

EQUITY

incorporating the Variety Artistes' Federation

Autumn/Winter 2021



WHY WE MUST RESIST THE PRIVATISATION OF CHANNEL 4

ALSO INSIDE:

Breaking the class ceiling • A brief history of the 'luvvie'
The art of care home performance • It's time to raise designers' fees

CONTENTS

REGULARS

2-5 NEWS

6-9 VIEWS

10 NORTHERN IRELAND

11 SCOTLAND

12-13 WALES

FEATURES

14-16 TAKING CARE OF SHOW BUSINESS

17-19 BETTER FEES BY DESIGN

20-25 SAVE OUR PUBLIC SERVICE BROADCASTING

26-29 BRUSHED ASIDE

30-33 BREAKING THE CLASS CEILING

34-35 A BRIEF HISTORY OF THE 'LUVVIE'

36-37 COLLECTIVE BARGAINING

MEMBERS

38-41 CONFERENCE PHOTO SPREAD

42 OBITUARIES

43 IN MEMORIAM

CONTACTS

44-45 BRANCH LISTINGS

46-47 DIRECTORY

NEWS

Diversity scheme with Audible to offer audio opportunities to members



Equity has partnered with Audible to offer a programme of mentoring, training and opportunities to the union's members of colour. Audible will be offering over a hundred Equity members – roughly 10 per month for at least 10 months in the first instance – studio time to create an audio reel, recording alongside an Audible Audio Producer.

Each member will then be added to Audible's list of artists for future work – this won't guarantee auditions, but will increase the pool of voices that Audible currently uses to cast their work and add Equity members from diverse backgrounds into the mix. The members will also receive guidance on building their audio career.

The scheme is the result of collaborative work with Audible and Equity's Race Equality Committee, the Audio Committee, and staff members from the Recorded Media department. It is also backed by the trade body Audio UK. The aim is to help increase the number of ethnically diverse audio artists available to work in all areas of audio, including voiceover, commercials and audiobooks, and give a platform to voices that aren't currently heard as much as they should be within the audio world.

Equity will be officially launching the scheme in the coming months, so keep an eye on the newsletter to find out how you can apply.

Tune into the Equity Green Room Podcast

Harassment, class and mental health are just some of the topics that come under the microscope in the Equity Green Room podcast. The series, launched earlier this year, focuses on the issues facing workers in the entertainment industries. In each episode, host and Equity Vice President Jackie Clune talks candidly with Equity members about their experiences. Jackie also hears from activists across the union about the work they are doing to make a positive change in the industry.

The fourth episode, looking at the mental health challenges faced by many in the performing arts, is out now. Listen at equity.org.uk/greenroompodcast or on Spotify (search for 'Equity Green Room').



New self-tape code of best practice addresses unrealistic demands on performers



In August, Equity published a Code of Best Practice for Self-tape and Zoom Auditions. It was developed to put an end to unrealistic deadlines and overly long scripts, which members report having issues with. It also responds to changes to the casting process as a result of the Covid-19 pandemic, which has seen an industry-wide shift to more self-tape and online auditions.

The code was agreed with the Casting Directors Guild, the Personal Managers' Association and the Co-operative Personal Managers Association, and was the first time the organisations had ever come together in this way.

Key guidelines from the code include:

- Casting directors should aim for a four-day minimum turnaround, with a maximum of six pages to learn in that time.
- The minimum turnaround for three pages or less is three days.
- No artist should be asked to learn more than six pages for a first self-tape.

- If a self-tape is asked for on a Friday, then it will not be due back until the following Tuesday.
- Casting directors should always seek to set reasonable deadlines for the return of self-tapes, but it is accepted that unforeseen circumstances may change deadlines.
- While a reader is often beneficial to a good self-tape, it should not be an absolute requirement.
- In support of Equity's Yes/No campaign, The Casting Directors Guild is urging its members to make sure performers and their agents are updated about casting decisions in good time.

An additional guide for casting directors on making auditions and self-tapes accessible has also been published by Equity's Deaf and Disabled Members Committee, developed by Committee member Dan Edge.

To read both the Code of Best Practice and the Guide to Accessible Auditions, visit equity.org.uk/self-tape-code

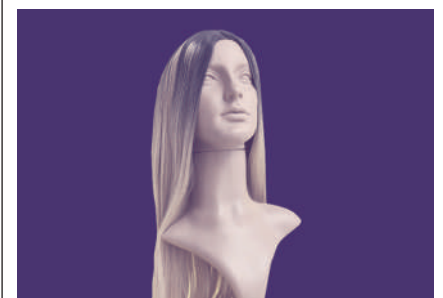
Drag Artist Network comes together to tackle issues on the scene

Equity's Drag Artist Network was launched in May, for those working in Drag performance across the UK. Open to both the union's members and non-members, it is a space for artists to come together and find collective solutions to the problems faced by Drag performers.

Since its launch, the network has focused on concerns shared by its members about the precarity of Drag work and engagements. These include problems with the pubs and clubs that make up the majority of venues featuring Drag performance, such as a lack of formal contracts, unsuitable changing rooms, and widespread issues around health and safety. Members have also voiced concerns about pervasive harassment in the industry, as well as a monopoly of venues that makes many artists reluctant to speak out at the risk of losing future bookings.

Nick Baker, Equity Assistant Organiser in Live Performance, says: "Drag is more popular than it's ever been, watched by millions in the UK on BBC Three and Netflix, and has resulted in huge, commercialised touring shows. However, the reality for the majority of Equity members working in Drag is low or no pay, physical and sexual harassment while performing, a lack of decent facilities in pubs and bars where they work and a culture of fear of speaking out against bad employers. Collectively, we can improve these conditions with venues and promoters."

If you work in Drag and would like to be involved in the network, email nbaker@equity.org.uk





How to vote in and nominate yourself for Equity's 2022 elections

Want to have more of a say in what the union does? It's time to get voting! Or, for those who want to play an even more active part, you can put yourself up for nomination. Equity has agreed a timetable for union elections in 2022, with nominations set to open in March before closing at the end of April. The entire membership will be able to vote for:

- The President, who represents the union nationally and internationally, and presides over the Council and other union meetings.
- The Council, the union's governing body. It makes policy and oversees negotiations with employers. 32 or 33 positions (TBC) to be elected.
- The Appeals Committee, hears appeals from members against disciplinary measures decided upon by the Council. 5 positions to be elected.
- The Standing Orders Committee, arranges the business for the union's Annual Representative Conference, which brings together representatives from across the union to make policy. 5 positions to be elected.

Each will serve a two-year term, from July 2022 to July 2024.

If you're considering running for any of the above positions, please visit equity.org.uk/council to read the entry requirements. Please note that nominations forms will be available online only. The ballot itself will be conducted by post only, in line with our statutory duty. The elections scrutineer appointed to oversee the elections is Popularis.

If you require a physical nomination paper contact Sam Winter at swinter@equity.org.uk or 'Sam Winter, Equity, FREEPOST RTKS-BRUB-LYJR, Guild House, Upper St Martin's Lane, London WC2H 9EG' (no stamp required).

The full elections timetable for 2022 is:

Friday 5 November	Timetable for elections published to the members in the autumn 2021 edition of the Equity magazine. The magazine carries an announcement of the appointment of independent scrutineers.
Friday 11 March	Nomination papers sent to all members by email and online nominations process opens.
Friday 29 April	Nominations close at 12 noon.
Wednesday 1 June	Papers, election statements and reply-paid envelopes are posted to members.
Friday 8 July	Closes at 12 noon.
Monday 11 July	Target date for the delivery of the Independent Scrutineer's report on the elections. This report is usually delivered within two working days of the ballot closing but can be delayed if any of the ballots are close and require a re-count. Results are circulated to candidates as soon as possible after receipt of the Independent Scrutineer's report on the elections. A call for nominations for the offices of Vice-Presidents and Honorary Treasurer will be sent to elected Councillors in this circulation. Papers for the first meeting of the newly elected Council are circulated.
Tuesday 19 July	First meeting of the newly-elected Council.

Notice of dates for the National and Regional AGMS will be communicated online

Another way members can influence what the union does is at the National and Regional AGMs. Held in each nation and region of the UK during February and March, National and Regional AGMs allow members to select a motion and elect two representatives to attend the Annual Representative Conference (ARC), where voting takes place on whether to pass the motions put forward and the union's agenda is set. The next ARC will take place Saturday 21 – Monday 23 June 2021, in Leeds.

From this year, notice of the dates for the Annual General Meetings (AGMs) in each nation and region will be sent by email to the entire membership in the final week of January, and will also be posted on the Equity website. Notice of the meetings will no longer be communicated by post.

The National and Regional AGMs were suspended in 2021 due to Covid, but will resume in 2022. They are held as open meetings which can be attended by any member living in the area. So come along and get involved with shaping how your union works for you!

VIEWS

“Solidarity is our route to success”



We must work with others in order to win for Equity members – and for workers everywhere, says General Secretary **Paul W Fleming**.

In the union movement, as in our industries, we can use words which cause bafflement and bemusement to the uninitiated. Rather than helping to explain important concepts on how we win for Equity members at work, jargon like ‘leverage’, ‘organising’ and ‘bargaining’ can alienate and frustrate. It’s much better to ‘do’ than to ‘talk’ – and show members these terms in action, and the power we have when we deploy them to build a better world.

I’m conscious that I use one term in particular, rooted in our union’s mission over the last 90 years, which can sometimes fall into that camp: solidarity. Lots of Equity members might never have said the word, but by being part of Equity, they have lived it.

Solidarity isn’t just given as trades unionists, it’s more often received. Since 2020 we’ve supported trades unionist teachers fighting to keep schools safe, transport workers to keep guards on trains, and university staff to stand up to redundancies. In response we’ve had full support for Equity members: teachers demanding unionised Theatre in Education, proper staffing for our members travelling alone on public transport, and a campaign with university unions over cuts to arts education. Our rally against arts cuts in Newham, East London, was attended by supporters from the NEU, Unite, Unison, RMT; consequently that Council’s plans are now under review.

The only way to get our members’ – and our industries’ – struggles taken seriously by the media, the government and all working people is by showing how our experience of work is shared across society. Showing how the fruits of our labour are as essential as anybody’s to a functioning society and dynamic economy.

At the Trades Union Congress we did that: the wider union movement of over 6 million members unanimously supported Equity’s campaign to save Channel 4 from privatisation. We made the case to defend the broadcaster’s robust financial model, leading to innovative casting and good union jobs, and won support from fellow trade unionists for a new co-operative model for public service broadcasting. We want audiences and the creative workforce to control this vital part of the welfare state – instead of government mandarins or media moguls.

In the months and years to come, solidarity from working people everywhere – who make up the audiences for Equity members’ work – is vital. Streaming, TV and film are booming this year, and enjoying record levels of income and employment. The bosses must pay it back. Domestic theatre audiences consistently grow in recessions, like the one we may now face, so after Equity members have made compromises to get shows reopened – such as being paid on a pro rata basis and the suspension of Sunday payments – it’s time for radical improvements in pay. Variety acts are

a lifeline for many older people in care homes – building an alliance to get the sector to respect our members is part of the battle for a fit-for-purpose care service. Winning agreements for audio artists must be one of the union’s highest priorities for the years to come, but that cannot be in isolation of other unions’ approaches to multinationals and streamers. Audiences pay ever increasing ticket prices for ever more streaming services and for the rising cost of care in old age: they should know how little of their money reaches the artists whose work they enjoy.

My core mission as General Secretary is to focus the solidarity we all show by being part of Equity, and part of an international union movement, squarely on demanding bosses treat and pay workers fairly. I’m pleased to report that Equity’s membership has risen overall since May, with membership in Northern Ireland, Scotland, Wales, and every

English region except London now higher than in December 2020. Artists are joining to show their solidarity with our increasingly loud public demands for social justice for our members, and for our movement.

As we face a winter which holds many uncertainties, our three rallying cries are more certain than ever. For all artists: good work. For all workers: good art. For all people: Equity.

“Lots of Equity members might never have said the word ‘solidarity’ but by being part of Equity, they have lived it”

VIEWS

**“Justice for the climate
and for workers must
be achieved together”**



President **Maureen Beattie** reflects on the debate sparked by a motion on climate change at this year's conference

At this year's Equity conference in September, a motion on the climate crisis led to particularly passionate debate. The motion called upon Council to declare a Climate Emergency, campaign for massive public investment in a green recovery, lobby publicly funded arts bodies, urge and support members to join protests during the United Nations' 26th Climate Change Conference (COP26) in Glasgow in November, and join the COP26 Coalition of groups demanding climate justice.

While the motion was put forward by the Leeds and Region General Branch with amendments from the Young Members Committee, some conference attendees who work in Variety, Circus and Entertainment understandably brought their deep concern about some of the most recent climate protests to this debate, sharing stories of people who were prevented from getting to their place of work due to Insulate Britain protesters obstructing traffic. While these protesters were campaigning for a very important cause, action like this hits some workers hard, including Equity members – for many of whom work has only just begun to open up again after over a year of drought, and with some relying on a car or van as their only option to get to and from their gigs.

Getting in the way of our members' right to work is not the way forward – getting in the way of the chief poisoners of our planet is. It is the government and big businesses that protesters need to target and similarly, Equity's own tireless work must be focused on lobbying the powerful, too. On an individual level, we can all play our part by making sure we recycle, eat less meat and fish, turn our heating down by a degree or two, etc. We all know the drill by now. But ultimately, real planet-saving change can only come from the top – from, for example, those 100 companies which are responsible for 71% of the world's greenhouse gas emissions.

So, we must let politicians know that we will not vote for them if they do not make the climate crisis their number one priority and put pressure on the great beasts of industry – whose only concern is profit for themselves and their shareholders – to stop polluting the planet. We must shout our concern and fear from the rooftops – and by doing so together, as a trade union, our voices will be amplified and therefore more likely to be heard. If we do not take action to prevent the disastrous warming of our planet then, much sooner than any of us can imagine, there will be no circus, no panto, no television, no ballet, no opera, no plays, no modelling, no pubs and no clubs, because the Earth will be uninhabitable. There will also, of course, be nowhere for our children and grandchildren to live and work.

Equity's role is to support and enhance the working lives of performing arts and entertainment workers, and so we must seek a balance between doing everything we can to fight for the future of our planet, while protecting the rights of members to do their jobs, and do them safely. But it is

incorrect to think that the protection of the environment can only be achieved at the expense of working people; as the efforts of the Equity for a Green New Deal Network demonstrate, climate and economic justice are interlinked. Any truly effective and long-term solution to the climate crisis must also be a global equality movement, and ensure a just transition to secure green jobs, the protection of indigenous lands and an end to the exploitation of resources across the world by the West.

At conference, the motion was passed overwhelmingly, and in October Council formally adopted its proposals. This means Equity can offer even more opportunities and resources to help members join the fight to save the planet. If you'd like to know more and maybe even get involved, you can follow the Equity for a Green New Deal Network Twitter account @equity4GND or email equity4gnd@gmail.com

Collective activism. That's what we do best. Together we can change the world for the better, for the future.

**“Ultimately,
real planet-
saving change
can only come
from the top”**

Northern Ireland

The union is working more closely with Irish Equity to protect members on both sides of the border

With Brexit having complicated matters to do with the border between the Republic of Ireland and Northern Ireland – such as the movement of goods and labour – the union has been working with its Irish counterpart, Irish Equity, to try to tackle some of the issues. “There’s a history of us working together,” says Northern Ireland and Scotland Official Adam Adnyana. “But recently we’ve ramped up our activity. The fact is that our members in Northern Ireland cross that border and work in the Republic, and vice versa as well, so we have a shared interest.”

One big issue the two unions are working together on is trying to get Equity UK’s terms to apply across the island. At the moment, a lot of productions are filming in the Republic due to the limits on work and restrictions on movement that have applied to the UK since Brexit. But, says Adam, the fear is that there will be a deterioration of pay and working conditions. “We’re trying to get some consistency to protect workers on both sides, who generally tend to move across the border for work.”

In particular, the unions are trying to address runaway productions – which shoot in certain locations to take advantage of lower costs – setting up in the Irish Republic and offering Irish resident talent buy out contracts, where they aren’t paid for the re-use of their performance in, for example, TV episode repeats or film showings.

Recently, the desire for greater collaboration between Irish and UK Equity was enshrined in our union’s policy when two motions calling for this passed at the Special Representative Conference in September. The first, put forward by the Northern Ireland General Branch, asked Council



Francis Mezza

to champion the branch’s work with Irish Equity on “jointly investigating the ongoing effects of Brexit on touring productions and freelance creatives working North and South of the border on the island of Ireland.”

The second motion came from the Northern Ireland Committee and, in light of the challenges of Brexit and the pandemic, urged Council to “work closely with Irish Equity to protect the shared interests of our members across the island of Ireland.” This includes reinforcing union-negotiated agreements and preventing the deterioration of working conditions.

“Working alongside Irish Equity is a vital part of our trade union activities on the island of Ireland because both union’s agreements have been hard fought for,” says Francis Mezza, Chair of the Northern Ireland General Branch. “Both unions have members who work North and South of the border, and it only makes sense to work in solidarity with each other to ensure that members benefit from good pay and conditions – no matter where their work takes them.”

Adam Adnyana says that the two unions will continue to hold regular joint events in the Republic of Ireland and Northern Ireland to campaign on their shared interests, which also include equalities issues such as promoting family friendly workplaces and diversity in casting. “The unique challenges of work in live performance and recorded media on the island of Ireland mean we must work closely to safeguard the interests of our members in a challenging environment.”

Scotland

Equity motion on improving representation in the arts passes unanimously at STUC LGBT+ Workers' Conference

For the first time, a delegate representing Equity attended the Scottish Trades Union Congress (STUC) LGBT+ Workers' Conference, which took place over Zoom in May. "They actually flagged up on the first day that this was Equity's first time, so there was a bit of curiosity about that," says Ash Alexander, the actor, writer and illustrator, and East of Scotland General Branch committee member who represented our union at the conference. "A lot of people were really curious to hear about what it's like for LGBT+ people in Equity and what kind of things we were doing around that."

The STUC is the federation of trade unions in Scotland, of which Equity is a member, that works to advance the trade union movement. At the conference, delegates vote on and submit motions on topics which relate to the working lives of LGBT+ people in Scotland.

The motion put forward by Ash called on the STUC LGBT+ Workers' Committee to support Equity in raising awareness of the need for better LGBT+ representation in the arts. It recommended "creating and improving the distribution of casting breakdowns and using a person's correct pronouns" as examples of measures that could lead to improvements in the workplace for industry professionals who identify as LGBT+, and referred to the 'Guidelines for Entertainment Professionals Working with LGBT+ Performers', created by Equity's LGBT+ Committee, as an example of best practice to follow.

The motion was passed unanimously, which means it will form part of the work carried out by the STUC LGBT+ Workers' Committee and, by extension, the STUC. "They were very, very in favour and really glad to hear that Equity was



Ash Alexander (Credit: F&M Media)

taking these issues seriously," says Ash. "For me, the work to help LGBT+ inclusion in Equity is really important because it makes it easier to create LGBT+ inclusive art which, I believe, will foster LGBT+ inclusion in society itself."

Speaking about Scotland specifically, Ash says that there is "definitely less" LGBT+ representation in the arts compared to the rest of the UK, and puts this down to the nation getting less funding than areas such as the South East of England. "There are loads of people that are doing the work of inclusion and actually involving LGBT+ voices," he says. "They just tend not to get as high profile as some of the better funded stuff in London, for example."

Going forwards, Equity's Scottish National Committee – the elected group of members who work on issues related to Scottish members – have made it a priority to send a delegate to all of the STUC Equality Conferences for the first time. These are STUC Conferences for Women, LGBT+ Workers', Black Workers', Disabled Workers' and Young Workers'.

"The new Scottish National Committee is very keen to reach out to a diversity of communities in Scotland, to encourage those members to get involved in the union's activities," says Chair Michael Mackenzie. "We will be seeking to recruit interested members from a range of backgrounds and help them prepare to take part in the relevant STUC Conferences."

You can read Equity's Guidelines for Entertainment Professionals Working with LGBT+ Performers by visiting equity.org.uk/lgbtguide

Cymru

Mae'r Gronfa Llawrydd yn profi potensial cefnogaeth wedi'i thargeddu ar gyfer gweithwyr creadigol

Mater enfawr i aelodau Equity yn ystod y pandemig fu eu gwahardd o gymorth ariannol penodol i Covid a gynigiwyd gan lywodraeth y DU. Er bod grantiau o'r Gronfa Adferiad Diwylliannol yn cael eu dyfarnu i sefydliadau yn hytrach nag unigolion, nid oedd dros 40% o'r aelodau'n gymwys ar gyfer naill ai furlough na'r Cynllun Cymorth Incwm Hunangyflogaeth (SEISS).

Mae hyn oherwydd bod llawer o aelodau Equity - ac yn wir, llawer sy'n gweithio yn y diwydiannau celfyddydau perfformio ac adloniant - yn weithwyr llawrydd. Ond er mai bwriad y SEISS oedd cefnogi'r union gategori hwn o weithiwr, barnwyd bod nifer sylweddol yn anghymwys oherwydd rhesymau annheg, fel bod yn hunangyflogedig newydd, ar ôl cymryd amser i ffwrdd yn ystod y cyfnod asesu i ofalu am aelodau'r teulu, neu ennill mwy na hanner eu hincwm o TWE.

O ran cefnogi gweithwyr llawrydd creadigol yn ystod Covid-19, mae'n ddiogel dweud bod y llywodraethau datganoledig wedi mynd ymhellach na San Steffan. Mae Gogledd Iwerddon, yr Alban a Chymru wedi sicrhau bod miliynau o bunnoedd ar gael i helpu gweithwyr llawrydd creadigol i oroesi'r pandemig. Lansiwyd y Gronfa Llawrydd yng Nghymru ym mis Hydref y llynedd yn dilyn llobio gan undebau creadigol fel Equity, a alwodd am sicrhau bod cefnogaeth ychwanegol ar gael i weithwyr llawrydd creadigol, ac nid i fusnesau ac adeiladau yn unig. Y cyntaf o'i fath yn y DU, cynigiodd y gronfa daliadau o £2,500 y rownd i ymgeiswyr llwyddiannus yr oedd y pandemig wedi effeithio ar eu gwaith yn sector y celfyddydau a diwylliant. Mae'r ffigurau diweddaraf sydd ar gael yn dangos bod tua 3,500 o weithwyr llawrydd yng Nghymru wedi elwa o'r gronfa hyd yn hyn.

Un o'r gweithwyr llawrydd hynny yw'r aelod Equity Leah Gaffey, actor a chyflwynydd sy'n byw yng Nghaerdydd. Fel cymaint o bobl eraill sy'n gweithio yn y diwydiant,

cafodd Leah lawer o waith wedi'i ganslo pan aeth y wlad i mewn i gloi, ond ni lwyddodd i dderbyn unrhyw arian gan y SEISS gan mai dim ond yn ddiweddar yr oedd hi wedi gorffen hyfforddi ac yna gwnaeth y rhan fwyaf o'i gwaith ar sail TWE. "Pan ddaeth yr arian roedd mor ddefnyddiol," meddai am y Gronfa Llawrydd. "Fe allwn i fyw yn unig - gallwn i dalu fy rhent a biliau."

Er bod Leah wedi gallu cael rhywfaint o waith yn ystod y pandemig, roedd ar ei liwt ei hun a, phan darodd

amgylchiadau annisgwyl, daeth yr arian a gafodd yn ddefnyddiol eto. "Roedd yna wythnos lle nad oeddwn yn gallu mynd i'r gwaith oherwydd fy mod wedi pingio - doedd gen i ddim Covid, ond doeddwn i ddim yn cael mynd i mewn ac yna collais y gwiriad cyflog hwnnw. Felly roedd yr arian hwnnw yno fel fy incwm ar gyfer yr wythnos honno."

Mae sefyllfa Leah yn enghraifft o'r math o fywyd gwaith anrhagweladwy y mae gweithwyr llawrydd creadigol yn dueddol o'i wynebu. P'un ai mewn pandemig neu allan ohono, mewn gwaith neu 'gigs' tymor byr, nid oes unrhyw dâl salwch ac mae anrhagweladwyedd yn golygu bod pobl creadigol yn aml yn mynd trwy gyfnodau heb incwm. Mae'n rhywbeth y mae Equity wedi ceisio mynd i'r afael ag ef gyda galwadau am warant incwm sylfaenol i weithwyr creadigol - a fyddai'n golygu bod gweithwyr yn derbyn taliad

gan y llywodraeth bob mis, p'un a ydyn nhw mewn gwaith neu allan o waith.

Tra bydd llywodraeth Iwerddon yn treialu ei chynllun incwm sylfaenol ei hun ar gyfer gweithwyr celfyddydol y flwyddyn nesaf, gyda chyllideb gychwynnol o €25m, mae Llywodraeth Cymru hefyd wedi ymrwmo i redeg peilot, er nad yw wedi nodi pwy fydd y derbynwyr. Beth bynnag fydd canlyniad y peilotiaid, mae'r Gronfa Gweithwyr Llawrydd wedi gwneud rhywbeth yn glir - bod angen atebion newydd ac arloesol i amddiffyn a helpu gweithlu pobl creadigol fel y gallant ffynnu.

"Mae'r ffigurau diweddaraf sydd ar gael yn dangos bod tua 3,500 o weithwyr llawrydd yng Nghymru wedi elwa o'r gronfa hyd yn hyn"

Wales

The Freelancers Fund proves the potential of targeted support for creative workers

A huge issue for Equity members during the pandemic has been their exclusion from Covid-specific financial support offered by the UK government. While grants from the Cultural Recovery Fund were awarded to organisations rather than individuals, over 40% of members did not qualify for either furlough or the Self-Employment Income Support Scheme (SEISS).

This is because many Equity members – and indeed, many who work in the performing arts and entertainment industries – are freelancers. But while the SEISS was intended to support this very category of worker, a significant number were deemed ineligible due to unfair reasons, such as being newly self-employed, having taken time off during the assessment period to care for family members, or earning more than half their income from PAYE.

When it comes to supporting creative freelancers during Covid-19, it's safe to say that the devolved governments have gone further than Westminster. Northern Ireland, Scotland and Wales have made millions of pounds available to help creative freelancers weather the pandemic. The Freelancers Fund launched in Wales in October last year following lobbying from creative unions such as Equity, who called for additional support to be made available to creative freelancers, and not just to businesses and buildings. The first of its kind in the UK, the fund offered payments of £2,500 per round to successful applicants whose work in the arts and culture sector had been impacted by the pandemic. The latest figures available show that around 3,500 freelancers in Wales have benefited from the fund so far.

One of those freelancers is Equity member Leah Gaffey, an actor and presenter who lives in Cardiff. Like so many others working in the industry, Leah had a lot of work cancelled when the country went into lockdown, but wasn't able to receive any money from the SEISS as she had only recently finished training and then did most of her work on a PAYE basis. "When the money came it was so, so helpful," she says of the Freelancers Fund. "I could just live – I could pay my rent and bills."



Leah Gaffey

Although Leah was able to get some work during the pandemic, it was on a freelance basis and, when unforeseen circumstances hit, the money she had received came in handy again. "There was a week where I couldn't go to work because I got pinged – I didn't have Covid, but I wasn't allowed to go in and then I missed out on that paycheck. So that money was there as my income for that week."

"The latest figures available show that around 3,500 freelancers in Wales have benefited from the fund so far"

Leah's situation exemplifies the kind of unpredictable working life creative freelancers tend to face. Whether in or out of a pandemic, short-term gigs, no sick pay and unpredictability mean freelance creatives often go through spells without income. It's something that Equity has sought to address with calls for a basic income guarantee for creative workers – which would mean workers receive a payment from the government every month, whether they are in or out of work.

While the Irish government will be trialling its own basic income scheme for arts workers next year, with an initial budget of €25m, the Welsh Government has also committed to run a pilot, although it has not specified who the recipients will be. Whatever the outcome of the pilots, the Freelancers Fund has made something clear – that new and innovative solutions are needed to protect and help a freelanced workforce of creatives so that they can thrive.

TAKING CARE OF SHOW BUSINESS



Fiona Harrison

Variety singer **Fiona Harrison** on the art of care home performance, and what it's been like working in the sector over a particularly turbulent couple of years.



Since Covid restrictions have lifted and I've been able to perform more in care homes, it's been wonderful. It's just been a terrible time for the residents, which I think is also down to the lack of contact they've had. Music is so important to people and it doesn't matter what the specific needs of a person are – you can't deny someone basic enjoyment.

I describe myself as a soprano costume artiste, which is a job title of my own creation – to say I'm a vintage singer isn't very Google friendly, as you often get clubbed together with old sewing machines! But my voice type is soprano, and I use costume to illustrate the various historical periods I represent.

I've been a professional singer for 29 years, and I specialise in music from the 1880s through to the 1970s, opera to rock and roll. I've sung for royalty, performed in care homes, at ceremonial events, worked in theatre, dance shows, pubs to panto, right through to stand-up comedy in the Joyce Grenfell style – you name it, I've done it all.

I sing for all sorts of occasions, including private parties and large events which take me abroad and have included the Normandy D-Day commemoration. Working in care homes represent the budget end of my business, and are also my bread and

butter when out of season. Unfortunately, a lot of people in the industry can be a bit sniffy about it, but that's because they don't understand the job. It's highly skilled – and just because somebody's elderly, has cognitive problems or can't get to a theatre, doesn't mean they shouldn't have good quality entertainment.

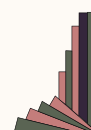
So when I'm putting shows together, it's very important I utilise all the skills I have to make them entertaining. There's singing, dancing, movement, and spectacle. It's also about speaking and engaging with people. Being well-costumed is very important, as well as the music.

The average person's attention span is nine seconds, and that can be less if you're performing for people who have learning disabilities or are

suffering from Alzheimer's or dementia. So within my orchestrations, I have different sounds that invoke interest and attention. A medley arrangement of about four minutes is right because it's constantly changing, and it keeps the attention span.

Timelines are constantly moving forward – whereas perhaps 10 years ago 'We'll Meet Again' was my best-selling show, I would say it's now my 'Thank You for the Music' show spanning the 50s, 60s and 70s. But then again, everybody loves ABBA!

“Just because somebody can't get to a theatre doesn't mean they shouldn't have good quality entertainment



In 2020, when the pandemic began, I started getting shows cancelled from March onwards. Like everybody, I thought “Crikey, what am I going to do now?” During lockdown, the care home market dried up and although we were doing Zoom shows, they required a different technique. You need to make it very real and live, and bring in references and participation that highlight that, otherwise your audience don’t seem to realise it’s a live piece of theatre rather than a programme on the TV.

To begin with, we had a few teething troubles and it’s difficult to get Zoom right if it’s not working at the other end. I found that carers would set up the screen, leave the room or go off shift, then there’d be a break in the connection and you’d still be performing, unaware that the audience couldn’t see you.

Unfortunately, none of us were prepared when Covid first hit. There was a shortage of protective clothing and a lot of people left hospital and were taken straight into care homes, so the virus just spread. It was a really rough time, and a lot of carers were exhausted – the strain on people was immense.

I adapted by performing driveway concerts on residential streets during lockdown last year, and outdoor shows in care homes started up again about June. Some of them

set up marquees or gazebos, others were in car parks, and sometimes I would stand outside while people watched me through windows. I also performed inside to socially distanced audiences and sometimes I had to sing in a mask, which can be a bit tricky.

It’s just about getting on with it really – it’s my job, I love performing and it’s great to see the residents again. Certainly, some of the care homes I used to work with haven’t come back and that’s because they haven’t fared so well, but I’ve found new customers by going slightly further afield.

“Sometimes residents who have dementia are suddenly able to sing along”

Performing in a care home is very stimulating. Sometimes residents who have dementia are suddenly able to sing along with the music, or you get a wanderer who will sit down and watch your show. It’s also about bringing people out of their shells because when you speak to people in care homes, they say the

worst part is boredom. And you suddenly think “In another 40 years is that going to be me?”

We’re an ageing population and it’s not something to take lightly; that’s why it’s important my shows are the best they can be and of extremely high quality. However, when I’m an old lady, I think I may well give the entertainers hell, especially if they sing ‘I’m Too Sexy For My Shirt’ – “You call that music? I can’t hear you!”



BETTER FEES BY DESIGN

Zoe Spurr and **Louie Whitemore** of the Directors and Designers Committee on Equity's plans to improve designers' fees – and how fellow designers can help.

"We fought our way through and put up with those tough times, and now we're in a position where we're surviving on theatre fees, but they're almost double what the Equity minimum are," says Zoe Spurr, who has been working as a freelance lighting designer ever since she graduated in 2012. "So we owe it to the younger or the newer generation of theatre makers to all stick together and raise those minimums."

Zoe is Chair of the Directors and Designers Committee and is chatting to us about why the minimum fees payable to designers – as stipulated in agreements between Equity and live performance venues – needs to improve. It's something Vice Chair Louie Whitmore, a freelance set and costume designer who has been working in theatre for 18 years, talks passionately about too.

"The rates of fees have not changed. In fact, in some cases we're finding that we're being offered less because the industry is really struggling to come back post-Covid and as a result, we're being asked to bear that in some way by taking a lower fee. We want to help the industry return but this cannot be at the cost of ourselves"

"It feels like it's the Wild West and everybody wants everything yesterday, and for half price"

But they – alongside the Committee and Equity – are working to change this. A recently launched survey has been created by the union with the Society of British Theatre Designers and the Association for Lighting Production and Design, to gather information on how much designers are being paid for their work in theatre. This data will help in negotiations with producers by providing evidence of how much designers are earning and make the case for why they deserve more. If you're a designer yourself, you can fill in the survey (and share it) at [surveymonkey.co.uk/r/NHFH99T](https://www.surveymonkey.co.uk/r/NHFH99T).

What issues are designers working in performing arts currently facing?

Louie: There is not the staff, the material costs have gone through the roof, producers often aren't clear on what our job entails from start to finish – and so the rates of pay do not marry with the time input required to complete the job to the highest standard,

which ultimately is why we work in the industry. For example, because of Brexit, wood and metal costs are – in most cases – triple what they used to be, and budgets have not adjusted to that. But if you turn up with a design that doesn't deliver an exciting enough scenario, then you're judged as a bad designer. People ask me how it's going and my general response is that it feels like it's the Wild West and everybody wants everything yesterday, and for half price.

What is the problem with designer fees specifically?

Louie: Generally, they are too low and I think that is predominantly down to a lack of understanding as to what our job entails. And then you have the default response from those offering the contracts: "But we're looking at the union rate card and we're

paying the minimum on that". Those minimums are out of date, not fit for purpose, and need renegotiating.

Zoe: People don't know they are minimums, it's often assumed the minimums are the set rates that you would pay for any design. And it doesn't state the number of hours to be worked – whether you are onsite for three days or whether you are onsite for a month.

What is the directors and designers

committee going to do to change this?

Zoe: We're trying to put some guidance next to what that fee pays for, and that it is a minimum. Before last year, the word 'minimum' wasn't even on the website, so we got that added. The committee recently sent a survey out, which we would like all designers to fill in with as much information as they can – it will all stay anonymous. The idea is to collect as much evidence as possible to demonstrate how these low minimums are impacting the market value. Because the minimums are so low, other people are lowering their fees to match.

How has the way designers work changed over the years?

Louie: It used to be that almost every mid to large theatre had an in-house designer. Associate roles enabled an up-and-coming designer to shadow someone in-house for a



Louie Whitmore

year, and in turn you'd get given a show at the end of it. Many of those that we look up to were born out of this system that sadly no longer exists. Such a system may help with the challenges of creating greater access; the need to study for three years can't be the only way into our industry.

Zoe: We want to encourage more theatres to employ in-house assistant and associate designers, so that people local to their regional theatres have an opportunity to be inside a theatre and learn a craft, rather than feeling like they must go to London or to a drama school. Many freelancers were financially hung out to dry during Covid, so the benefits of having a full-time job with security – especially for anyone

“The industry has glamourised the ‘rock n roll’ lifestyle, but it shouldn’t”

with a family – stand out positively. It's always been that rock n roll lifestyle and it's glamourised, but it shouldn't be, because we're all exhausted and struggle to have a personal life.



Zoe Spurr

What else can designers do to help improve the situation?

Zoe: Freelancers should be better at talking about fees, and what they're doing for those fees. Then if there's a bad fee offer, share it with people. I think it's really important to communicate that information and to say to producers, "This is not a good enough fee for the amount of time stipulated, but I will give you X many days." We're seeing people who are taking lower fees, or fees that aren't Equity minimum. Make sure that you're fairly paid for work done, and this is communicated clearly.

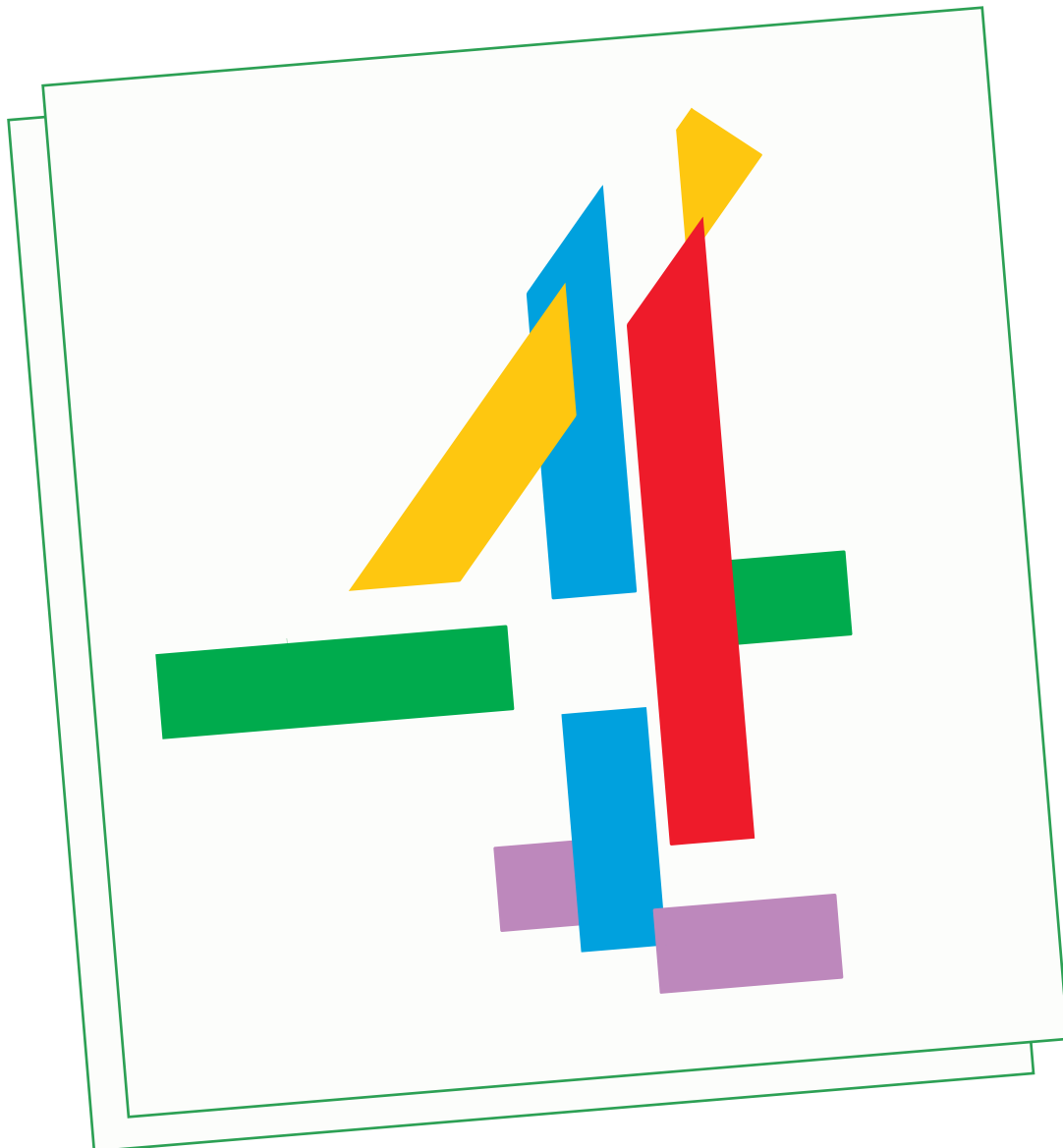
Why should designers join Equity?

Louie: Collective bargaining for positive change. And for support within our community. We are often pitched against one another, but ultimately a lot of us are very, very nice people and here to do a creative, enjoyable job which gives joy to others in so many ways. We should be paid fairly for what we do, and we can only achieve that if we demand it together

Zoe: Together we can make the union stronger, so that when we're working in creative teams in theatres, everyone is a member of Equity. It's not contained to the actors having their Equity meeting with their Equity rep – everybody should be involved to make production and working standards better. In addition, fees aside, it's building a community that looks out for each other.

You can fill in the Designers Fees in Theatre survey at surveymonkey.co.uk/r/NHFF99T

SAVE OUR PUBLIC SERVICE BROADCASTING



Tracy Brabin, Mayor of West Yorkshire and former actor and screenwriter, on why we must resist the privatisation of Channel 4

As the function of public service broadcasting is to be of public benefit, its true strength lies in its ability to do things other, more commercially-oriented broadcasters either cannot or will not do. At its best, it holds up a mirror to the country and society, showing us who we are. And it takes many forms: from hard-hitting documentaries on social issues, to coverage of the arts, to shining a spotlight on niche interests. It can make us laugh or cry, recoil in horror or throw our hands up with joy. It should be as broad and diverse as the people and audiences it serves.

It also has the ability to take risks and tackle major issues that have the power to spark national conversations, such as Russell T Davies' AIDS-era drama *It's a Sin*, which aired on Channel 4 to great critical acclaim earlier this year. The lighter moments – in comedies like *Peep Show*, *Smack the Pony* and *Chewing Gum* – should be celebrated too, for bringing us moments of shared joy, while propelling the careers of British talent such as Jesse Armstrong, Sally Phillips and Michaela Coel.

This does not have to come at the expense of ratings. Being popular or successful is not incompatible with the principles of public service broadcasting, as Channel 4 demonstrated by securing from Amazon the rights to show Emma Raducanu's historic US Open final, which over 9 million people watched for free. The channel's longstanding support of the Paralympics, most recently

in Tokyo, has also consistently grown its audience and raised the profile of disability sports.

Public service broadcasters such as Channel 4, the BBC, S4C, Channel 5 and those providing Channel 3 services enjoy a unique position at the heart of UK television. This is what has made our broadcasting sector a global leader, with our programming and talent in demand across the world. It is also a major engine for our creative economy, accounting for more than half of the estimated £4.5 billion invested in UK content

in 2019, and providing jobs for Equity and Bectu members.

“Being popular or successful is not incompatible with the principles of public service broadcasting”

The principles of public service broadcasting are baked into the very DNA of Channel 4. For the nearly four decades it has been on our screens, it has been one of the finest examples of public service broadcasting in action anywhere in the world, consistently giving voice to alternative viewpoints and marginalised communities. So, it is a

mystery why the government seems intent on privatising the channel and jeopardising both what makes Channel 4 so special, and putting at risk our internationally renowned independent creative and production sector.

One of the government's arguments in favour of privatising Channel 4 is based on the idea that it needs access to capital to give it the financial stability and agility to compete against the likes of Netflix and Amazon in a globalised, streaming-led future. In reality,

Channel 4 is in robust financial health. Like virtually all advertising-funded broadcasters, revenues were badly impacted in the early part of the pandemic. However, Channel 4 was able to work with its producers to ride out this storm, and advertising revenues not only recovered in the second half of the year, but hit record levels. Last year it delivered a record £74 million financial surplus, allowing it to invest more than £40 million in developing content.

Channel 4 was one of the first broadcasters to move into streaming, with its All4 platform launching back in 2006 – before Netflix. Since then, it has grown to the point where it was able to attract 1.25 billion views last year, and there are plans to double online viewing by 2025. It has an enviable youth reach, with a 16-34 audience profile twice that of BBC1 and BBC2 and four in five 16-34-year-olds signed up to All4.

Rather than being a competitor, Channel 4 can exist alongside and complement the global streaming players. Under its ‘publisher broadcaster’ model, everything it airs is commissioned from external production companies. Critically for Equity’s members, the vast majority of those commissioned to make scripted work, like drama and comedy, do so under union collective agreements. Channel 4 is also not-for-profit and invests its revenue – which is raised from commercial activity, such as advertising –

into its content. So it operates at zero cost to the taxpayer, while independent producers can sell second-run and international rights to their content, which can then be reinvested in developing local talent. This means Channel 4-commissioned series with a strong sense of place, like Ackley Bridge filmed in Yorkshire or the Troubles-set sitcom Derry Girls, are later made available on international streaming services such as Netflix, bringing them to a worldwide

audience. In many ways, Channel 4 is taking local, global – and that should be celebrated.

However, the government has attacked Channel 4’s ability to form strategic partnerships. Indeed, there is a strong case for saying that Channel 4 is viewed as a non-threatening partner by many of the global media giants – and that this is one of the broadcaster’s advantages. This summer for instance, Channel 4 and Sky expanded on their long-term commercial partnership that sees All4 and

Channel 4’s programmes available on Sky’s set top boxes and gives Channel 4 greater access to Sky’s advertising technology, allowing it to further grow its revenues.

Aside from the 200 jobs recently relocated to Channel 4’s new national headquarters in Leeds, alongside its Creative Hubs in Bristol and Glasgow, Channel 4 is a massive contributor to the regional economy. It

“A privatised Channel 4 would have disastrous consequences for the creative sector and Equity members in the North of England”

contributes £105 million a year to the economy in the North of England, directly supporting well over 1,000 jobs. This is set to grow further as it is on track to spend half of its commissioning budget outside of London by the end of the year as part of its Nations and Regions strategy, introduced by the government in 2017. And allowing companies to keep the Intellectual Property (IP) of their content means the profits from that contents' success goes right back to the production company, so they can do more and employ more people. So we have to ask, with the government making such a dramatic U-turn less than four years later, what has changed? I think it is clear that their argument in favour of privatisation does not hold water. Indeed, I find it hard to see how it is not politically motivated.



Tracy Brabin (Credit: UK Parliament)

I believe a privatised Channel 4 would have disastrous consequences for the creative sector and Equity members in the North of England – leading to fewer projects, lower investment and less diverse talent. As we saw following the restructure of ITV in the 2000s, a privately-owned Channel 4 would most likely look to commission and own more content produced in-house. This almost certainly would be concentrated in London and the South East.

On the back of Channel 4 choosing Leeds, we have seen some of the UK's largest independent producers setting up in the region or expanding their presence, alongside new production and studio facilities, plus significant financial support from the public sector. These investments in our region's creative industries have been made in good faith on the basis of

Channel 4's long-term presence and commitment to the North – which we cannot take for granted should Channel 4 be privatised. Not only this, but Channel 4's model means that there is an economic impact in nations and regions outside of London. A recent independent analysis by EY stated that up to 2,400 jobs could be at risk in the creative sector if Channel 4 was privatised.

Also at risk is progress that has been made in recent years to improve diversity and representation both in front of the camera and behind it. Despite some improvements on-screen, there is still a long way to go. Men still outnumber women 2:1 in acting roles – a ratio that gets worse as women gets older, and the situation is little better behind the camera. People from black, Asian and minority ethnic backgrounds are also under-represented, and there is a severe lack of diversity in senior roles, from writers to directors and at the top of production

companies. As England's only female metro mayor, I know what it's like to be part of what can be seen as a 'boys club' and the importance of changing this.

This is something Channel 4 keenly recognises and is working to address. Part of its remit is to find and nurture new talent that represents the UK's cultural diversity. In doing so, people from underrepresented backgrounds are more likely to gain employment in C4-commissioned programming than with commercial broadcasters. Indeed, the diversity and youth of cities like Bradford and its presence as a powerful motor for social mobility was one of the deciding factors in Channel 4 choosing Leeds as its new national headquarters. To capitalise on this and create opportunities for young people from under-represented groups to build a pipeline of talent, the West Yorkshire Combined Authority are working with Channel 4, partners in local authorities, and the creative sector to run programmes like Beyond Brontes, As Seen on Screen and Bradford FilmMakers25.

The 'Channel 4 effect', alongside the thriving production sector that has grown up around the BBC and ITV's presence at MediaCity in Salford with the support of my

colleague Andy Burnham, Mayor of Greater Manchester, is a concrete example of turning the rhetoric of levelling-up into action. At a time when the Government wants to prioritise levelling up in the North, a decision to privatise Channel 4 is counterproductive and potentially damaging to our regional economy. It is levelling down. By supporting

a vibrant and inclusive Northern creative sector, we are telling our young people that they don't have to go to London to build a career in the media. Opportunities like these will be denied if Channel 4 were to leave.

Growing up in a council flat in Birstall, studying drama as the first member of my family to go to university, and then later taking my MA in screenwriting, social mobility is a cause close to my heart. I know first-hand how important it is that the right structures are in place to encourage and support people from under-privileged backgrounds into the industry. This is particularly pertinent given the cuts to creative subjects in schools and

to creative and cultural activities in our communities. Without these opportunities for people to break into the industry, we risk a career in the creative sector being the preserve of the wealthy and connected.

This is why one of my key pledges is to lead

“I know first-hand how important it is that the right structures are in place to encourage and support people from under-privileged backgrounds into the industry”

a Creative New Deal, with £500k of initial funding allocated to my new Culture, Arts and Creative Industries Committee, which will meet for the first time this month. I want to support the industry to become a powerful driver of economic activity and regeneration, with a new generation of talented young people both in front of and behind the camera. It's also why inclusive, country-wide commissioning by public service broadcasters, which provides an income to independent producers, freelancers and creatives, is so important.

As the pandemic shut down so much of the TV and film sector last year, the sudden halting of production led to a catastrophic loss of work for Equity members and other talent. By some estimates, just half of freelancers in the creative industries were able to access Covid-related financial support from the government, with many left waiting long periods for money to arrive. Under-represented groups and those from working class backgrounds were disproportionately affected. Channel 4 was forced to reduce its spend on commissioning but to its credit, it ring-fenced half of its spending for ethnically-diverse-led content, nations and regions based, and small indies, as well as making sure its development spend was protected. As the economic situation improved, it was

able to reinvest back in the content budget and introduce innovative ways to keep production rolling.

From black-and-white to colour, from one channel to four, from terrestrial to satellite, and now overwhelming choice and instant access of streaming, broadcasters have

always adapted and changed. I think Channel 4 has been at the forefront of this, reflecting tastes, pushing boundaries and remaining relevant for the past 40 years. I have not seen a compelling argument or evidence as to why privatisation is the preferred option for securing Channel 4's future – what we have seen is a wealth of evidence to the contrary.

Channel 4's significant role as an engine for economic growth in the creative industries is undisputable. The current commitment to cities, towns and villages creates an ecosystem of new business, creating jobs, boosting skills and stimulating economic

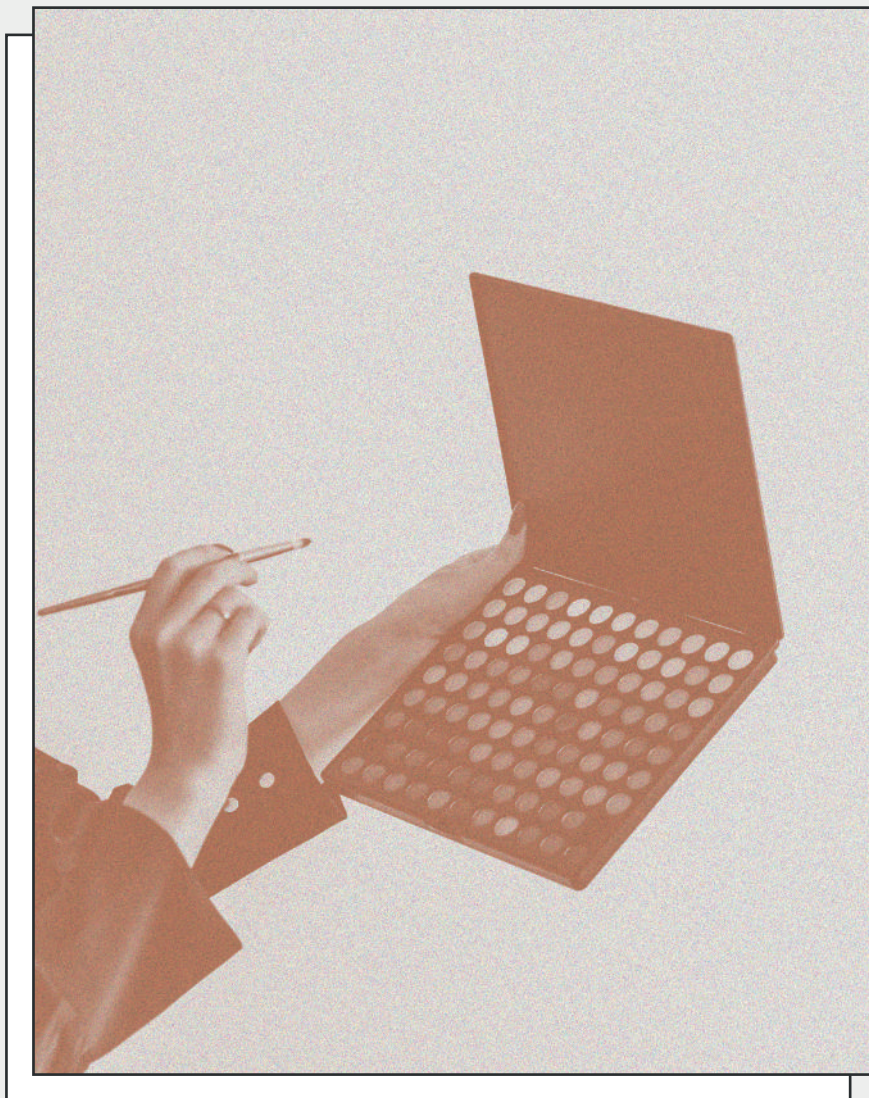
growth for us all. And its unique public service model and remit ensures that the programming reflects the lives of people across the vibrant and diverse Britain that we are all proud to call home.

We are determined that it will stay that way.

“I have not seen a compelling argument or evidence as to why privatisation is the preferred option for securing Channel 4's future”

BRUSHED ASIDE

How performers of colour are being failed by hair and makeup on-set



Nicole Vassell unearths the first-hand stories and research that point to a startling lack of hair and makeup provision for performers of colour – and finds out what’s being done about it

When actor Koral Neil was first cast as the lead in a TV show pilot, she was, unsurprisingly, thrilled. Koral was well used to the laborious process of preparing, auditioning and being rejected – so to finally receive news of a major job opportunity marked an exciting new point in her career. However, her joy was soon dampened when she arrived on set, and there was no one around who had the necessary skills to style her natural hair. “The hairstylist just looked at my hair and said: ‘What am I supposed to do with this?’” she remembers. “I found myself feeling very confused: why was the hair department not ready for me? Headshots get sent out ahead of time, they would have seen what I looked like. They knew who was coming. They knew I was coming.”

Despite having been cast in a lead role, there was little to no consideration for what would be integral to make Koral look and feel prepared to do her job to her best ability. And to add to this thud of disappointment, her white co-lead didn’t face the same problem – after at least an hour in the chair, her colleague emerged looking “stunning”, while Koral had only a fraction of the same time afforded to her, with her afro hair styled thoughtlessly in a pulled-back fashion. “I felt really, really gutted,” she says. “It tests you as a person because you feel as though your needs are just not as important as anyone else’s – and it’s clear why. You can see who’s being tended to, and how much time and effort is being placed on them. And then when you also see that your chair experience is so different, how do you reconcile that?”

Koral’s experience is far from rare for performers of colour. Earlier this year, a collective of diverse agents from the Personal Managers’ Association (PMA), a membership organisation for agents, designed and commissioned a survey with the support of the Casting Directors’ Guild, which was carried out by Birmingham City University’s Sir Lenny Henry Centre for Media Diversity. The survey found that of almost 1,300 actors of colour surveyed, an incredible 71% had experiences with hair and make-up departments unable to cater to their heritage, hair or skin tone. Comedian and TV presenter London Hughes made headlines in 2018 when she revealed that a BBC makeup artist had once, without her prior knowledge, used hot chocolate powder instead of foundation when there was no appropriate shade on hand to match

her skin tone. “She didn’t realise I was black [in advance] so she panicked,” London said. “She had Waitrose organic hot chocolate. She didn’t tell me that she was putting it on my face, I found it in her makeup kit.” Jodie Turner-Smith, star of *Queen* and *Slim and Anne Boleyn*, also recently spoke of how often she’s had to “fight about hair and makeup on a job”, with one instance ending with the actor being told to apologise to a stylist who was unable to do her hair.

Being awarded opportunities in the first place is a long-fought battle in itself – but once an artist’s foot is in the door and trying to get the job done, there are further technical barriers that can make the working realities of Black and minority ethnic performers more fraught with tension and mental strain. From being met with a lack of appropriate tools and products, to hair and makeup artists not being trained in the correct way to style them, non-white industry professionals have become used to steeling themselves for uncomfortable moments when arriving at their place of work.

Actor Fiona Rodrigo realised early on in her 10-year career that her experience in the prep chair as a performer of South Asian heritage could prove stressful, when a makeup artist didn’t have the right foundation for her skin. “It was about five shades too dark,” Fiona explains. “I remember mentioning it at the time, but it was kind of dismissed. I also noticed that there were no other options around – just that one choice of a darker colour, which was really peculiar. Why wouldn’t they have a range?” What’s more, there was no one on set who she felt had confidence in their ability to style her curly hair: “It was just scraped back into a kind of rough ponytail, which I didn’t think too much of because I expected it for that particular job. But I could tell by the way they were handling it that they didn’t know how to manage curly hair.” The Birmingham City University research includes testimonials of performance artists whose hair has been broken and seriously damaged by inexperienced stylists on set, who have tried to accommodate their clients without having had the correct training. Shockingly, only 28% of respondents had encountered no problems with hair and make-up in dealing with their physical features.

Often, after experiencing inadequate hair and makeup provision, performers of colour will resort to bringing in their own cosmetics to set, or putting their hair into a protective

style, such as braids, ahead of time to avoid getting caught short. This extra preparation is an unfair financial and time burden, and the obvious lack of care received can cast a negative shadow over the entire job. "When you see that there's been no consideration for someone of your skin tone or hair texture, you lose the trust in the production," Fiona says. "As an actor, your job is to turn up, know your lines and get on with your job. But when the creative crew can't deliver on the basics, like your makeup and how you look, you have the additional task of keeping an eye on what they're doing, which personally, I don't think actors should really have to worry about at all."

And though the frustrations are felt deeply, performers often won't feel comfortable speaking up out of a worry of causing offence or being seen as a bother. Two-thirds of respondents to Birmingham City University's study felt "generally" unable to discuss issues openly with a director – meaning that when issues like these arise on set, performers often sit in silence. As a Black woman, Koral has felt a particular responsibility to be seen as easy to work with; as well as being fearful of burning bridges that could lead to more work, racist societal stereotypes of the 'angry Black woman' have prevented her from addressing mistreatment as she'd wish. "There are so many times that, just by walking through a space as a Black actress, and as a Black woman, you have to learn to have a deflective mentality to the microaggressions that get thrown at you," she explains. "You have to laugh off the things that are said that are actually hurtful. If a hairstylist or makeup artist shows her frustration with the way you naturally look or makes a harsh comment to a colleague right in front of you, you can't react to it because it's only going to make things worse."

With performers speaking out, increasing numbers of cases being brought to Equity, and companies such as ITV and Netflix making commitments to increasing diversity on our screens, it's clear that this is a pressing issue. But steps are being made in the right direction: as of September, a new clause has been included in an agreement with PACT, the trade body representing independent production and distribution companies. Covering hundreds of independent TV productions where the producer is in charge of providing hair and makeup, the clause stipulates that "the producer shall use reasonable endeavours to provide

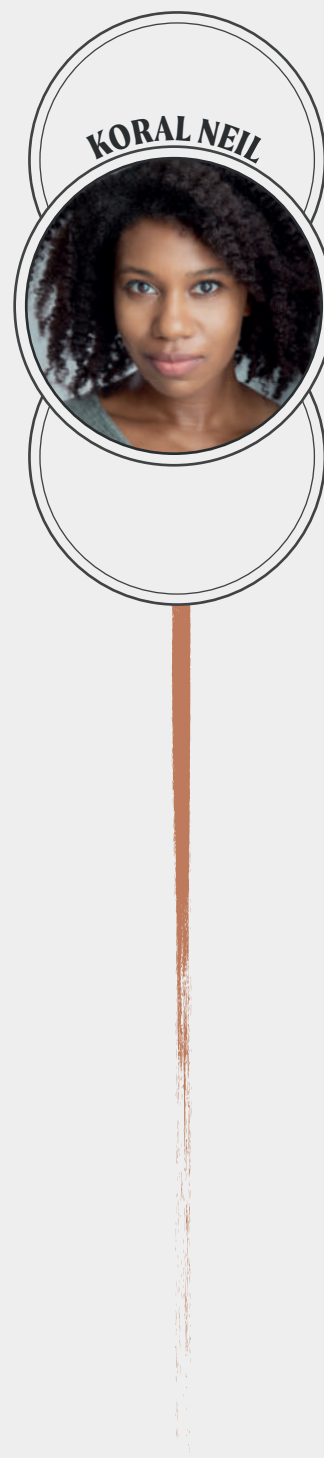
hair and make-up support of suitable skill and standard to all artists, regardless of ethnicities and cultures represented across the cast." It is the first time hair and makeup provision for performers of colour have but put in place in a UK TV agreement.

Cathy Sweet, Industrial Official for Television at Equity, has been at the forefront of working for this clause to be included in the PACT TV Agreement. "As time goes on, we'll push for stronger wording, and more clarity," she says. "But for now, it gives something that we can point our members to; agents can have these conversations when an actor works on a production, and say to the producers that there is now an obligation on them under the collective agreement."

While Equity is available to give advice to members and to fight on their behalf should a situation escalate to a legal dispute, issues are more likely to be raised retrospectively, rather than at the time when they occur. So agents, who can negotiate on behalf of their clients at the point of accepting a job, have a part to play. Ian Manborde, Equality & Diversity Official at Equity, explains: 'We'll never know when a member has a problem unless they tell us about it – and it's usually after something negative has taken place. The agent is responsible for negotiating the contract on behalf of the member. It's their job to ask questions of the production company: is the hair and makeup support right for this member, based on their skin and hair type? If the agent finds out that hair and makeup support isn't right for the member, and the production company doesn't sound interested in making sure that it is right, it's then Equity's job to get onto the production company to force the issue through.'

As a result, Equity has been working closely with the PMA to agree to advocate for the union's members on a contract level. Saying that they welcome the inclusion of the clause as "the first step towards equal provision for non-white artists", the PMA's Artists Racial Diversity Group has reinforced the importance of speaking out: "We strongly encourage agents and artists to ensure that appropriate hair and make-up support is in place from the outset of any new production and to report insufficient provision to Equity."

While it might be easy to lay the blame squarely on the shoulders of hair and makeup artists, it's important to note that the issue runs deeper. If colleges and training courses don't teach the provision of proper

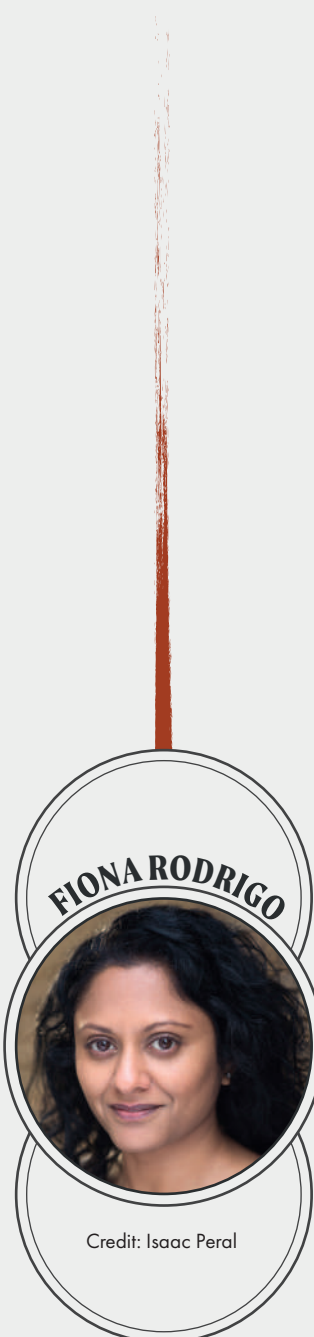


"The hairstylist just looked at my hair and said: 'What am I supposed to do with this?'"

hair and makeup services for people of colour, then where do their students learn how to do it? This is something that Koral Neil is trying to address. Koral is an executive consultant at Levelling Up, a not-for-profit organisation made up of a team of experts trying to tackle hair and makeup discrimination in the performing arts. Through workshops such as their 10-day 'Makeup for multi-ethnic skin tones, afro and textured hair' course, Levelling Up provides opportunities for hair and makeup artists to upskill.

Alongside initiatives such as this, the acknowledgement of a disparity in hair and makeup treatment and the introduction of the PACT/Equity clause that addresses this head-on, there's tentative hope for change. "Of course, it's a good thing to have in these agreements, because I do think the responsibility is on the production," says Fiona Rodrigo of the new clause. "How that will manifest itself in reality though, remains to be seen. I would hope it's taken on board, but ultimately you don't know until the changes take place." Indeed, the work is far from finished – for one, the clause only applies to the TV productions that have signed up to the PACT agreement, meaning that there are still gaps, including in film, theatre and other performance mediums. But the more that bad practice is reported, agents push for better terms in contracts, and pressure is put on production companies and training courses to offer proper provision, the greater the chance is that on-set hair and makeup will improve for performers of colour. Which will, in turn, allow them to get on with the business of doing their job.

“An incredible 71% have had experiences with hair and make-up departments unable to cater to their heritage, hair or skin tone”



Credit: Isaac Peral



BREAKING
THE CLASS
CEILING

A new network has been formed to tackle issues around a too-often glossed over subject in the industry.

Zoe Ellsmore meets the Equity members who want to break down class barriers.

"I would get auditions and have to beg to get the time off work" says Elaine Stirrat, Scottish National Committee and Women's Committee member, actor and sometime shop assistant, office temp, and bar worker. "I worked three jobs because I didn't have financial support. You're always running from one place to the next." The challenges of balancing another job with a career in performance will be a familiar story to anyone in the performing arts and entertainment industry who isn't from a wealthy background. "You go from one side of the city to the other to do the audition," continues Elaine. "If you're running late, then you've got that panic of 'I'm going to get into trouble because I've been away too long'. Can you then do your best work in the audition?"

Alongside short-notice castings, there's the problem of trying to juggle various jobs on short-term contracts. "Something would come in, but if it's only a two-week gig then you think 'I'll lose my [other] job' so you turn it down" says Elaine. "If you don't have financial support, you're in a constant state of flux, not knowing what to do." In fact, a recent survey shows that 85% of working-class Equity members say that not having money to fall back on has impacted their working lives. As well as doing different jobs, the reality is that the performing arts is an expensive industry to enter. There are the course fees, skills classes, headshots and travel to pay for. Add to that the prevalence of low or no pay work, and it's perhaps unsurprising that only 12% of people in film, TV and radio are from a working-class

"The reality is that the performing arts is an expensive industry to enter"

background, while the number is 18% in music, performing and visual arts, according to a report by the arts organisation Create London. The report shows that women and people of colour also suffer from a serious lack of representation in these industries, and that issues around class intersect with those around gender and race.

Equity's Class Network want to change these statistics. "Working-class people either fall out of the industry or don't enter it at all," says Equity's Audio Councillor David John, who founded the network in 2019 with actor and Northern Area Councillor

Stephanie Greer. "There's a 'leaky pipeline' with working-class talent lost at each point. It starts with a lack of arts education in schools, then it's drama course fees, low-paid roles and pressures of working part-time jobs. You might face extra barriers because of your race, gender, sexuality or disability. We want to take action." David and Stephanie launched the network to increase working class representation and support the next generation of

talent. "I had a grant which doesn't exist anymore" explains David. "I've watched it get tougher and tougher for working-class kids to come into this industry and hang on while they're trying to do part-time jobs." The group campaign on issues affecting working-class members, such as cuts to Universal Credit. Stephanie had the idea of forming the network when she was Liverpool and District General Branch Chair and the issues that members brought to her kept coming back to class. "I knew that the union was doing some work to do with class, but not calling it that. It needed to be joined

up,” says Stephanie. “So a lot of the work we are backing had already started, such as the work around casting and giving people more time to prepare for auditions. These are issues that really affect working-class people. How do you give notice to your employer? It’s about having time to get a reasonably priced train ticket. A lot of people have caring responsibilities –how do you fit that in? If we can get this stuff sorted it’s going to benefit everyone.”

Ending unfair audition fees

High up on the Class Network’s agenda is putting an end to unfair drama school audition fees. Many courses charge between £45 and £100 per audition, and the cost can easily build up if you apply to multiple schools to increase your chances. To level the playing field at entry, the network are planning a campaign to call on universities and colleges to abolish the fees. More widely, they’re calling for proper funding for higher education, a reversal of the planned 50% cut to higher education arts courses and for the sector to provide new accessible routes into the industry. The traditional route – a degree in, for instance, drama or stage management, which typically costs around £9,000 a year – is just not affordable for most working-class people. And the survey, carried out by Equity’s Class Network, proves it: a significant 67% of members identifying as working-class say they’ve experienced difficulties in accessing training or other forms of entry into the industry because of their class background. It’s a barrier Elaine has come up against throughout her career. “The fees stopped me from auditioning for drama schools in

“Working-class people either fall out of the industry or don’t enter it at all”

London. I couldn’t have afforded the fees and the cost of travel to get there or to live in London. Later, I didn’t do an MA because I couldn’t afford the course fees” she says. “I was lucky that I could study at Langside College in Glasgow. But not being in London can make it difficult to build a career – it’s where the work is.”

“I don’t belong here...”

As well as campaigning for change, the network is about giving support to working-class members, who often haven’t had equal access to information or industry contacts.

“I thought it would be great to create the sort of network that you might have if you’re privileged” explains Stephanie. “How can we create a network to help each other

out?” To this end, the network’s steering group are developing a resource pack to signpost members to industry information. It will bring together advice on everything from financial support to paid internships and alternative routes into the performing arts (which don’t involve expensive course fees). The group are also developing

partnerships with industry organisations, such as the BFI and RSC, asking them to commit to creating opportunities for people from under-represented backgrounds.

For working-class talent who do enter the industry, the feeling of ‘not fitting in’ can lead to imposter syndrome – a false belief that your success is down to luck or fraud, and not skill. This can also affect your mental health and your career choices. “I arrived at drama school in London from Bolton and I just thought, ‘I don’t fit in here,’” says stage manager and Class Network member Jamie

Byron. "But I did the course, and I learnt a lot. At the end of it though, I thought I'm not sure about this job, because there's an awful lot of 'clicky fingers' going on here. The attitude of some actors at that time was very much 'you do what we say'. So I left. I got a job in a box office but did move back into stage management and had a career, but I was always very, very conscious of being the outsider."

62% of working-class Equity members say they have experienced imposter syndrome while working in the entertainment industry, including David John. Now, David wants to use the Class Network to support others battling self-doubt. "I'd go to a rehearsal room and it'd be something as simple as someone going around the room saying to each person, 'Hello, how are you?' Then they'd come to me and say [in an exaggerated cockney accent] 'ello, geezer'. It's patronising. If that happens on your first day in a big theatre job, you think 'I shouldn't be here. I'm not one of them.'"

"There is more imposter syndrome in the creative industries than anywhere else" David continues. "It's really important to have all that information about what it is and how you can deal with it for our members. Because having experienced it – and battled through not knowing what it was – it was difficult. I would have loved to have known more about it 30 years ago. For me, part of our network is giving members that information and support."

A quarter of working-class members say that their class identity or background has had an impact on their mental health and wellbeing

in relation to working in performing arts and entertainment. It's a worrying figure, so when the union launches its mental health commission next year, members of the Class Network will be giving evidence about the impacts of the industry on the mental health of working-class members.

Standing together

Perhaps the best chance of making the industry fairer for all is if we stand together as a trade union to call for better pay, hours and terms and conditions. These labour shifts would have a profound impact on

opportunities for working-class people. Recent Equity wins have started to move the industry towards fairer and more flexible work practices such as job shares in the West End, the code of conduct for self-taping and better pensions benefits for members.

"How can we create a network to help each other out?"

Jamie puts it simply:

"The big struggle is that there are so many sh*tty jobs out there," he says. "I had one stage manager that came to me, who had graduated from drama school. She said one of her tutors said it was expected that you would work in low pay no pay for at least two years. That's disgraceful, the fact that there are all those types of jobs out there that people will go and do because they want the experience. But come on, pay some money for goodness sake."

You can follow the Class Network on Twitter @equity_class and on Instagram @equityclassnetwork. If you would like more information, or to join the steering group or WhatsApp group, contact classnetwork@equity.org.uk



A brief history of the ‘luvvie’

The term is often used to refer to actors in a derogatory way, but where does it come from? **Dr Aoife Monks**, of Queen Mary University of London, traces its roots.

In his 1817 essay ‘On Actors and Acting’, the critic William Hazlitt sets out to defend actors from being “accused, as a profession, of being extravagant and dissipated.” It’s striking how much this attitude has continued, 200 years on, with the qualities of extravagance and dissipation enshrined in that most vicious of class descriptors: the ‘luvvie’. The term labels actors as excessively emotional; endlessly name-dropping while quaffing champagne and desperately pretending to be posh. The Oxford English Dictionary dates ‘luvvie’ to the late 1980s and defines it as: “An actor or actress, esp. one who is considered particularly effusive or affected”. The word stuck and continues to appear in Private Eye’s ‘Luvvies’ column, which encourages readers to submit examples of actors behaving pretentiously or with excessive feeling.

It’s not a coincidence that the early prototype of the luvvie emerged in Hazlitt’s

19th century. Actors in his period were difficult to read in class terms – it was the time when the English middle-classes began to claim cultural status in their own right, doing so in two main ways. First, they professionalised a series of jobs – the law, medicine, academia and teaching – which were elevated above ‘mere trade’ and were romanticised accordingly. They also insisted on the virtues of their own identity as an antidote to the dilettante aristocracy and in opposition to the working poor. The proper 19th century bourgeois was sober rather than drunken, careful with their money rather than accumulating luxury, purposeful and productive rather than idle or leisurely, and claiming to serve the common good through their professional work.

But actors presented a problem for this newly forming middle-class self-image. Unlike factory workers or farmers, acting is a form of work that apparently produces nothing of

“The term labels actors as excessively emotional; endlessly name-dropping while quaffing champagne and desperately pretending to be posh”



material use. This made acting appear more like a professional service than the work of a labourer. And yet, the work of actors – in Hazlitt’s time at least – was also unclearly middle-class. It didn’t come with the high-status trappings of the law or medicine, and it involved performers working for wages, playing out often aristocratic identities for the leisure and pleasure of middle-class audiences.

In their class ambiguity, actors also began to present the inverse image of the bourgeoisie. Where the middle-classes were sober, actors were said to be dissipated. Where they were morally proper, actors were said to “live in squares and love in triangles” (as was also claimed of the Bloomsbury Group). Where they were parsimonious, actors were excessively generous, with a tendency to luxury (think of all that champagne). Where the middle-classes boasted of both respectable church-going and unemotional rationality, actors were condemned for foolish superstitions and excessive feeling.

In fact, the stereotype of the luvvie emerged as a facet of the broader category of the bohemian. Bohemians lived ‘outside’ bourgeois norms, testing the limits of middle-class life by making art for art’s sake, deliberately confusing the boundaries between their work and their private lives. They also functioned as a kind of middle-class safety valve, embodying everything not permitted to the professional classes so that the bourgeoisie could vicariously experience all of the feelings, desires and experiences denied to them. The figure of the luvvie is a kind of bourgeois wish-fulfilment, while at the same time being disavowed through ridicule and rejection.

But a discomfort with the excesses of the luvvie was also expressed by the acting profession itself. And ‘profession’ is the key word here. Hazlitt’s time onwards was characterised by the desire of actors to

gain professional status and respectability – just as lawyers and medics had done a century earlier. We see this in the many institutions that emerged, including unions like Equity, which was established in 1930 not only to negotiate the rights of workers, but equally to professionalise the status of that work. The private members’ Garrick Club, founded in 1831, rendered actors respectable as ‘gentlemen’ (infamously, of course, excluding actresses from a similar status). The introduction of drama schools in the early 20th century ensured professional gate-keeping and trained actors in received pronunciation – which was, at the time,

considered ‘class neutral’. And the language of public service entered the profession, with actors not only “serving the work” but also framing their craft as national service. Laurence Olivier, for instance, claimed in his autobiography: “Work is life for me, it is the only point in life; and with it the almost religious belief that service is everything.”

The success of these initiatives in making acting a respectable profession has only ever been partial. This was in full evidence during the pandemic, when ballet dancers were infamously told to work in ‘cyber’ and support for freelancers in the arts fell woefully short.

Contained in the government resistance to supporting workers rather than venues was the lingering suspicion that arts work isn’t actually work at all. The bohemian confusion of life and work makes acting seem like a ‘life choice’ rather than labour. This attitude rests on the assumptions that Hazlitt was at such pains to dispel, shaped by the bourgeois moral anxiety – and envy – that performers accrue. The British resistance to recognising the theatre as a workplace, is haunted by the spectre of the luvvie.

Dr Aoife Monks is the Head of Arts and Culture at Queen Mary University of London and Director of Research at the Department of Drama.

“Contained in the government resistance to supporting workers rather than venues was the lingering suspicion that arts work isn’t actually work at all”





Lord John Hendy QC (Credit: UK Parliament)

“Collective bargaining is a human right – we must secure it for all Equity members”

Leading trade union barrister and Member of the House of Lords, **Lord John Hendy QC**, debunks a common – and damaging – misinterpretation of the law

Encompassing over 47,000 people, Equity has a diverse membership. Legally speaking, its members fall into different classifications: some are self-employed, while others are employees. Some work through a personal service company (PSC). And some will be ‘limb (b) workers’ (as the lawyers define them), who work under a contract but not one of employment. Even people doing exactly the same work in theatre, film and television can be categorised differently and have a different range of statutory employment rights. In September, my Private Members’ Bill passed its second reading. Its purpose is to create a single status of ‘worker’ with equal entitlement to all statutory employment rights.

Its objective is to eradicate bogus self-employment where

employers dress up a contract to make it look as if workers are self-employed though, in reality, they are employees. The Bill is also aimed at employers who force workers to set up a PSC in order to get work. Under this arrangement, the employer contracts with the PSC for it to supply the worker’s services, and it is the PSC that employs the worker. The worker has full employment rights against the PSC but not usually against the real employer, though collective agreements (more on those later) can ensure some rights against the real employer – and Equity has negotiated a workers’ leave protection for members in PSCs. Finally, the Bill intends to do away with ‘limb (b) workers’ who have a few employment rights but not all of them (e.g. no right to claim unfair dismissal).

This serves as a good introduction to the strategic work Equity is undertaking – not least the complex legal environment in which a union representing the original gig economy workforce must operate in. Bluntly, we know that members who are employees can, through Equity, negotiate common rates of pay, hours and other terms and conditions. The question is whether Equity can do so lawfully for other categories of workers – who represent the majority of Equity members. The answer is an unequivocal ‘yes’.

Collective bargaining is the process by which union(s) reach an agreement with one or more employers fixing the terms and conditions of work for a group of workers. The right to bargain collectively is a fundamental human right protected by the European Convention on Human Rights and upheld by the European Court of Human Rights. Under the Human Rights Act, the UK is bound by the Convention and by rulings of the European Court of Human Rights (neither of which have anything to do with the European Union or Brexit). The UK is also bound by other international treaties which uphold the right to bargain collectively.

Bosses have, at points, suggested that self-employed performer and stage management members have no right to bargain collectively. They do this to undermine the ability of trade unions to win fair pay and a safety net of fair terms. Those same bosses have often argued that these members are not entitled to statutory rights, from holiday pay to the minimum wage – arguments Equity has consistently beaten.

One argument deployed by these employers is that self-employed workers have no right to bargain collectively because of competition law, on the basis that a self-employed worker is an ‘undertaking’ and undertakings must not combine together to fix the price for their services or goods, i.e. operate a cartel.

The Irish competition authority used this argument when they threatened Irish Equity with a €4m fine to prevent the use of a collective agreement. Freely negotiated between Irish Equity and an advertising agency employers’ body, the agreement fixed minimum terms for self-employed voice-over actors used in film, TV and radio adverts. The agreement dealt with working hours, rest breaks, minimum daily rates and so on. Other Irish employers of freelance journalists and session musicians then deployed the same argument to rip up collective agreements.

But the case was taken up by the Irish Congress of Trade Unions (ICTU), which I had the honour of representing, and the European Committee on Social Rights held that the fine would violate the European Social Charter. In their verdict, the Committee stated that the right to bargain collectively extends to “all employers and workers and all subjects” and that where individual workers lack the power to influence

their terms and conditions, “they must be given the possibility of improving the power imbalance through collective bargaining”: the right to collective bargaining should thus cover unions representing self-employed workers.

So the argument still occasionally made by hostile bosses, that Equity cannot lawfully negotiate and seek to enforce rates and conditions for self-employed worker members (like performers and stage management) is not compatible with human rights law and should be rejected. Furthermore, whether self-employed or employed, the right to bargain collectively is not affected by the tax status awarded by HMRC; tax status is irrelevant to the right to bargain collectively.

Here’s the next frontier: Equity has broken boundaries by winning, through consent, collective agreements for the creative team – directors, designers, and choreographers – who are purely self-employed for both tax and employment purposes. Yet the union still faces accusations of being a cartel if agreed rates are merely published. This is clearly wrong legally, so further consensual bargaining will be necessary to protect those members.

These agreements need structural reform, improvement and expansion. But they remain precarious, existing almost uniquely for this group of the self-employed not normally covered by collective bargaining. Winning the unequivocal confirmation that it is a human right for a creative team member, as much as a performer, to benefit from a collective agreement is a battle Equity must take on and win.

This relevance goes beyond your union’s own members, but to the expanding digital economy, which exploits the presumption that the purely self-employed are competitive, service-providing businesses on their own account, with next to no employment rights.

Self-employed workers, like all other workers, must have the right to a collective agreement negotiated by their trade union. And Equity members must unite to enshrine this as a legal right for all working people.

“The UK is bound by international treaties which uphold the right to bargain collectively”

Equity Conference 2021

On 26 and 27 September, Equity members came together to debate current and future union policy. Held in London, the event was attended by representatives of Equity's branches, committees, and Council. Motions are put forward in advance and those that pass at conference become part of union policy.



Those in favour: Motions are debated before going to a member vote.



Standing together: Representatives from the Equalities Committees with Deputy for the General Secretary Louise McMullan (left) and Equalities and Diversity Officer Ian Manborde (right of banner).

That's a yes: Branches and committees nominate representatives to send to conference to vote on each motion.



A class act: (Left-right) Jackie Clune, Tony Gardner, Amelia Donkor, Paul Valentine, David John, Kya Brame and Vice President Lynda Rooke of Equity's Class Network host a fringe event.



Taking the stage: Member Lee Ravitz speaks in support of a motion.





Going green:

Leila Mimmack and Paul Valentine speak at a fringe event on behalf of the Equity for a Green New Deal Network.



Heads together:

The conference is also an opportunity for members from across the country to meet up and share ideas.



Join the debate:

Attendees can speak in support of, or oppose, each motion put to conference.



That's life: President and Conference Chair Maureen Beattie announces this year's honorary life members – Ian Barritt, Bryn Evans and Rebecca Louis.



Hands up: Members vote on one of 27 motions put to them.

Climate action: Vice President Jackie Clune speaks on a motion urging the council to declare a climate emergency and join the COP26 coalition, proposed by the Leeds and Region General Branch.



Obituaries

Remembering Equity's Council
and founding members

Alec Monteath



Alec was Scottish representative on the Equity Council for 10 years from 1984 to 1994, as well as deputy on dozens of theatre and television productions. He was deputy on STV's *Take the High Road* from its pilot in 1979 until he left the programme in 1992.

He trained at the Glasgow College of Dramatic Art, where Colin Chandler was Director of Drama, and on graduation went straight into seasons at the Citizens Theatre, Pitlochry Festival Theatre and Perth Theatre.

Alec spent most of his career in Scotland working in radio, television and in his first love, theatre. Latterly, he was an award winner in his one man show about the life of the actor-manager Charles Macklin. He took the show to the Edinburgh Festival, to London and to Macklin's homeland of Ireland.

In Memoriam

June Abbott
 Mike Amatt
 Edwin Apps
 Tony Armatrading
 Ashgar
 Ned Beatty
 Elizabeth Belm
 Ron Bone
 Maureen Brown
 Keith Chamberlain
 Alan Charles-Thomas
 Lynette Clarke
 Christopher Coll
 Michael Colyer
 Patricia Conti
 Pamela Cotton
 Arthur Cox
 Josephine Crawford
 Jackie Dawson
 David de Keyser
 Freya Dominic
 Nadine Dubarry
 Lee Dunne
 Veronica Dunne
 Paul Eastwood
 Toby Eddington
 Lucinda Edmonds
 Avril Elgar
 Shirley English
 Roy Everson
 Trader Faulkner
 Daniel Fanning
 Robert Fyfe
 Ian K. Gardiner
 Ida Goldapple
 Leon Greene
 Charles Grodin
 Chris Halford

Ron Harrison
 Damaris Hayman
 Maive Hewson
 Gerry Hinks
 Lyn Holbrook
 Alan Igbon
 Paula Jacobs
 Gillian Jason
 June Jenson
 Bettina Jonic
 Roderic Keating
 Bobby King
 Paul Leckie
 Martin Lewis
 Jane Lindsey
 Douglas Livingstone
 Maggie Lynton
 Andre Maranne
 Freddy Marks
 Sally Mates
 Peachy Mead
 Yvonne Michel
 Lynn Ruth Miller
 David Monico
 Alec Monteath
 Mike Morris
 Francesca Moya
 Tony Nelson
 Nigel Nevinson
 Heidi Newton
 Kay Noone
 Judy Norman
 Benita Oakley
 Terry O'Brien
 Tom O'Connor
 Colette O'Neil
 Brian Osborne
 Anthony Parker

Simon Parr
 King Francis Paul
 Cei Phillips
 Shirley Rayner
 Marjorie E. Rhodes
 Graham Rigby
 Lucinda Riley
 Ben Roberts
 Diana Robson
 Christopher Ross-Smith
 Donald Samuel
 Roy Scammell
 Anthony Selby
 Seun Shote
 Felix Silla
 Andy Simmonds
 Brian Smith
 Anne Stallybrass
 David Stone
 David Alfred Taylor
 James Telfer
 Pauline Tinsley
 Peter Tracey
 Nikki Van Der Zyl
 Ralph Watson
 Jane Wenham-Jones
 Richard Westcott
 Tessa Worsley

In some case it may be possible that another member may have used the same or a similar name subsequent to the passing of the above members.

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Drag Artists Network

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Green New Deal

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Gypsy, Roma & Traveller Network

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LGBT Network

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Models Network

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Puppeteers' Network

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Storytellers' Network

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Directory

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Equity Distribution Team distributions@equity.org.uk

Tax & Welfare Rights Helpline 020 7670 0223

Equity Staff

Telephone: To call a member of Equity's head office dial 020 7379 6000 and at the prompt press the asterisk and dial the three figure extension in brackets after the relevant name below.

Email: To email a member of Equity's head office type the initial of their first name and their surname in lower case with no spaces followed by @equity.org.uk

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Paul W Fleming, General Secretary
Jackie Clune, Vice-President
Lynda Rooke, Vice-President
Bryn Evans, Honorary Treasurer

Secretariat

Paul W Fleming, General Secretary
Louise McMullan, Deputy for the General Secretary
John Barclay, Assistant General Secretary, Recorded Media
Hilary Hadley, Assistant General Secretary, Live Performance

Executive Assistant to the General Secretary, Nick Baker (114)

Trustees

Judi Dench
Malcolm Sinclair
Timothy West
Penelope Wilton
Johnny Worthy

Membership, Operations & Finance Section

Becky Reese, Head of Operations and Finance (130)

Sam Fletcher, Head of Membership

Matthew Foster, IT and Guild House Manager (150)

Martin Kenny, Agents and Professional Services Officer (125)

Gareth Rawlings, Finance Officer (127)

Communications, Policy & Governance Section

Louise McMullan, Deputy for the General Secretary (160)

Alan Lean, Lead Tax and Welfare Rights Officer (151)

Victoria Naughton, Tax and Welfare Rights Officer (covering for Emma Cotton, currently on maternity leave) (157)

Ian Manborde, Equalities Officer (173)

Sam Winter, Governance Officer

Liam Budd, Policy Officer (155)

Stephanie Soh, Press & PR Officer

Recorded Media Section

John Barclay, Assistant General Secretary, Recorded Media (146)

Natalie Barker, Industrial Official, TV (152)

Amy Dawson, Industrial Official, Recorded Media (172)

Tim Gale, Industrial Official, Commercials (145)

Laura Messenger, Industrial Official, Films and Contract Enforcement (currently on maternity leave)

Shannon Sailing, Industrial Official, Audio and New Media (144)

Cathy Sweet Industrial Official, TV and Audio (153)

Live Performance Section

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Mike Day, Industrial Official, Variety (135)

Hannah Plant, Industrial Official, West End and Central London (139)

Karrim Jalali, Industrial Official, Live Performance (152)

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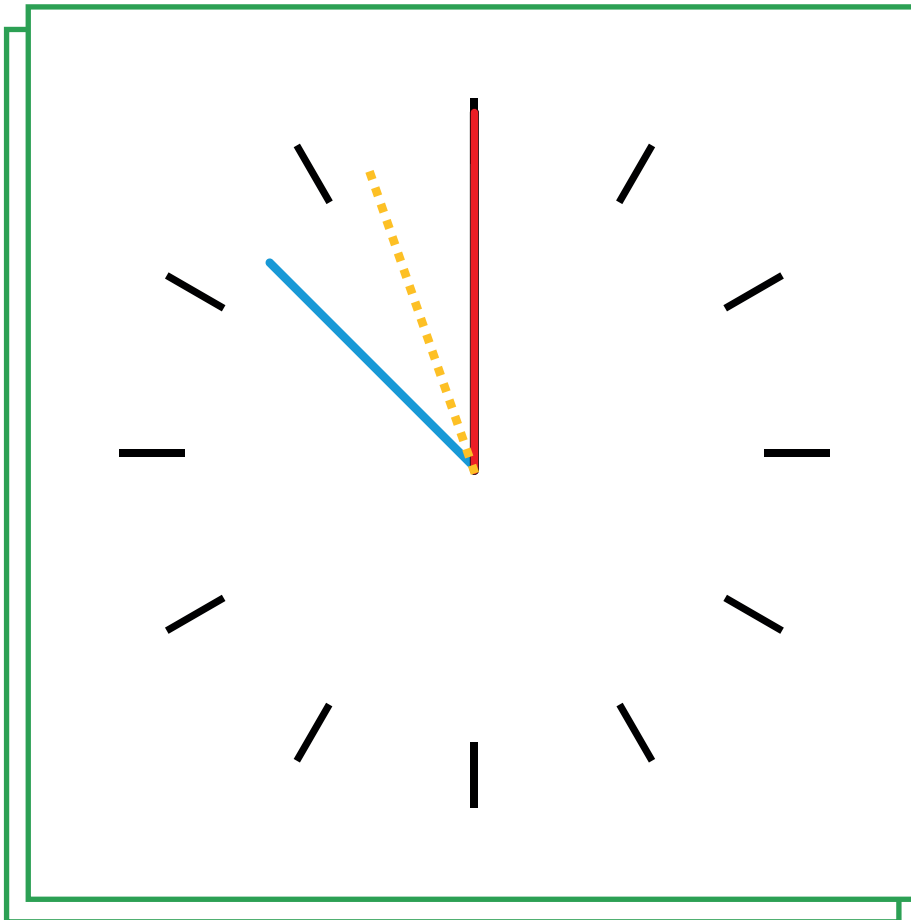
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Stephanie Soh, Editor
Tom Greenwood, Design

TIME IS TICKING TO SAVE OUR PUBLIC SERVICE BROADCASTING



The Government's plan to privatise Channel 4 will end the broadcaster's special model – causing damage to the UK's independent production base and threatening Channel 4's remit to nurture new talent and promote diversity.

Message your MP and ask them to write to Culture Secretary Nadine Dorries opposing Channel 4 privatisation now!

You can use the template at equity.eaction.org.uk/EquityChannel4

WHY JOIN A UNION?

Join a union because of who we are, together;
not just because of what you do.

Because together our voice is loud when we make demands of bosses
– whether in theatre, film, TV, audio,
new media, dance or variety.

Because together we will build an industry where your class, your gender,
your sexuality, your race, your disability does not limit what you can do.

Because together your lived experience becomes part of our voice too.

Because together we fund insurances, legal support
and welfare advice – to enable artists to work.

Because together we educate each other and the industry.

Because together we put the future of our industry's workforce - freelance
and employed – at the heart of its future.

Because together politicians of every party have to hear us – and give our
industry, its workforce, and all working people the protection we deserve.

Because together we defend freedom of expression for artists
in the United Kingdom, and around the globe.

Because together we create the global society working people
& artists need to flourish – defend the environment,
fight for new housing, better transport, freedom to move.

Because together you are not alone. We are over 46,000 members, and part
of a global movement of millions, across the UK and the globe.

Together, and only together can we say:

To all artists: good work
To all workers: good art
To all people: Equity

