing Orders Committee.

Thanks were also due to staff and particularly to Louise Grainger for all her organisation work for the Conference.

The ARC concluded at 5.00 p.m.

ARC 2017 MOTIONS

EQUALITY AND DIVERSITY

Motions 1 and 2 were debated together but voted on separately.

MOTION 1: Stage Committee

This ARC is pleased that Equity is working in conjunction with Parents in Performing Arts (PIPA) to look into the feasibility of a crèche to support artists working in central London. We ask Council to lend all possible support to such a scheme and to provide appropriate support to any comparable initiative in the nations and regions.

The motion was proposed by Jackie Clune and seconded by Hywel Morgan.

The motion was CARRIED unanimously.

MOTION 2: Northern Ireland General Branch

This ARC is concerned at the number of job opportunities being lost to women members due to family commitments and childcare. This is despite the campaigning work of the union over recent years in terms of gender balance and equal opportunities at the workplace. Unfortunately, women are still perceived as being the ones mainly responsible for childcare and as such treated unfairly when it comes to work offers when there is no childcare allowance or in-house childcare offer. This ARC urges Equity to ensure that in all of its main theatre and film and television agreements there is a childcare provision that ensures that women are not discriminated against in terms of cost and opportunity when it comes to childcare.

FIRST AMENDMENT: North and East London General Branch

In line 2, delete 'childcare' and replace with: 'caring responsibilities'
 In line 4 (here line 5), after 'childcare' insert: 'and other caring responsibilities'
 In line 5 (here line 6), delete the first reference to 'childcare' and replace with: 'caring'
 In line 7 (here line 8), delete 'childcare' and replace with: 'caring'
 In line 7 (here line 8), after 'provision' insert: ';including childcare,'
 In line 8 (here line 9), delete 'childcare' and replace with: 'all caring responsibilities'

SECOND AMENDMENT: Audio Committee

In line 7 (here line 8), delete 'women' and replace with: 'those responsible for childcare'

THIRD AMENDMENT: Kent General Branch

At the end of the motion: 'and all those who are carers and have responsibility for others'

The motion was formally proposed and formally seconded

The first and second amendments was ACCEPTED and the third amendment was WITHDRAWN.

The motion, as amended, was CARRIED unanimously.

MOTION 3: Brighton and Sussex General Branch

The industry is changing and in many incidences standards have fallen. In order to win the job performers endeavour to appear reasonable and professional, whilst sometimes being uncomfortable and embarrassed when intrusive questions are asked at the audition or interview stage.

Members are slowly realising that some questions (concerning age, sexuality, marital status, ethnicity, etc) can be unlawful. However, knowing what is and is not legal is very confusing.

This ARC calls upon the union to arrange the production of a pocket-size card which clearly lists what questions we can legally refuse to answer. Such a clear statement of our rights will help members' confidence when seeking work.

AMENDMENT: North West London General Branch

In line 7 (here line 8), amend so that after 'pocket-size card' it reads: '(or freely available, printable PDF that is regularly updated)'

The motion was proposed by Jean Rogers and formally seconded.

The amendment was NOT ACCEPTED.

The amendment was proposed by Elise Harris and formally seconded.

The amendment was CARRIED with 62 for, 43 against and 11 abstentions.

The motion, as amended, was CARRIED unanimously.

MOTION 4: Liverpool and District General Branch

This ARC urges Council to put social and economic mobility on Equity's national agenda and to include it in the remit of the Equality and Diversity Officer. We praise the union for their excellent work on equality and diversity, especially the appointment of a full-time officer in this role. However, we strongly believe that the often more difficult to define issue of social and economic mobility in the arts needs to be prioritised.

AMENDMENT: The Council

In line 5 (here line 6), delete 'prioritised' and insert: 'addressed equally'

The motion was proposed by Stephanie Greer and seconded by Martin Williams

The amendment from The Council was ACCEPTED.

There were two speakers in support of the motion

The motion, as amended, was CARRIED unanimously.

MOTION 5: Minority Ethnic Members Committee

This ARC welcomes the development of the union's Inclusive Casting Policy and supports the Minority Ethnic Members Committee's work in publicly challenging casting decisions. This is a new development for the union which necessarily comes with discomfort. Therefore, it is now important that the union takes the next step to further develop policy and strategy, such as the Play Fair campaign, which will enable the union, in unity, to challenge and improve casting decisions consistently.

AMENDMENT: Minority Ethnic Members Committee

At the end of the motion: 'clarifying and strengthening the participation of the equality committees.'

The motion was proposed by Nicholas Goh and seconded by Daniel York.

The amendment was ACCEPTED.

The motion, as amended, was CARRIED overwhelmingly.

MOTION 6: Deaf and Disabled Members Committee

The Play Fair campaign is clearly challenging vital attitudinal issues around equality and inclusivity. Deaf and Disabled members also face substantial physical and financial barriers in increasing their visibility in casting. They are still failing to gain the professional advances they need.

This Annual Representative Conference urges Council to redouble the union's efforts by providing the necessary resources to create an even stronger focus on the needs of members with disabilities, especially in the light of current government policies. This will greatly strengthen the Committee's on-going work to address these needs, which are expanding at an increasing rate.

The motion was proposed by Dan Edge and seconded by David Cockayne.

There were four speakers in support of the motion including Bryn Evans, Honorary Treasurer, who gave professional advice.

The motion was CARRIED unanimously.

MOTION 7: Northern English Area Annual General Meeting

As a response to the need for greater representation of Deaf and Disabled performers on both screen and mainstream theatre, this ARC recognises that there needs to be more accessible training made available to this community.

Currently the cost to the performer if they need an access worker or interpreter in order to attend workshops, in addition to the cost of the workshop, makes it financially impossible to attend.

This motion looks to build on the Play Fair campaign, through seeking a pilot scheme at Manchester's Royal Exchange Theatre and potentially the National Theatre, in which they offer professional training workshops aimed at Deaf and Disabled performers.

To assist with this, this ARC asks that Council considers whether a Play Fair fund could be created by Equity to assist the two theatres to provide any access support or interpreters that a performer may need in order to attend.

If successful, this scheme can then be rolled out nationwide to designated accessible mainstream theatres and Equity will have created a strong evidence-based case for the Arts Councils in England, Northern Ireland, Scotland and Wales to help support the designated theatres to continue to fund training access needs.

AMENDMENT: Deaf and Disabled Members Committee

In line 6 (here line 7), delete all after 'through seeking' and insert: 'to set up a pilot scheme to support these needs'

In line 9 (here line 11), delete all after 'a Play Fair fund' and insert: 'could be initiated by Equity to assist with the cost of access support or interpreters that a performer may need in order to attend.'

Delete paragraph 5 and insert: 'If a one-year trial proves successful and provides a strong evidence-based case this scheme could be made sustainable on a long-term basis.'

The motion was proposed by Natalie Amber and seconded by Jeremy Phillips.

The amendment was ACCEPTED.

The motion, as amended, was CARRIED unanimously.

MOTION 8: Women's Committee

This ARC applauds Equity's stated objective that the entertainment industry should Play Fair and truly represent its audience in all aspects of portrayal.

However, for far too long, women in UK theatre have struggled to achieve the same level of opportunities as men, whether as artistic directors, choreographers, stage managers, lighting and sound engineers, writers or actresses. Moreover, as our industry reflects prejudices in society, the gender imbalance only increases as women get older.

Equity calls upon Arts Council England (ACE) to fulfil their commitment to fund individual theatre companies according to their performance on diversity - and from a base of gender balance within that assessment - and to make clear how they have considered diversity when awarding the National Portfolio. It's time to reverse the acceptance that all-female festivals are the only way forward to equality. This practice alone perpetuates the myth that women's voices are only relevant to women.

Given this data is now routinely monitored by ACE, we also call on Equity to press ACE to be more open and transparent by publishing an analysis - not just the raw data - of the diversity of freelance workers and on stage performance - to assist with monitoring of the successful organisations that will be part of the portfolio.

FIRST AMENDMENT: Northern Ireland Committee

Delete all references to 'Arts Council of England' and its acronym 'ACE' and replace with: 'UK Arts Councils and Funding Bodies'.

SECOND AMENDMENT: Directors and Designers Committee

In line 4 (here lines 4-5), delete: from 'artistic' to 'actresses' (inclusive) and insert: 'directors, designers, lighting and sound designers, choreographers, fight directors, stage managers, writers or performers.'

THIRD AMENDMENT: Dance Committee

In line 14 (here line 16), after 'analysis -' insert: 'an intersectional analysis of the data with reference to all protected characteristics where information has been collected' to continue '-not just the raw data'

In line 15 (here line 17), after 'of freelance workers' insert: 'those who are awarded the public money' to continue 'and on stage performance'.

The motion was proposed by Flip Webster and seconded by Maureen Hibbert.

The first amendment was proposed by Gerard McCabe and formally seconded.

The second amendment was ACCEPTED.

There was no proposer for the third amendment which therefore FELL.

Louis Rolston from Council spoke in favour of the first amendment.

There were six speakers in favour of the motion.

The first amendment was DEFEATED.

The motion, as amended by the second amendment, was CARRIED unanimously.

MOTION 9: Stage Committee

This ARC asks Council to lobby for an even gender split on the boards of arts organisations that employ Equity members.

AMENDMENT: West End Deputies Committee

In line 1, after the words 'an even gender split' insert: 'and representation in terms of ethnicity, disability and sexual orientation to reflect the community they serve,'

The motion was proposed by Jean Rogers and seconded by Nick Fletcher.

The amendment was ACCEPTED.

Hywel Morgan, speaking on behalf of Council, explained the position of Qualified Support.

The motion, as amended, was CARRIED overwhelmingly.

VARIETY, CIRCUS AND ENTERTAINERS

MOTION 10: Variety, Circus and Entertainers Committee

2018 is the 250th anniversary of the establishment of the first circus ever. It is a year of significant and high profile activity for circus supported by the Arts Councils and Local Authorities around the country. This ARC urges Council to consider recognising 2018 as "The Year of Circus" and actively seek ways to connect with and support "Circus 250".

The motion was proposed by Rhubarb the Clown and seconded by Roger the Artful.

There were three speakers for the motion.

The motion was CARRIED unanimously.

Motion 11 and 12 were debated together but voted on separately.

MOTION 11: North East Variety Branch

Conference recognises that this year has been designated the "Year of Variety" and welcomes the new contracts pack which has been produced for use by our members with a view to strengthening their working terms and conditions.

However, we are concerned at the growth of inexperienced and unregulated so-called "Variety Agents" now operating within our business.

Conference urges the Variety, Circus and Entertainers Committee, in conjunction with the Variety and Light Entertainment Council (VLEC), to identify such new agencies and to encourage them to use recognised Equity/VLEC and The Entertainment Agents' Association contracts in order to protect our members' interests.

The motion was proposed by Stephen McGuire and formally seconded.

The motion was CARRIED overwhelmingly.

MOTION 12: Manchester and District Variety Branch

Agents are an integral and important part of our industry. Since the relaxation of agency regulations, Equity members and good, reputable agents have fallen foul of bad practice from poor agents who have taken advantage of lax regulations. Given the rise of the gig economy, an ever more precarious working environment and the increasing importance of agents, this ARC asks Equity to work with The Entertainment Agents'

Association2, the Personal Managers Association, the Department for Business Innovation and Skills and other trade unions to look at how more effective regulation can benefit acts, workers, agents and hirers.

The motion was proposed by Yvonne Joseph and seconded by Jeremy Phillips.
The motion was CARRIED unanimously.

MOTION 13: Variety, Circus and Entertainers Committee

This ARC understands that performers undercutting each other or working for low or no pay is bad for professionals and bad for the industry. It is vital that performers understand their own value. Bad practice often occurs when members new to the profession do not know how to price themselves and what criteria they should use. This ARC urges Council to consider supporting the establishment of a Variety, Circus and Entertainers Committee (VCEC) Working Party to produce educational and other materials that would be available to both members and non-members alike to help them set appropriate rates. Such materials could also be used as aids to recruitment and point new members to the individual assistance provided by the Variety Branches.

The motion was proposed by Roger the Artful and seconded by Sally Treble.

There were three speakers in favour of the motion.

The motion was CARRIED overwhelmingly.

MOTION 14: Humberside Variety Branch

In this year celebrating Variety, and in order to promote interest in this important side of the union's activities, Conference asks Council to give more prominence to the work done by the Variety Artistes' Federation (VAF) prior to its incorporation with Equity by adding the history of that Federation to the Equity Website.

The motion was proposed by Christie Clifford and seconded by Yvonne Joseph.

The motion was CARRIED nem con.

MOTION 15: North and West Yorkshire Variety Branch

Conference recognises the valuable role of the Variety Branch Secretary within the union's democracy. Variety Branch Secretaries provide a much-needed, informal point of contact with the union for variety artists living and working across the UK. They provide telephone and email advice and support for variety members who often want to talk through their situation with a peer prior to contacting the relevant Organiser. They are a contact point for agents and bookers, they help maintain Equity's profile through organising branch meetings and they work with staff on variety-specific campaigns, recruitment initiatives, etc.

Variety Branch Secretaries need support from the union to continue this valuable work. Taking on the role of Variety Branch Secretary can be daunting, and support, including from other Variety Branch Secretaries, is absolutely essential to the successful performance of the role.

Whilst the annual meetings of Variety Branch Secretaries and Branch Secretaries are welcome, Variety Branch Secretaries would benefit greatly from the opportunity to meet more regularly with each other. Conference recognises this and calls on the Council to consider instituting twice-yearly meetings of Variety Branch Secretaries at a regional level in regions served by more than one variety branch. Such meetings would be a valuable way for Variety Branch Secretaries to: support and mentor each other; share experience and exchange information; identify aims, objectives and recruitment targets at a regional level; and network Variety branch members across the region as well as within the catchment area of the particular branch.

The motion was proposed by Valerie Jean Mann and formally seconded.

Mary Lane and Stephen McGuire spoke for Council in opposing the motion.

There were three speakers for the motion and one further speaker against.

On a count, the motion was DEFEATED with 39 for, 47 against and 22 abstentions.

LIVE PERFORMANCE

Motions 16 and 17 were debated together but voted on separately.

MOTION 16: Directors and Designers Committee

Designers', directors' and fight directors' work is frequently advertised at levels that are far below those for other professionals on the same productions. Many of these projects are publicly funded. We believe such funds should be used ethically to support best practices. The Directors and Designers' Committee believes that such practices should be excluded as a condition of funding being provided by public bodies.

This Annual Representative Conference urges the Council to take action to ensure that all members receive equal and increased protection and to ensure that this is discussed with the appropriate bodies, such as Arts Council England, and that a report immediately be made available to members afterwards.

The motion was proposed by David Cockayne and seconded by Robert Shaw.

The motion was CARRIED nem con.

MOTION 17: South West English Area Annual General Meeting

This Annual Representative Conference urges the Council to work with Arts Council England, Arts Council of Wales, Creative Scotland, Arts Council of Northern Ireland and the Local Government Association to ensure that all organisations in receipt of public funding have to agree to pay industry standard rates to all workers, contractors and freelancers. This commitment should be a condition of receipt of funding from these public bodies, involve a formal referral to the relevant industry organisation and, where possible, should be checked and followed up as part of the process.

The motion was proposed by Leslie Saltman and seconded by Eltjo de Vries.

The motion was CARRIED nem con.

MOTION 18: Stage Management Committee

This ARC asks Council to run a campaign on Creative & Production Careers Awareness highlighting the work engaged by non-performers within the industry. The campaign would have a Public and Industry message highlighting the contribution of non-performing members, raising awareness and working towards a more diverse future. The designer Lez Brotherston recently highlighted the demise of the scenic construction department in an awards speech and (with Arts Council England 2018-22 funding at a standstill - so a cut in real terms) we really need to make ourselves visible and valued so that more production jobs are not eroded. There could be very difficult times ahead for the arts - particularly the subsidised sector - and if we are not valued we will not get the public support for the arts that we need and therefore we believe a campaign of this type could be a great tool in that fight. This campaign would help galvanise those members working in all non-performing areas and job roles within the industry from theatre, TV and film.

AMENDMENT: The Council

In line 1, delete 'to run' and insert: 'to investigate running', and after 'Awareness' (here in line 2) insert: 'in association with other relevant FEU unions'.

The motion was proposed by Alex Burke and seconded by Fiona Mott.

The amendment was ACCEPTED.

There were six speakers in favour of the motion.

The motion, as amended, was CARRIED unanimously.

MOTION 19: Young Members' Committee

The Annual Representative Conference acknowledges that the theme park and attraction sector is a significant employer of young performers across the UK. The Young Members' Committee is frequently contacted by Equity members working as performers within UK theme parks and attractions, citing reports of low pay, long working hours, injuries and difficult working conditions.

Whilst Equity continues to make progress in attempting to improve working conditions for its members working at specific sites within this sector, the Young Members' Committee feels that the union should now seek to foster a sector-wide acknowledgment of Equity amongst both its employers and prospective members employed within it.

Therefore, Conference urges the Council to pursue a nationwide unionisation drive within the theme park and attraction sector in order to gain union recognition amongst employers within this vital industry for our young members.

FIRST AMENDMENT: Blackpool Variety Branch

In line 2, delete 'young'

In line 11 (here in last line), delete 'for our young members', insert full stop after 'vital industry'.

SECOND AMENDMENT: The Council

In line 9 (here in line 11), delete "pursue" and insert "investigate the viability of".

The motion was proposed by Abigail Ponton and formally seconded.

Both amendments were ACCEPTED.

There was one speaker in favour of the amendment.

There were four speakers in favour of the motion.

The motion, as amended, was CARRIED unanimously.

MOTION 20: North Lancashire and Cumbria General Branch

This ARC notes that Theatre by the Lake will be rehearsing large parts of its summer season 2017 in London. It is understood that this is, in part, because of the pressures to encourage co-production and reduce costs.

This ARC notes that rehearsing and making theatre away from the town or city it plays in fundamentally alters the character of regional theatre and sends out a negative message to Equity members and other creatives who choose to live outside London. This is compounded by a policy of now only auditioning actors in London rather than both London and Manchester (and Keswick) as has been the custom in the past.

Furthermore, the disparity in Arts funding identified in the Rebalancing our Cultural Capital (RoCC) report between arts funding in London and the English regions will only widen if money designated for regionally-based theatres ends up being spent in London. This ARC asks that Council look into this matter and monitor developments at Theatre by the Lake.

AMENDMENT: Stage Management Committee

At the end of the motion, delete 'developments at Theatre by the Lake' and replace with: 'the trend in regional theatres casting and rehearsing solely in London.'

The motion was proposed by Wright Harlow and seconded by Stephanie Grier.

The amendment was ACCEPTED.

There were three speakers in favour of the motion.

The motion, as amended, was CARRIED nem con.

MOTION 21: Greater Manchester and Region General Branch

Smoking onstage is an unhealthy risk. Health & Safety assessments for productions outline the dangers of

smoking as a risk. Certain theatres ask actors to consent & sign a waiver as to this personal risk where the theatre is not responsible for their future health as a result of smoking onstage. Audiences are only aware of the risk of passive smoking by observing signs outside the theatre before they enter or by website notifications. This Annual Representative Conference acknowledges that smoking onstage is unhealthy for both the performer(s) and audience alike.

The motion was proposed by David Cockayne and seconded by Fiona Mott.

Adam Burns spoke against the motion on behalf of Council.

There were two speakers in favour of the motion and three against.

On a count, the motion was DEFEATED with 44 for, 58 against and 10 abstentions.

POLICY

MOTION 22: Dorset General Branch

In light of Brexit, this conference calls on Equity and the Council to support the concept of Associate European Citizenship for anyone wishing to take up the opportunity as already mooted in the European Parliament, and if it is deemed necessary or appropriate to lobby for this in the interests of members who have employment opportunities in Europe.

The motion was proposed by Chris Gallarus and seconded by Ellie Brooks.

The motion was CARRIED unanimously.

MOTION 23: Screen and New Media Committee

Since the referendum in June 2016, Brexit and all its implications are having an impact on everyone's lives, from prices in the supermarket to worries about funding for the arts. However, European Union (EU) nationals are arguably being affected the most, with the government refusing to guarantee their rights to live and work in the UK after Britain withdraws from the EU. Notwithstanding years living in the UK, family ties and taxes paid, EU nationals are now under a cloud of uncertainty, with some people already being told by the Home Office to make plans to leave.

As self-employed workers in an industry that is notorious for high unemployment and which is not considered to be in the "highly-skilled" category, EU national Equity members are in a particularly vulnerable position. Stringent Home Office rules that require either proof of continuous employment or proof of private comprehensive sickness insurance may mean that many performers who have been here for years will be forced to leave, sacrificing careers and uprooting families.

This ARC urges Council to take urgent steps to appeal to the government on behalf of its EU national members and urge that the government guarantee the rights of all EU nationals currently in the UK to live and work after the UK withdraws from the European Union, as well as to work to raise awareness of the contribution EU nationals make to the UK acting industry.

The motion was proposed by Laurence Bouvard and seconded by Henrietta Branwell.

There was one speaker in favour of the motion.

The motion was CARRIED unanimously.

MOTION 24: Northern Ireland Annual General Meeting

Northern Ireland shares a border with the Republic of Ireland and members are free to travel across that border for work and leisure as well as having no restriction on which side of the border to work. The referendum to leave the European Union (EU) has put members living in both sides of the Irish Border in an unpredictable state with no real assurance from the Government in Westminster whether the hitherto freedoms will exist after the UK has formally left the EU. This ARC urges Council to campaign for Northern Ireland to continue to have an all-Ireland agreement in respect of Freedom of Movement and the right to work with no restriction on

either nationality and that the investment that the EU put into both sides of the border for film and television production will be ring-fenced and paid through either the European or Westminster governments.

The motion was proposed by Stephen Beggs and seconded by Louis Rolston.

There were four speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 25: London Area Annual General Meeting

This ARC heartily applauds Equity for the effort its staff and members have put in to protecting members against bullying. Our efforts to educate members and employers do us proud.

The Creating Without Conflict survey in 2013 found that 56% of those working in theatre said they had directly experienced bullying, harassment or discrimination, and half said they had witnessed others being subjected to such behaviour. It found that 58% of women working in theatre had been bullied, compared with 52% of men. These figures are atrocious and this issue mustn't be allowed to be ignored by employers and the bodies that represent them.

Education isn't enough. Greater preventative measures are required when employers have responded so weakly. Rule 3.1.1.8 compels the union "to oppose actively all forms of harassment, prejudice and unfair discrimination".

At present, if a member complains about bullying it is investigated by the union and the employer takes their own internal action. Sadly, given the freelance nature of our industry, serial bullies simply continue their behaviour with a new uninformed employer, or worse, as an employer in their own right. Members deserve greater protection from serial bullies and more active prevention.

This ARC urges Council to find better mechanisms to inform our members about serial bullies and thereby prevent future harassment and discrimination of our members. We suggest finding responsive mechanisms and challenging trade bodies and organisations to spell out what actions they have taken to combat bullying since 2013. This cannot continue.

The motion was proposed by Nicola Hartwell and seconded by Ayvianna Snow.

There were six speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 26: East of Scotland General Branch

This ARC urges Council to enter into discussions with Spotlight to request the introduction of reduced annual fees for Student members.

Although reduced fees are available for young members, this does not necessarily mean that all student members fall into this age group. The annual costs of Spotlight can still be a significant outlay against earnings for all, but particularly students, and an increase occurred last year despite Spotlight no longer producing the book, which they gave as the reason for the bulk of their costs.

If we want to encourage new members to the industry and give them equal opportunities, then we should be looking to help them develop their careers and not restrict their possible employments on purely financial grounds.

This ARC requests that members are kept informed of developments in this area.

The motion was proposed by Catriona Joss and seconded by Mona Burden.

David John spoke against the motion on behalf of Council.

There were two speakers for the motion.

On a count, the motion was CARRIED with 53 for, 26 against and 11 against.

MOTION 27: North and East London General Branch

Central and local government cuts, and uncertainties surrounding Brexit, pose an increasing threat to the future of the arts. This ARC asserts that we can only offer members and companies a productive and creative future by creating a clear long-term policy that challenges and re-frames funders' criteria, policies and priorities, while continuing to fight immediate cuts and closures.

We urge Council to consider setting up a new Arts Policy and Campaign Working Party, representative of branches and committees, and with reference to those policies already established by members in:

1. our Manifesto for Theatre, aimed at increasing funding, production, wages, accountability, local development and artistic leadership;
2. the TUC's Show Culture Some Love campaign, in which our members are active representatives;
3. the 2015 ARC binding motion that led to the Stop Arts Cuts campaign
 - a funding system fairer to all regions, practitioners and companies of diverse sizes, nature and aims.
 - a model that ensures a fairer and broader access to the arts for practitioners and audiences.
 - statutory local arts funding in line with inflation.
 - more inclusive and representative employment in all areas;
4. our policy on TV and radio public service broadcasting, and film production.

Finally, and crucially, we urge Council to announce the central tenets of this policy, when agreed, to the press, government, fellow unions, funding bodies and employers, and to ask for support for the process of achieving our aims, many of which will also be of benefit to employers and public alike.

The motion was proposed by Shenagh McGovan and seconded by Frances Rifkin.

The motion was CARRIED unanimously.

MOTION 28: Scottish National Committee

As self-employed workers, our members qualify for Maternity Allowance, payable to the mother-to-be, for a maximum of thirty nine weeks. The beneficiary is entitled to ten "keeping in touch days" where she can take paid work. This payment can be made only to the mother - there is no paternity allowance - and Statutory Shared Parental Pay is not available to the father/other parent, unless he or she is an employee. Freelance actors do not generally work as employees, and as such, in this case, are not afforded the same rights as employed workers. Due to the ad-hoc nature of our work, in families where both parents are in the industry it is often not possible to predict which partner will be working and which will be at home as primary carer. In a situation where the mother is offered work and the father is not, the mother must turn down all work that takes her over the ten day limit, or the family loses the Maternity Allowance altogether. This ARC urges Council to lobby the government to amend the Statutory Shared Parental Pay legislation, so that our members are afforded the same rights as employed workers, and that the allowance can be transferred to the partner at home with the baby.

It was AGREED TO REMIT the motion to Council but Clunie Mackenzie spoke to the motion to inform Conference about the issues raised. The motion was not therefore seconded.

COMMUNICATIONS AND MEMBERSHIP SUPPORT**MOTION 29: Dance Committee**

This ARC notes existing Equity insurance policies which are available to dancers. This ARC believes that they are a valuable resource for members when at their most vulnerable during injury, and an excellent recruitment and retention tool.

However, this ARC also notes that injuries which do not require a scan or diagnosis to be paid for under the scheme are not currently covered by our Dancers' Insurance. The ARC believes that there may be a financial advantage for the union and members if Equity were to compile and promote a dancers' insurance package, consisting of some existing schemes and extended cover around physio, chiropractic and other treatment being required in the case of accident or injury. Such a package supports Equity in being seen as a union for dancers, helping us to recruit, retain and promote activism with dancers across the industry.

This ARC asks Council to investigate the cost and other implications of offering such an insurance package and to make recommendations (if any) for improvements in existing dancers' insurances. In so doing, they should work with First Act, OneDance UK, the Equity Dancers and Choreographers Committee and other relevant

expert bodies.

The motion was proposed by Gareth Mole and seconded by Nick Keegan.

There was one speaker for the motion.
The motion was CARRIED unanimously.

MOTION 30: South East English Area Annual General Meeting

Conference congratulates the Equity staff and Council on the work done to improve working conditions for dancers through the new initiatives outlined in the Equity magazine. However, very many dancers seem to be unaware either of the benefits which Equity has negotiated on their behalf or the advantages of Equity membership. Conference therefore urges Council and staff to contact all dance schools with vocational courses to encourage them to invite Equity staff, accompanied wherever possible by an active member of the dance industry, to address students in their first year and to enrol as many vocational dance students as possible into student membership.

FIRST AMENDMENT: Young Members Committee

Amend the last line to read: 'into student and graduate membership'

SECOND AMENDMENT: Manchester and District Variety Branch

In line 6 (here lines 7-8), delete: 'to address students in their first year'

In line 6 (here line 7), after 'active member of the dance industry' insert: 'to address all students, particularly those in their first year,'

The motion was proposed by Henrietta Branwell and seconded by Gareth Mole.

Both amendments were ACCEPTED.

There were two speakers for the motion.

The motion, as amended, was AGREED unanimously.

MOTION 31: The Council

This ARC notes the successful development of an online branch, which helps facilitate branch involvement for members, particularly when they cannot attend a geographical branch. However, it is noted that there are still barriers to participation in the online branch, particularly from those who are not familiar or confident with using computers. This ARC asks Council to build on the work of Federation of Entertainment Unions (FEU) training by offering and delivering workshops and training in the use of information technology so that the reach of the online branch can extend as far as possible.

PLEASE NOTE: The motion above was submitted by the Online Branch Committee and not by the Online Branch as required under the Rules. The Council agreed to put the motion on the agenda in its own name in order for the matter to be debated. The motion will be moved by the Online Branch.

AMENDMENT: The Council

In line 4 (here in line 5), delete 'build' and insert: 'investigate building'

The motion was proposed by Caron Jane Lyon and seconded by Nana St Bartholomew-Brown.

There were four speakers in favour of the motion

The motion was CARRIED unanimously.

INTERNAL UNION BUSINESS

MOTION 32: The Council

Subscription rates were last increased on 1 January 2016. There will be no increase in rates during 2017. However, the value of the pound has fallen significantly since the EU referendum and inflation is expected to increase during the latter half of 2017. This Annual Representative Conference therefore agrees that, with effect from 1 January 2018, subscription rates will increase by 2.4% rounded to the nearest whole pound. The minimum subscription rate of £125 will rise to £128. There will continue to be a £5 discount for those paying by Direct Debit. There will be a consequential rise in the Entrance Fee from £30 to £31.

The motion was proposed by Bryn Evans and formally seconded by Mary Lane.

There was one speaker against the motion.

The motion was CARRIED overwhelmingly.

MOTION 33: Kent General Branch

With the advent of the new proposed website, this ARC proposes that Equity facilitates accredited online training available to all members in all aspects of the profession (for example: bullying, unconscious bias and equalities).

AMENDMENT: The Council

In line 2, delete both instances of 'all', and before 'aspects' insert: 'relevant'.

The motion was proposed by Lance Phillips and seconded by Paul Mills.

The amendment was ACCEPTED.

The motion, as amended, was CARRIED unanimously.

MOTION 34: East Midlands Variety Branch

This ARC urges Council to appoint media moderators in each of Equity's social media outlets - to enable them to accept (by means of proof of Equity membership identity and an acceptable matching media profile) those persons wishing to join any online Equity social media.

AMENDMENT: Welsh National Committee

In line 1, after the word 'appoint' insert: 'trained'.

The motion was proposed by Bernie Kayla and formally seconded.

The amendment was ACCEPTED.

Xander Black, on behalf of Council, spoke against the motion.

There were nine other speakers against the motion.

The motion was DEFEATED.

Motions 35 and 36 were debated together but voted on separately.

MOTION 35: Thames Variety Branch

This ARC urges Council to consider, in order to ensure that Variety Branch Committee meetings are quorate, the quorum for a committee meeting should be five members. Branch Officers may be included in that number.

The motion was proposed by Nick Butts and seconded by Nicholas Brand.

The motion was CARRIED overwhelmingly.

MOTION 36: West of England Variety Branch

This ARC welcomes the guidelines for attending branch meetings by remote means as a useful alternative to attending meetings in person. This facility has the potential to allow members unable to attend, for whatever reason, to still be fully engaged with their local branch and participate fully in the meetings. This is particularly helpful in branches outside London where transport and travel is sometimes difficult, or when members are working away. The guidelines allow them to propose and second motions, to speak and to vote – but it does not allow them to be part of the quorum of the meeting.

This ARC asks the Council to consider altering the guidelines to allow them to count towards the quorum, but would suggest that an overwhelming majority of the members still need to be present in person to protect the integrity of the physical branch meetings and to distinguish it from the Equity Online Branch.

The motion was proposed by Clifford Lee Evans and formally seconded.

Xander Black spoke against the motion on behalf of Council.

There were seven speakers for the motion.

There were two other speakers against the motion.

The motion was CARRIED overwhelmingly.

MOTION 37: Wales Annual General Meeting

Members resident in England, who propose a motion at an Annual General Meeting that is passed and submitted to the Annual Representative Conference, are eligible under Rule 37.2.4 to be elected by that AGM to propose the motion in question at the ARC – even if they are not members of one of the committees that can elect ARC Representatives. This facility is not afforded to members resident in Northern Ireland, Scotland and Wales. Therefore, in the interests of fairness and because the best person to propose a motion at an ARC is the member who originated that motion, this ARC urges the Council to put the following rule change to referendum (at the same time as other rule changes next go to referendum):

“In Rule 37 (Representative Conferences), insert the following as a new clause 37.2.15 and renumber the current clauses 37.2.14 through to 37.2.22 as clauses 37.2.15 through to 37.2.23:

Should the mover of the motion at a National Annual General Meeting, that is submitted by that Annual General Meeting to the Annual Representative Conference, not be a member of a National, Industrial, Specialist and/or Branch committee, then that member may be elected by that National Annual General Meeting to attend and propose the motion to the Annual Representative Conference. The member would have their expenses paid to attend the Annual Representative Conference but would have no vote there and would only be able to speak in the debate on the motion in question.”

The motion was proposed by Terry Victor and seconded by Chris Batten.

Graham Hamilton opposed the motion on behalf of Council.

There was one speaker in favour of the motion and one further against.

The motion was DEFEATED.

MOTION 38: West and South West London General Branch

This ARC recommends to Council that monies should be set aside to fund a full-time or part-time fully-trained member of staff with the responsibility for (but not limited to) anti-bullying and mental health issues for the benefit of our members - the position to be created for a period of two years minimum. It is hoped that the appointee will reassure members, campaign, effect change and act as a call to action for employers and members alike.

This is not a day-to-day running issue since it covers a specific contemporaneous issue and is not expected to be a permanent position. The post may even be groundbreaking within the trade union movement.

AMENDMENT: Greater Manchester and Region General Branch
In lines 2 and 3, delete 'mental health' and insert: 'wellbeing'
Delete the second paragraph.

The motion was proposed by Malcolm Ward and seconded by Eddy Cottridge.

The amendment was proposed by David Cockayne and seconded by Cindy-Jane Armbruster.

There was one speaker for the amendment and one against.

There were three speakers for the motion.

The amendment was DEFEATED.

The motion was CARRIED overwhelmingly.

MOTION 39: Welsh National Committee

This Annual Representative Conference asks Council to authorise, develop and publish for the use of members a digital label worded "Proud to be a member of Equity" or similar, that may be appended to any online presence or personal communication as a member requires.

The motion was proposed by Christopher Batten and formally seconded.

The motion was CARRIED overwhelmingly.

MOTION 40: East Anglia Variety Branch

This ARC agrees that the lack of representation for Walk-On and Supporting Artist members is clearly a matter for concern.

Equity must reassure members who work as Walk-On and Supporting Artists in television and theatre that their livelihoods and problems are important to the union, and encourage them to attend their local branch meetings where their issues can be raised and addressed at grassroots level.

In the past, some General branches have not made Walk-On and Supporting Artists welcome and currently any discussion on "Walk-On" matters at Variety branches is relegated to "Any Other Business".

To guarantee equal representation to all members, this ARC requests the Council ensures that all General and Variety branches include a standing "Walk-On and Supporting Artists" item on their agendas.

AMENDMENT: The Council

Delete the first paragraph

In lines 10 and 11 (here in line 11), delete 'ensures that', and insert: 'to encourage'

In line 11, before 'include' insert: 'to'.

The motion was proposed by Peachy Mead and seconded by Sally Treble.

The Council amendment was proposed by Stephen McGuire and formally seconded by Julia Carson Sims.

There was one speaker for the motion and two against.

The amendment was ACCEPTED.

The motion, as amended, was CARRIED overwhelmingly.

RECORDED MEDIA

MOTION 41: Devon and Cornwall General Branch

This ARC requests that Council looks into how Equity can ensure the protection of performers with regard to possible future computer-generated performances following their death. For example, a clause in an agreement that clarifies whether or not they agree to their image being used for a new performance of a character they once played.

The motion was proposed by David Richie and seconded by Nigel Howells.

The motion was AGREED unanimously.

MOTION 42: Screen and New Media Committee

The creation of BBC Studios has further complicated the increasingly anomalous status of the BBC, particularly with regard to the pay and conditions of Equity members. This conference notes that, while BBC Studios is presenting itself to our members' negotiators as just another innovative component in the old taxpayer-funded public service, it is taking over the most potentially lucrative sectors of the BBC for exploitation, while leaving the least promising sectors in-house, thus setting itself up in direct competition with commercial production companies. Conference urges Council not to consider accepting any contractual agreement with BBC Studios that does not recognise the new commercial realities in which it is operating.

The motion was proposed by Sarah Crowden and seconded by Laurence Bouvard and CARRIED unanimously.

MOTION 43: Northern Ireland Committee

There are increasing concerns throughout the union that the changes to the BBC (and drama production in particular) are being compartmentalised in readiness for privatisation. The responsibility for the more lucrative productions comes under the umbrella of the created "BBC Studios" and currently the union is in discussions with them about what contract they will use as an independent bidder for programme make. This ARC urges Council that, in any negotiations with the BBC, drama production in Northern Ireland continues to grow with more productions made in Northern Ireland and with local talent being given an equal opportunity in any casting on contracts no less favourable than those currently existing between the BBC and Equity. Similarly, it is our belief that BBC Northern Ireland should be given a larger slice of the licence fee collected in Northern Ireland to continue to produce more in-house drama and we also urge that Equity campaign to make that possible.

The motion was proposed by Vicky Blades and formally seconded.

The motion was CARRIED unanimously.

MOTION 44: Yorkshire Ridings General Branch

In 2015, the Annual Representative Conference called on the Council to redouble its efforts to press for more production to be made in the nations and regions, accompanied by casting taking place in the locality of such production.

This ARC calls on the Council and the Casting Working Party to build on this policy by establishing a UK-wide member-led Nations and Regional Production and Casting campaign.

The motion was proposed by Lee Tomes and formally seconded.

The motion was CARRIED nem con.

MOTION 45: Audio Committee

The Audio Committee is very concerned about low rates of pay for audio work and the rapid race to the bottom. This is becoming even more problematic due to the proliferation of unregulated "Pay to Play" websites. Conference urges Council to explore what guidance and support can be given to members about professional rates of pay for audio work that are not in contravention of Competition Law.

AMENDMENT: East of Scotland General Branch

In line 4, (here in line 5) after the word 'for' insert: 'initial recordings and subsequent revisions of'

The motion was proposed by Annette Rizzo and seconded by Nico Lennon.

The amendment was not accepted and as no one was present from the East of Scotland General Branch the amendment was DELETED.

There were three speakers for the motion.

The motion was CARRIED unanimously.

Motions 46 and 47 were be debated together but voted on separately.

MOTION 46: Scotland Annual General Meeting

Self-taping for TV, film and commercials is becoming more and more common in our industry and can be an advantage to those members based outside the M25.

Given that the training costs for Equity are substantially lower in this year's annual accounts (from £3,487 in 2015 to £946 in 2016) and taking into consideration the healthy state of our union's finances, this ARC urges the Council to look into the costs for funding training workshops on self-taping to be delivered by an Equity member or members and accessed through our branches and committees nationwide.

The motion was proposed by Clunie Mackenzie and seconded by Natasha Gerson.

The motion was CARRIED unanimously.

MOTION 47: North West London General Branch

This ARC is concerned about the rise in self-taped auditions. In order to be competitive, actors must have the equipment and skills and knowledge to best use that equipment. While technology has helped in many ways, the trend risks discriminating against several groups (eg: people who may not know how to effectively self-tape and who may be intimidated by technology). Even now, not everyone has access to cameras, tablets or phones with cameras and the costs can sometimes be daunting.

We ask that:

1. more support be given by the union to train and help equip members;
2. the union works with casting directors to move towards an industry standard so that members know what formats and uploading methods to use;
3. the union moves towards a code of conduct so that auditions are not shared publicly (eg: on YouTube) by casting directors without permission/ recompense (eg: perhaps a file sharing facility could be provided or recommended by Equity so that auditions are kept secure and not made public).

FIRST AMENDMENT: South and South East London General Branch

In line 1 (here in lines 1-3), delete: 'In order to be competitive, actors must have the equipment and skills and knowledge to best use that equipment'

In lines 3 and 4 (here in lines 3-5), delete: ', the trend risks discriminating against several groups (eg: people who may not know how to effectively self-tape and who may be intimidated by technology).'

In line 4 (here in line 5), change capital E in 'Even' to lowercase e.

In point 1, delete: 'train and'

Delete point 3 and replace with: '3. The Union moves towards a code of conduct which complies with the data protection act and contains a binding agreement whereby all submissions will remain private, be used solely for the purpose for which they were requested and permanently deleted at the end of the resourcing process for a project.'

SECOND AMENDMENT: West and South West London General Branch

At the end of the motion: '4. the union is mindful of the need to avoid the issue being driven by casting websites.'

The motion was proposed by Elise Harris and seconded by Kentias Brine.

The second amendment was ACCEPTED.

The first amendment was proposed by Isabel Carr and formally seconded.

Xander Black spoke against the first amendment on behalf of Council.

There were two speakers for the motion.

The first amendment was DEFEATED.

The motion, as amended by the second amendment, was CARRIED nem con.

MOTION 48: Midlands English Area Annual General Meeting

This ARC urges Council to consider instructing the staff to promulgate and promote the Equity/London Film School Agreement to all of the other film schools/universities within the UK, to ensure that all student films are allocated a budget to pay the actors who are featured in the films.

AMENDMENT: Screen and New Media Committee

In lines 1 and 2 (here in line 2), delete: 'the Equity/London Film School Agreement to all of the other' and insert: 'Equity's Standard Form of Engagement for Artists in Student Films to'

In line 3, delete: 'ensure that all student films are allocated a budget to pay the actors', and insert: 'encourage the allocation of budgets for the payment of performers'

The motion was proposed by Coleen Webb and seconded by Amy Wright.

The amendment was ACCEPTED.

There was one speaker for the motion.

The motion, as amended, was CARRIED unanimously.

APPENDIX 2:

ELECTIONS 2017**EQUITY COMMITTEE ELECTIONS 2017**

Total members entitled to vote:	41446	
Total voted by post:	2417	66%
Total voted on web:	1222	34%
Total ballot returns:	3639	9%

Result of votes cast:

SCREEN COMMITTEE ACTORS SEATS

10 to be elected

MICHAEL ASTON	542	
PETER BARNES	1214	ELECTED
SEAN BIGGERSTAFF	1406	ELECTED
LAURENCE BOUVARD	1162	ELECTED
PAUL TAYLOR BUTTERWORTH	490	
JO CAMERON BROWN	1344	ELECTED
BERTIE CARVEL	1116	ELECTED
EDDIE COTTRIDGE	690	
SARAH CROWDEN	1639	ELECTED
TANYA FRANKS	1353	ELECTED
CAROLINE GOODALL	1278	ELECTED
SHENAGH GOVAN	867	
PRENTIS HANCOCK	408	
ROWE DAVID McCLELLAND	202	
CYRIL NRI	1626	ELECTED
LYNDA ROOKE	1238	ELECTED
KAL SABIR	464	
OLLY TAYLOR	544	
ALAN THOMPSON	623	
Total members voting	2851	



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STAGE COMMITTEE – ACTORS’ SEATS

10 to be elected

NATALIE AMBER	814	
JONATHAN BROADBENT	1397	ELECTED
JACKIE CLUNE	1419	ELECTED
NICK FLETCHER	1513	ELECTED
NIGEL HARRIS	479	
ROSIE HILAL	922	
LENA KAUR	933	ELECTED
MIRO KOKENOV	186	
PETER KOSTA	774	
EMMA MANTON	988	ELECTED
ABIGAIL MATTHEWS	731	
TANYA MOODIE	1417	ELECTED
HYWEL MORGAN	1234	ELECTED
DAVID NELLIST	879	
DANIEL PAGE	530	
MILO TWOMEY	1162	ELECTED
LINDEN WALCOTT BURTON	959	ELECTED
EVERAL A WALSH	567	
MADELEINE WORRALL	1310	ELECTED
DANIEL YORK	802	
Total members voting	2895	

VARIETY, CIRCUS AND ENTERTAINERS’ COMMITTEE

12 to be elected

VICTORIA AMEDUME	660	ELECTED
RACHEL DARQ	434	
DAVE EAGER	606	ELECTED
NORMAN FISHER	389	
YVONNE JOSEPH	593	ELECTED
SEAN KEMPTON	548	ELECTED
VALERIE JEAN MANN	551	ELECTED
STEWART MASTERS	443	
NEIL McFARLANE	530	ELECTED
PEACHY MEAD	544	ELECTED
GEREMY PHILLIPS	417	
ALEC POWELL	489	ELECTED
RED SARAH	466	ELECTED
ROGER THE ARTFUL	454	ELECTED
SAMSARA	518	ELECTED
DAN SHELTON	643	ELECTED
Total members voting	1366	



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AUDIO SUB COMMITTEE

9 to be elected

TIMOTHY BENTINCK	1063	ELECTED
LEONORA HAIG	622	
MARCUS HUTTON	760	ELECTED
ROSIE JONES	613	
EDWARD KELSEY	748	ELECTED
NICO LENNON	672	
PATRICIA LEVENTON	778	ELECTED
MICHAEL McCLAIN	592	
SHEILA MITCHELL	1052	ELECTED
BHAVNISHA PARMAR	846	ELECTED
DAN RICHARDS	624	
ANNETTE RIZZO	793	ELECTED
LISA ROSS	844	ELECTED
DAVID THORPE	738	ELECTED
Total members voting	1960	

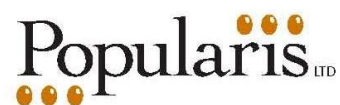
DANCE COMMITTEE

9 to be elected

RACHAEL BIRCH LAWSON	405	ELECTED
HANNAL BUCKLEY	383	ELECTED
PENNY CHIVAS	315	
CHRIS GEORGE	394	ELECTED
THOMAS HERRON	317	
MERRY HOLDEN	401	ELECTED
CHIHIRO KAWASAKI	330	ELECTED
YUKKIO MASUI	443	ELECTED
GARETH MOLE	442	ELECTED
GENEVIEVE SAY	274	
FLORA WELLESLEY WESLEY	397	ELECTED
SARA WOOKEY	360	ELECTED
Total members voting	867	

DIRECTORS AND DESIGNERS COMMITTEE 4 to be elected

LISA BLAIR	797	ELECTED
JONATHAN HUMPHREYS	594	ELECTED
FRANCIS RIFKIN	434	
ROBERT SHAW	459	
FAYNIA WILLIAMS	543	ELECTED
ROBYN WINFIELD SMITH	466	ELECTED
Total members voting	1177	



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DEAF & DISABLED MEMBERS COMMITTEE

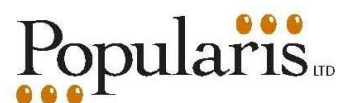
9 to be elected

NATALIE AMBER	350	ELECTED
CINDY JANE ARMBRUSTER	347	ELECTED
SIMON BALCON	280	ELECTED
CHLOE CLARKE	280	ELECTED
KEZIA DAVIS	313	ELECTED
DAN EDGE	256	ELECTED
STEVEN GEORGE	223	
PHOEBE KEMP	268	ELECTED
PENELOPE PEPPER	245	ELECTED
MIK SCARLET	258	ELECTED
FREDDIE STABB	220	
RONA TOPAZ	224	
Total members voting	653	

YOUNG MEMBERS COMMITTEE

9 to be elected

JESSICA BASTICK VINES	192	ELECTED
SAM COLEMAN	91	
TOM CUTHBERTSON	93	
CALLAN DURRANT	113	ELECTED
ROHAN GOTOBED	54	
WAYNE INGRAM	130	ELECTED
NICHOLAS McLEAN	166	ELECTED
ADAM PETTIGREW	162	ELECTED
ABIGAIL POULTON	182	ELECTED
ISAAC STANMORE	113	ELECTED
PAUL VALENTINE	137	ELECTED
GUY WOOLF	114	ELECTED
Total members voting	329	



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WOMEN'S COMMITTEE

9 to be elected

GERI ALLEN	548	ELECTED
ANGIE BELCHER	434	
KELLY BURKE	793	ELECTED
KEZIA DAVIS	511	ELECTED
VAL DOULTON	401	
JENNIFER GREENWOOD	493	ELECTED
ROSIE HILAL	745	ELECTED
VICTORIA JOHN	382	
ABIGAIL MATTHEWS	424	
SUSAN MCGOUN	639	ELECTED
FRANCES RIFKIND	463	ELECTED
JEAN ROGERS	969	ELECTED
KIT THOMAS	243	
FLIP WEBSTER	900	ELECTED
Total members voting	1447	

LESBIAN, GAY, BISEXUAL & TRANSGENDER COMMITTEE – men's section

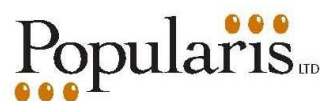
4 to be elected

GIOVANNI BIENNE	517	ELECTED
AIDAN FARR	254	
DAVE FROST	473	ELECTED
JAMES HAMILTON WELSH	385	ELECTED
ANDREW C HUSBAND	277	
PETER KOSTA	384	ELECTED
SCOTT MORRISON	165	
Total members voting	891	

LESBIAN, GAY, BISEXUAL & TRANSGENDER COMMITTEE – women's section

4 to be elected

TIGGER BLAIZE	398	ELECTED
OLIVETTE COLE WILSON	162	
ROSE COLLIS	335	ELECTED
AMY FORREST	461	ELECTED
ELISABETH JENNINGS	312	
ELF LYONS	357	ELECTED
Total members voting	768	



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SCOTTISH NATIONAL COMMITTEE

12 to be elected

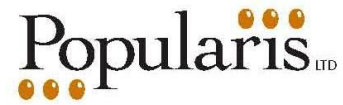
ANDREW BRODIE	48	
COLIN BROWN	42	
MORNA BURDON	94	ELECTED
ANDY CLARK	120	ELECTED
JULIE COOMBE	75	ELECTED
HAZEL ANN CRAWFORD	83	ELECTED
GEORGE DRENNAN	97	ELECTED
ANNIE GEORGE	68	
NATASHA GERSON	86	ELECTED
CLUNIE MACKENZIE	91	ELECTED
KATE McCALL	83	ELECTED
KIRSTIN McCLEAN	110	ELECTED
SHEENA PENSON	71	ELECTED
WILLIAM RIDDOCH	71	ELECTED
LINDA RIFKIND	63	
JOHN SAMPSON	99	ELECTED
Total ballot papers received	196	10%
Total members entitled to vote	2040	

WELSH NATIONAL COMMITTEE

12 to be elected

JENNI BARBIERI	59	ELECTED
CHRISTOPHER BATTEN	82	ELECTED
JEREMI COCKRAM	96	ELECTED
SHELLI DAWN	58	
ABBIE HIRST	81	ELECTED
SION IFAN	111	ELECTED
SHARON MORGAN	121	ELECTED
DOC OBRIEN	74	ELECTED
CEI PHILLIPS	59	ELECTED
TOM POWELL	77	ELECTED
STEVE PURBRICK	60	ELECTED
CARON REIDY	77	ELECTED
TERRY VICTOR	86	ELECTED
Total ballot papers received	156	10%
Total members entitled to vote	1524	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the ballot.



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I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the ballot, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I am satisfied that I have been able to carry out the functions conferred on me without any interference from the trade union or any of its members, officials or employees.

Certified by:

A handwritten signature in black ink, appearing to read "Anne Hock".

Anne Hock
Independent Scrutineer

14th July 2017

APPENDIX 3:

REFERENDUM 2017**EQUITY RULE CHANGE REFERENDUM 2017****INDEPENDENT SCRUTINEER'S REPORT**

Result of votes cast:

Voted by web	938	41%
Voted by post	1376	59%
Total ballot papers received	2314	6%
Total ballot papers dispatched	40894	

QUESTION 1: Do you APPROVE of making changes to Equity Rules 14 and 15 as set out on page 6 of this document?

YES	1588	69%
NO	720	
Spoilt ballot papers	6	

QUESTION 2: Do you APPROVE of making changes to Equity Rule 15 as set out on page 7 of this document?

YES	1865	81%
NO	443	
Spoilt ballot papers	6	

QUESTION 3: Do you APPROVE of making changes to Equity Rule 22 as set out on page 7 of this document?

YES	2102	91%
NO	206	
Spoilt ballot papers	6	

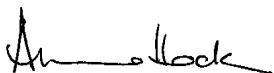
I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity appointed TU Ink Ltd as an Independent Person for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of TU Ink Ltd.



Anne Hock
Managing Director
17th March 2017

APPENDIX 4:

VARIETY BRANCH OFFICIALS**Birmingham****Chairman**

Conk the Clown
193 Shard End Crescent
Shard End
Birmingham
B34 7RE

Secretary:

Alec Powell
8 Florence Grove
West Bromwich
Birmingham
B71 3LL
Tel: 07831 115448

Blackpool**Chairman:**

Nikki Leonard
2 Wesham Hall Road
Wesham, Kirkham
Lancs
PR4 3BW

Secretary:

Denis Askham
74 Aysgarth Court
Whernside
Blackpool FY4 5LX
Tel: 07545 856372

Coventry & Leicester**Chairman:**

Vacant

Secretary:

Sheila Payne
151 Canley Road
Westwood Gardens
Coventry

CV5 6AS

Tel: 02476 717424

East Anglia**Chairman:**

Tony Dennes
2 Don Prat Court
Norwich
Norfolk
NR3 1LZ

Secretary:

Peachy Mead
"Cavendish House"
10B Mill Hill Road
Norwich
Norfolk NR2 3DP
Tel: 01603 624981

East Midlands**Chairman:**

Bernie Kayla
11 Lillingstone Close
Markfield
Leics
LE67 9WS

Secretary:

Clive Bumstead
1 Fitzgerald Court
Hucknall
Nottingham
NG15 7GW
Tel: 07815 951798

Humberside**Chairman:**

Brian Blakey
29 Beaufort Crescent
Cleethorpes
North East Lincs
DN35 0RR

Secretary:

Christie Clifford
Lyndale Lodge
Queens Way
Cottingham
HU16 4EP
Tel: 01482 848031

Manchester & District**Chairman:**

Jeremy Phillips
10 Bradshaw Street
Higher Broughton

Secretary:

Yvonne Joseph
10 Bradshaw Street
Higher Broughton

	Salford Greater Manchester M7 4UB		Salford Great Manchester M7 4UB Tel: 0161 792 2035
Merseyside Chairman:	Chris Dale 9 The Roundway Hightown Liverpool L38 9EJ	Secretary:	VACANT Tel:
North East Chairman:	Steve McGuire 12 Pennine Court Annfield Plain Stanley DH9 8TZ	Secretary:	Steve McGuire 12 Pennine Court Annfield Plain Stanley DH9 8TZ Tel: 01207 238258
North & West Yorkshire Chairman:	Kim Le Mar Shire Cruisers The Wharf Sowerby Bridge HX6 2AG	Secretary:	Valerie Jean Mann Snow White Cottage 16 Birkhill Crescent Birkenshaw West Yorkshire BD11 2LJ Tel: 01132 853 848
Northern Ireland Chairman:	B.B. Tohill Fairhaven, 24 The Cutts Dunmurry, Belfast Northern Ireland BT17 9HN	Secretary:	Roxanne James 19 Stewartstown Park Belfast Northern Ireland BT11 9GH Tel: 02890 623274
Scotland Chairman:	Eva Lorraine Flat 3/2 33 Albert Avenue Queens Park Glasgow G42 8RB	Secretary:	Linda Rifkind Tawny Woods Sandringham Avenue Newton Mearns Glasgow G77 5DU Tel: 0141 639 6969
South Wales Chairman:	Jill Ray Westways Station Road Kilgetty SA68 0XS	Secretary:	Shelli Dawn 3 Cefndon Terrace Hirwaun Nr Aberdare CF44 9TE Tel: 01685 812779

South Yorkshire

Chairman: Anthony Blakesley
15 Common Lane
Aukley
Nr Doncaster
South Yorkshire
DN9 3HU

Secretary: Joy Palmer
13 Harborough Drive
Manor Park Estate
Sheffield
S2 1RJ

Thames

Chairman: Rhubarb the Clown
7
2 Hillside Road
London
N15 6NB

Secretary: Nick Putz
7 Linley Road
London
N17 6RP
Tel: 020 8808 3802

West of England

Chairman: Pete Le Feet
21 Darnley Avenue
Bristol
BS7 0BS

Secretary: Mary Lane
21 Darnley Avenue
Bristol
BS7 0BS
0117 373 0614

APPENDIX 5:

VARIETY, CIRCUS AND ENTERTAINERS COMMITTEE

Elected Members from July 2017 for two years:-

Victoria Amedume, Dave Eager, Yvonne Joseph (Chair) , Sean Kempton, Valerie Jean Mann , Neil McFarlane , Ria Lina* , Peachy Mead, Alec Powell, Roger the Artful, Samsara, Red Sarah, Dan Shelton (Vice Chair)

*Elected unopposed in BAME box

Variety, Circus and "Entertainers Councillors (July 2016 - 2018)

Beano the Clown

Mary Lane

Stephen McGuire

Rhubarb the Clown

Elected by the Executive Committee of the VAF

Tommy Wallis

Elected Members until July 2017

Victoria Amedume

Lorraine Brooker-Mays

Yvonne Joseph (Vice Chair)

Sean Kempton

Valerie Jean Mann

Peachy Mead

Sara Pascoe

Jeremy Phillips

Alec Powell

Roger the Artful

Dan Shelton

Sally Treble (Chair)

APPENDIX 6:

MEMBERS OF STAFF**GENERAL SECRETARY'S DEPARTMENT****General Secretary**

PA to General Secretary

HoD, Policy Development Officer & Assistant to General Secretary

Head of Finance

Equalities Organiser

Finance Officer

IT Manager

Reception & Administration Assistant

Administration Assistant (Postroom)

Office Assistant, General Secretary's Department

Christine Payne

Natalie Barker

Louise McMullan

Duncan Smith

Hamida Ali/Jo Welch

Richard Mason

Matthew Foster

Panna Vora

Moreno Ferrari

Caroline Tobiere

COMMUNICATION & MEMBERSHIP SUPPORT**Assistant General Secretary (Communications & Membership Support)**

Campaign, Publications, Press & Head of Department

Marketing, Events & Training for Members Officer

Tax & Welfare Rights Officer

Welfare Rights Organiser

Legal Claims Referral Officer

Student Coordinator

Communications Assistant

Job Information Officer

Membership Records Officer

Membership Records Officer

Membership Records Support

Membership Records Support

Membership Records Support

Matt Hood

Phil Pemberton

Louise Grainger

Alan Lean

Emma Cotton

Martin Kenny

Amy Dawson

Laura Gilbert

Tracey Stuart

Linda Elves

Pauline Yip

Cheryl Philbert

Laura Moriarty

Brenda Toussaint

DEPUTY FOR THE GENERAL SECRETARY, INDUSTRIAL & ORGANISING**LIVE PERFORMANCE DEPARTMENT**

HoD

Organising Assistant

West End Organiser

London Area & Commercial Tours Theatre Organiser

Variety Organiser

Industrial Organiser Low & No Pay

Recruitment Organiser - London based

Organising Assistant - Theatre and Variety rates

South East Organiser

Stephen Spence

Hilary Hadley

Caitlin Dunham

Virginia Wilde

Paul Fleming

Michael Day

Emmanuel de Lange

Steve Duncan-Rice

Kevin Livgren

Will Holmes/Jamie Briers

RECORDED MEDIA DEPARTMENT

HoD

John Barclay

Television Organiser

Claire Hood

BBC and Audio organiser

Cathy Sweet

TV commercials Organiser

Tim Gale

Films Organiser and Contract Enforcement Officer

Laura Messenger

Organising Assistant

Christine Blake

Recruitment & Retention Organiser

Shannon Burns

Organising Assistant

Caroline Tobiere

Organising Assistant

Glenda Burgess

CARDIFF OFFICE

National & Regional Organiser - Wales & South West

Simon Curtis

Recruitment and Retention Organiser

Wayne Bebb

Organising Assistant

Mair James

GLASGOW OFFICE

National Organiser - Scotland & Northern Ireland

Lorne Boswell

National Organiser - Scotland & Northern Ireland

Adam Adnyana

Recruitment & Retention Organiser

Marlene Curran

MANCHESTER OFFICE

North West Regional Organiser

Jamie Briers

North East Regional Organiser

Max Beckmann

Recruitment Organiser

Andrew Whiteside

Organising Assistant

Mary Hooley

MIDLANDS

Midlands Organiser

Ian Bayes

APPENDIX 7:

GENERAL BRANCHES**LONDON BRANCHES****NORTH AND EAST LONDON**

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking & Dagenham

KAREN SINGER

poster_girl_uk@yahoo.co.uk

NORTH WEST LONDON

Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Harrow and Westminster (W1, W9, NW1, NW6 and NW8 only).

ELISE HARRIS

elise.harris@gmail.com

WEST AND SOUTH WEST LONDON

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

LARNER WALLACE-TAYLOR

larnertaylor@gmail.com

SOUTH AND SOUTH EAST LONDON

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

PAUL VALENTINE

paulvalentine@hotmail.co.uk

GENERAL BRANCHES OUTSIDE OF LONDON**BRIGHTON AND SUSSEX**

SUSI ODDBALL

susiouddball2k@yahoo.co.uk

HOME COUNTIES WEST

PAULA SOUTHERN

paulaaldrich@me.com

LEEDS & REGION GENERAL BRANCH

ROBERT D KELSO

robert@leedslimelight.com

BRISTOL & WEST

ELTJO DE VRIES

equity.bristolwestgen@googlemail.com

ISLE OF MAN

COLYN ASHTON-VICKERS

colyn@colyn.co.uk

CARDIFF AND SOUTH WALES

PHILIP RAPIER

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KENT

MARIE KELLY

Tel: 07703 207878 Email:

kellygreenproductions@hotmail.co.uk

**BIRMINGHAM & WEST MIDLANDS
GENERAL BRANCH**

SUNNY DHAP

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LIVERPOOL AND DISTRICT

SHEILA JONES

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DEVON AND CORNWALL

NIGEL HOWELLS

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STEPHEN MCGUIRE

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DORSET

CHRIS GALLARUS

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NORTHERN IRELAND

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EAST OF SCOTLAND

CATRIONA JOSS

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NORTH LANCs AND CUMBRIA

HARLOW WRIGHT

chris_upfront@yahoo.co.uk

ESSEX

ERIC COLVIN

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NORTH WALES

PAUL PENLINGTON

paul.penlinton@btinternet.com

GREATER MANCHESTER & REGION

DAVID COCKAYNE

davidcockayne@hotmail.com

OXFORDSHIRE GENERAL BRANCH

ALLAN WEBB

allan.webb@ntlworld.com







Incorporating the Variety Artistes' Federation
President: MALCOLM SINCLAIR
Vice Presidents: IAN BARRITT and MAUREEN BEATTIE
Honorary Treasurer: BRYN EVANS
General Secretary: CHRISTINE PAYNE
Trustees: IAN MCKELLEN, JUDI DENCH, PENELOPE WILTON,
JOHNNY WORTHY, ROY HUDD, TIMOTHY WEST

Council 2016-2018 (elected 2016)

General

Ian Barritt
Maureen Beattie
Jo Cameron Brown
Nick Fletcher
Graham Hamilton
Nicola Hawkins
Andrew Macbean
Sandra Marvin
Tanya Moodie
Hywel Morgan
Jean Rogers
Summer Strallen

Audio Artists

David John

Creative Team

Dan Ayling
Mickael Rivière

Dancers

Nicholas Keegan

Members with Disabilities

Di Christian

Minority Ethnic Members

Emmanuel Kojo

Singers

Bryn Evans

Stage Management

Adam Burns

Variety, Circus and Entertainers

Beano the Clown
Mary Lane
Stephen McGuire
Rhubarb the Clown

Young Members

Abiola Ogunbiyi

Midlands Area

Sally Treble

Northern Area

Barry Evans

Northern Ireland

Louis Rolston

Scotland

Isabella Jarrett

South East Area (excluding London)

Marilyn Cutts

South West Area

Xander Black

Wales

Julia Carson Sims

Head Office:

Guild House, Upper St Martin's Lane, London WC2H 9EG. Tel: 020 7379 6000

National & Regional Offices

North West & North East:

Express Networks, 1 George Leigh Street, Manchester M4 5DL. Tel: 0161 244 5995

Midlands & South East: Guild House, Upper St Martin's Lane, London WC2H 9EG. Tel: 020 7379 6000

Scotland & Northern Ireland: 114 Union Street, Glasgow G1 3QQ. Tel: 0141 248 2472

Wales & South West: Transport House, 1 Cathedral Road, Cardiff CF1 9SD. Tel: 029 2039 7971