



ANNUAL REPORT

2012

EQUITY ANNUAL REPORT 2012

THE EIGHTY SECOND ANNUAL REPORT

**Adopted by the Council at its meeting held on April 29 & 30, 2013
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CHAPTER 1:**GENERAL****A. ANNUAL REPRESENTATIVE CONFERENCE**

The 2012 Annual Representative Conference was held at the Paragon Hotel, Birmingham on 19 - 21 May. There were 147 attendees representatives including 110 Committee/Branch reps and 32 members of the Equity Council in attendance. A full report of the Conference is set out in Appendix 1.

B. BALLOTS**PRESIDENT, COUNCIL, THE APPEALS COMMITTEE AND STANDING ORDER COMMITTEE ELECTIONS**

Malcolm Sinclair was re-elected as President of Equity in a ballot of union members. He polled 1,819 votes against 1,503 for Jean Rogers and 603 for Dave Eager. The turn out was 12 per cent, exactly the same as for the President and Council elections in 2010. The results are set out in Appendix 2.

EQUITY COUNCIL BY ELECTION

Following the death of Council member Jonathan Cecil, a By-Election was held and Alan Thompson was elected to the Equity Council. Alan secured 872 votes. The full results are set out in Appendix 3.

EQUITY RULE CHANGE REFERENDUM

Two Rule changes were put to the ballot, the first concerned the constitution of the Equity Council and the second was about giving English Area Annual General Meetings of members the right to send representatives to Equity's Annual Representative Conference. Both were agreed, by 59% and 60% respectively. The full results are set out in Appendix 4.

C. LOBBYING ACTIVITY

In 2012 Equity continued to lobby vigorously around a number of key union policies. A number of one-to-one meetings were arranged with Ministers, Peers and MPs from all the political parties to brief them on arts funding, copyright, local government cuts, licensing, broadcasting and the modelling industry.

The Performers Alliance Parliamentary Group continues to support and provide assistance for parliamentarians on issues that affect people working in the entertainment industry. A number of changes to the Group and its working took place during 2012. The Secretariat services for the PAPG were replaced and Chloe Alexander now works one day per week for the Performers Alliance as a parliamentary consultant. Baroness McIntosh remained as Chair of the PAPG, however following a Government reshuffle Don Foster MP was replaced by Kerry McCarthy MP as Secretary and Lord Clement Jones joined Michael Connarty MP, John Whittingdale MP and Pete Wishart MP as Vice Chair.

The 2012 Performers Alliance Parliamentary Reception was held in the Terrace Marquee in the House of Commons on 10th December. The event was addressed by PAPG Chair Baroness McIntosh, Culture Minister Ed Vaizey and Shadow Culture Minister Dan Jarvis. A representative from each of the member unions of the Performers Alliance spoke at the reception about the impact of low pay and no pay work in the entertainment industry. Around 50 MPs and Peers attended, along with a number of high profile members and staff from each of the unions.

Consultations

Equity responded to a total of 21 consultations during 2012. The consultations were issued by organisations including the Department for Culture Media and Sport, Department for Education, Department for Communities and Local Government, the Cabinet Office, the Department for Business, Innovation and Skills, the European Commission, the Low Pay Commission, BFI, the West End Commission and the Migration Advisory Committee.

The following is a summary of the key areas of activity undertaken by Equity in 2012:

Arts Funding

Throughout 2012 Equity continued to fight cuts to the arts and culture. During the year a number of local

authorities announced large cuts to cultural budgets including Newcastle City Council, Barking, Redbridge, Darlington and many others. Equity lobbied local MPs and Ministers about the combined impact of cuts coming from local authorities and central Government, via Arts Council England, which was subject to a further cut of £34m in the Autumn statement.

In the lead up to the Autumn statement Equity launched its rebranded arts cuts campaign – Invest for Success. During this campaign members were encouraged to tweet the Treasury and tell them why the arts and culture are a valuable and productive part of our economy. This was in response to concerns that the Chancellor's Autumn statement in December would include further cuts to the arts and culture and that funding would be moved from 'unproductive' to 'productive' parts of the economy. Members were also asked to join a Thunderclap – an online tool that enables hundreds of people to send out the same message at the same time on social networks, meaning that the message can reach tens of thousands of people all at once.

Invest for Success was also the theme of Equity's involvement in the TUC's A Future that Works demonstration which took place in London on 20th October. Local marches were also held in Glasgow and Belfast. Equity member James Smith compèred the rally in Hyde Park and Equity Council members Joseph Kloska and Sally Treble encouraged marchers from two open top buses placed along the route. Francesca Martinez was due to join James Smith on the main stage but ill-health prevented her. Around 300 Equity members took part in the 150,000 strong march.

The Lost Arts Campaign, which is supported by Equity, the Federation of Entertainment Unions, Prospect and the Public and Commercial Services Union, continued to catalogue the effect of arts cuts across the country. The Lost Arts website underwent substantial redevelopment during summer 2012 in order to shift its focus from recording funding cuts to featuring more stories of local campaigns and personal experiences of the effects of the cuts.

Film

Equity contributed views to the BFI as part of its future strategy plan and took part in a number of FEU film committee meetings with representatives from the BFI, Creative England and Film London. Equity also took part in the consultation launched by DCMS in mid 2012 into new tax reliefs for the creative sector, building on the success of the film tax relief. The new reliefs, due to commence from April 2013 are intended to assist the animation, video games and high end television industries.

Broadcasting

Throughout 2012 the Broadcasting in the Nations Campaign called on broadcasters to produce more content in the Nations and Regions in order to draw on the skills and talents in these areas. Local casting was a key component of the campaign. Currently many productions which are regionally badged according to the Ofcom definition (which in any case excludes on screen talent as a criterion) do not make use of local performers.

Campaign activities included a drop-in briefing for Westminster MPs in October 2012. 12 MPs attended – 10 Scottish MPs and 2 from Northern Ireland. Scottish MPs signed up to a letter to Ofcom, drafted by Equity's members and officials in Scotland, calling for a consultation on the definition of a regional production and one of the Northern Ireland MPs put a question to the Secretary of State for Culture about the importance of local casting to the creative industries in Northern Ireland.

In November a reception was held in the Scottish Parliament for the Make it in Scotland element of the campaign. A large number of MSPs attended and the event was addressed by members of the Scottish Committee, Equity Councillors and the Equity President. Patrick Harvie MSP, who hosted the event on behalf of Equity, also tabled a parliamentary motion in support of the campaign, which attracted the support of over 50 MSPs.

BBC

In July Equity took part in the parliamentary launch for BBC Cuts: There is an Alternative. The booklet set out the unions' alternative for the future of the BBC, drawing on research carried out into the impact of the BBC's proposed cuts (due to the 20% cut to the licence fee as part of the Government's Spending Review in 2012) announced "Delivering Quality First". Equity encouraged members to send the campaign postcard, which was attached to the booklet, to the new Director General of the BBC, calling for the Licence fee negotiations to be reopened and to write to their MPs in support of the campaign.

Copyright and Performers Rights

On 6th March Court of Appeal Judges handed down their judgment on the Judicial Review of the Digital Economy Act, following two failed attempts by BT and TalkTalk to appeal an earlier decision. A previous hearing in March/April 2011 had found that the Act was "a proportionate response to a serious problem". Implementation of the DEA was however delayed until 2014.

In April the Creative Coalition Campaign organised a Conference at BAFTA on 23rd April entitled Ensuring Creative Growth for the future: a UK solution to an international problem. The conference featured contributions from Facebook, BskyB, the Premier League and experts on tackling online copyright infringement such as the head of HADOPI in France and the General Counsel of the US Copyright Office. The conference also included speeches from TUC General Secretary Brendan Barber and Creative Industries Minister Ed Vaizey. Equity's General Secretary, Christine Payne, chaired a cross party panel on the role of public policy in tackling copyright theft featuring Harriet Harman MP, Don Foster MP and John Whittingdale MP.

In July Equity, the FEU and the Creative Coalition Campaign lobbied MEPs in the lead up to a vote in the European Parliament on the Anti Counterfeiting Trade Agreement. ACTA is aimed at improving the global enforcement of intellectual property rights through the creation of common enforcement standards and practices and more effective international cooperation. However, endorsement of the Agreement by the EU was hampered by strong online campaigns by open rights groups and pro pirate party activists who want to see an erosion of IP rights.

Low Pay No Pay

In 2012 Equity launched a new campaign to highlight the prevalence of low pay in the entertainment industry. The most recent survey of members found that 9.6% earned nothing from their work in the industry, and over 69% earned either nothing or under £10k. 2/3 of members say they have had to turn down work because the pay on offer was too low. Of these, 72% say they turned down work in fringe theatre and 36% turned down work in Independent Theatre.

A working party of members produced a report with 19 recommendations, which included: a new leaflet explaining the issues to members and more information on the web site; to update guidelines for youth, students and community groups in sub rep theatres; more encouragement to members to fight National Minimum Wage cases; casting websites should be persuaded not to include low pay/no pay work.

Equity provided evidence to the Cabinet Office's Review of the 2006 Charities Act, highlighting the exemption which allows arts organisations and films schools (which are registered charities) to avoid paying the NMW to performers. Equity also sought to coordinate with campaigns highlighting abuse of internships arrangements, including liaising with Hazel Blears MP's office on a Private Members Bill outlawing the advertising of unpaid internships and made low pay no pay issues a focus of the Performers Alliance Parliamentary Reception in December 2012.

Licensing Act/Live Music Act

Equity attended a reception hosted by UK Music and the Musicians Union to mark the Live Music Act receiving royal assent on 1st May. Equity was also mentioned as a key supporter of the Bill during consideration of Commons amendments to the Bill in January 2012 by Lord Clement Jones, who had sponsored the Bill. Throughout 2012 Equity continued to work with DCMS and the Licensing Minister on further deregulation of live entertainment and took part in a debate on BBC radio about the licensing problems faced by street entertainers, Punch & Judy shows and circuses.

Other activities

Following the resignation of the leader of Westminster Council in 2012 in the wake of the parking charges dispute, the Council decided to set up the West End Commission to look into issues to do with the development of the West End area. The Commission was made up of leaders from the business community, academics, and local authority leaders from other UK cities. Equity provided written and oral evidence to the Commission on a range of issues including transport, policing, licensing and the future of the West End as an entertainment centre.

The Equity Models Committee's campaign to introduce a minimum age requirement of 16 in the adult fashion industry attracted significant press attention and support from MPs including Jo Swinson, who met with the Committee in Parliament during 2012 and supported Equity's submission to the consultation on updating the Child Performer Regulations.

D. MARKETING AND COMMUNICATION

Job Information Service

2012 saw some developments to the JIS following the launch of the new Equity website. The main improvements were the ability to search the jobs by gender and the ability to apply directly from a posting if the employer chose to accept applications that way. Members can also sign up via the members' area of the website to receive a digest of jobs in their areas of interest and the landing page of the members' area shows the most recently added job postings. We continue to develop the service and seek out new paid opportunities within the industry for our members. Since the Job Information Service became part of www.equity.org.uk, more than 17,000 postings have been put on it. In 2012 the breakdown of jobs posted was as follows:

Acting Male:	405
Acting Female:	357
Dance Male:	118
Dance Female:	136
Singing:	126
Variety:	73
Non-Performing:	79
TOTAL:	1293

JOB PROVIDERS

Casting directors:

Debbie O' Brien for: Hormonal Housewives (UK Tour), Grease (UK Tour), Soul Sister, The Bodyguard. Pippa Ailion
Casting for: The Lion, The Witch & The Wardrobe (Kensington Gardens) Kiss Me Kate, (Chichester Festival Theatre), The Book of Mormon, Love Me Do, The Lion King (Lyceum Theatre), We Will Rock You (Arena Tour), We Will Rock You (Switzerland & Germany), Wicked the Musical (West End), Blue Man Group (Stage). Sooki McShane: War Horse

Theatre Companies & Regional Theatre:

Northern Stage, Chichester Festival Theatre, New Wolsey Theatre, York Theatre Royal, The Watermill Theatre, The Lyric Theatre Belfast, Mercury Theatre, Traverse Theatre, The Tron Theatre, The Broadway Barking, The Theatre Chipping Norton, Almeida Theatre, The Dukes, The Albany, Salisbury Playhouse, Hull Truck Theatre, Theatre Royal Winchester, West Yorkshire Playhouse, Pitlochry Festival Theatre

Theatre In Education & Small Scale Theatre Companies:

Quantum Theatre, Kinetic Theatre Company, Bigfoot Arts Education, Ten Ten Theatre, Konflux Theatre in Education, Tutti Frutti Productions, Spectacle Theatre, Face Front Inclusive Theatre, Box Clever, Eyewitness Theatre, Hiccup Theatre, Aesop's Touring Theatre Company, Tell Tale Hearts, Blah Blah Blah, Blunderbus Theatre Company, Gazebo Theatre Company, MakeBelieve Arts, Freshwater Theatre Company, Arty-Fact Theatre, Happy Storm Theatre, Birmingham Stage Company, Tobacco Factory Theatre, Artis Education, Ladder to the Moon, Caboodle Theatre in Education, ACTiv-8, Zest Theatre, Rainbow Theatre, SPID Theatre Company, Gate Theatre, Proteus Theatre, NTC, Festival Players, Hijinx Theatre, EdComs, Red Ladder Theatre Company, Blue Apple Theatre

Overseas Theatre Companies

The English Theatre of Hamburg, White Horse Theatre, Vienna's English Theatre

Weekend Performing Arts Schools & Youth Theatre:

Razzamataz Theatre Schools, Stagecoach, Gymboree, The Pauline Quirke Academy, Theatretrain, Perform, Top Hat Stage School, Debutots, Lyceum Youth Theatre

Drama Training:

LIPA 4:19, Mountview Academy of Theatre Arts, Identity Drama School, RADA, Birmingham Conservatoire, The Gaiety School of Acting, ArtsEd, National Student Drama Festival

Dance Companies & Dance Training:

National Dance Company Wales, Northern Ballet, Balbir Singh Dance Company, Green Candle Dance Company, English National Ballet, Rambert Dance Company, Scottish Dance Theatre, London 2012 Cultural Olympiad, DV8

Physical Theatre, Shobana Jeyasingh Dance, Candoco Dance Company, Ludus Dance, Wayne Sables Project, Trinity Laban, Dance South West

Universities, Schools & Colleges:

Swansea University, The Leys Cambridge, Magdalen College School, Queenswood, Oxbridge Programs, Morley College, Gateshead College, Blackpool and the Fylde College

Arts Organisations & Museums:

Discover Children's Story Centre, The People's History Museum, Horse Cross Arts, The Barbican Rifco Arts, Customs House, MAC Arts Birmingham

Circus Arts:

Circus Space, H2oh! Entertainment, Pif-Paf

Opera Companies:

Scottish Opera, Opera North, The Royal Danish Opera, Welsh National Opera

Entertainment/Leisure Attractions/Holiday Parks:

Universal Studios Japan, Sga Productions, Blackpool Tower Dungeon, Chessington World of Adventures, Thorpe Park, E3 Group, ChinaWest International Productions, Belinda King Creative Productions, TED Talent and Park Resorts, Siblu Villages, Bunn Leisure, Park Resorts, IDEA Worldwide Ltd, Thursford Christmas Spectacular, The Shakespeare Birthplace Trust, The Falstaff Experience at Tudor World, Moulin Rouge

Producers:

Disney Theatrical, AIDA Entertainment GmbH

Cruise Entertainment

Jean Ann Ryan Productions, Royal Caribbean International, Belinda King Creative Productions

Roleplay & Events:

Act On Info, Roleplay UK, The Medieval Banquet

Events

In 2012 Equity members and Organisers representing the union participated in the following as exhibitors, panellists, workshop providers and speakers further raising the profile of Equity amongst members and potential members and within the wider industry.

ActorsExpo; Blackpool Magic Convention; Bright Young Things; Brighton Fringe Festival; British Ring Magic Convention; British Juggling Convention; Catholic Association of Performing Arts (CAPA) Annual Student Event; Chortle Comedy Conference; Comedy School's Funny Festival; Covent Garden May Fayre and Puppet Festival; Clowns International Convention; Edinburgh Festivals; Keeping It Live Showcases; Launch!; Leicester Comedy Festival; London Fashion Weeks; Move it National /International Student Drama Festival; Perform; Performers' Alliance Parliamentary Reception; Showzam; Spark Children's Arts Festival; Surviving Actors; Take Off Festival; Various student showcases.

We also ran our first event for the Equity Deputy Network with casting director David Grindrod, ran the Clarence Derwent Awards Ceremony and included the presentation of our Young Member and Student Member Bursaries within that.

Website and Social Media

(www.equity.org.uk) and Social Media (www.facebook.com, www.twitter.com etc) The website continued to develop in 2012 with the launch of new interactive facilities and changes to the Job Information Service to enable better searching and applying processes. The joining and re-joining Equity features continue to get a lot of traffic and more members have added themselves to the online directories. This costs nothing and is done by the individual member within the members' area of the site. Branches engaged more with the site and this trend looks to continue with the newsletter facility. Social media activity under the banner EquityUK became even more active with well over 10,000 people using our Facebook page and just under 18,000 followers (which includes

journalists, news organisations, arts organisations as well as members) on Twitter. This figure is double that of 2011. In 2012, @equity_events continued to develop the union's profile on Twitter as regards our outreach activities and opportunities. We used both our Twitter accounts as the "Tweet the Treasury" aspect of our Invest for Success campaign on funding. For photos of Equity's work we have a stream on www.flickr.com (search for EquityUK) and we continue to add to our YouTube and to update our international campaign websites www.ipat.org.uk and www.artistsfreedom.org. The website was awarded the best union website by the TUC in 2012.

Training

During 2012 some of our activist training included an induction day for new Councillors, sessions on branch development, bitesize sessions with some specialist committees and a two day workshop for members from across the UK who are interested in organising at local level. Our joint Federation of Entertainment Unions (FEU) project continued to be very popular with Equity being the lead union as regards working with the funders (UnionLearn) on delivering training both in workshop format and online to members of Equity, The Musicians Union, the Writers Guild of Great Britain (WGGB) and NUJ (National Union of Journalists). The online aspect continued to grow and at the end of 2012 there were 3 full training courses available as part of www.feutraining.org. Members should register with the site to access these and a range of resources, top tips and fact sheets and to find out about upcoming workshops. All these resources are free for members.

In Wales our multi-union partnership CULT Cymru continued and the programme of short continuing professional development (CPD) workshops delivered accessible training to Equity members and those of sister unions (BECTU, WGGB, MU). For more information members in Wales should look at www.cultcymru.org In 2012 Equity's three Careers and Learning Advisors delivered one-to-one sessions to members who contacted them directly via www.equity.org.uk/jobs-career/ The advisors also contributed to some of our outreach work. All three are Equity members who continue to work as performers and who have been trained to the national gold standard for delivering Information, Advice and Guidance. During the Equity@ Edinburgh week of workshop activity, we ran a series of successful 2 hour sessions on: Marketing, Staying Motivated and Making the Most of your Membership. Equity officials were panellists at sessions on street arts, drama training and participated in the Fringe Fair sessions. We also ran a daily Drop-in Advice Zone during the dedicated week and weekly for the rest of the festival, for people to raise issues or problems they were experiencing or to find out more general information. All our workshops are free of charge at the festival and we publicise the series by email, on the website and in other ways.

Publications

We continued the ongoing review of our recruitment materials and created a new suite of leaflets and other print for specific areas of the industry. We encourage members to get supplies of these from Head Office (020 7670 0273) to put into green rooms, notice boards etc wherever you are working. The Equity Diary continued to be well-received and was sent out with the August issue of the magazine. It is sent to members and student members whose subscriptions are up to date and to new members with their first card. The Equity magazine was awarded the best union magazine in 2012.

Recruitment and retention

2012 saw a new record total of paying members – 35,335 – up 2.3% on 2011. Equity also achieved a new high end of year in benefit total (including life members) of 37,429, a rise of 1.8%. The number of new members in 2012 was a healthy 2,861, the third highest total in the last decade and an increase of 9.8% on 2011. December was particularly strong, with the highest number of new members (255) for that month of the year to date. In terms of areas of growth for new members, there were good results in 2012 for dancers (up 56.6%), stage management (up 44.8%) and actors in Film, PACT TV and ITC Theatre (all up 32-33%). The number of rejoins in 2012 was down, although again the third best result in the last 10 years. 2012 was though a good year. Core membership has grown both through the retention of our current membership base and the recruiting of new members to the fold and the increase in both numbers and income is of course crucial to our success in the future. 2013 will throw its own challenges our way, and we will overcome those as they reach us, but thanks must go to all union members and staff for their hard work in 2012.

Clarence Derwent Awards

This 2012 winners of the Clarence Derwent Awards were Vinette Robinson for her portrayal of Ophelia in Hamlet at the Young Vic and Danny Webb for his performance as Harry Kahn in Chicken Soup with Barley at the Royal Court.

CHAPTER 2:

INDUSTRIAL & ORGANISING

Equity's Industrial and Organising work in 2012 is outlined in the next section of the Annual Report in relation to industrial and throughout the report in relation to organising. The task of implementing Conference and Council industrial policy continues to be undertaken in conjunction with the two Heads of Department in Live Performance and Recorded Media, Hilary Hadley and John Barclay. Organising work is co-ordinated throughout the union in conjunction with Louise McMullan, Head of the General Secretary's Department.

The West End Agreement negotiation, under the banner of 'Rewarding Responsibility', has been advanced in conjunction with the West End Working Party and the West End Deputies' Committee. Having eliminated the really low levels of minimum pay last time round, the Union is addressing other issues in the agreement with the managers, where members are not always rewarded for additional responsibilities.

In Recorded Media Equity negotiators have worked with members and agents on the TV Working Party to achieve interim deals in tough times. The minimum rates have been increased at the BBC by 3% and at ITV by 4%. Negotiations continue with PACT. Collective deals with BPI and the radio stations are also being pursued.

The recommendations of the 'Low Pay No Pay/Rights Working Party' endorsed by Council are being advanced and resources produced for inclusion in a webpage on the Equity website. Submissions to Low Pay Commissioners and discussions with Spotlight and The Stage, amongst other others, have been initiated.

'Organising for Success', the Union's organising strategy, has been bringing members and officials together to campaign on the matters that are important both industrially and professionally.

East Asian actors made their concerns known on casting issues at the RSC, via social media and direct campaigning, resulting in a productive dialogue being established which seeks to better understand the equality issues in this sector. Women members in London, and elsewhere, made their concerns known on the increasing number of all-male plays and the limited number of work opportunities, especially for older female performers.

In Northern Ireland, Scotland and Wales the 'Broadcasting in the Nations' campaign has been developed and refined by each National Committee to highlight to the producers, broadcasters and politicians the importance of local jobs in local productions.

Government cuts, for example 30% to Arts Council England, 20% to the BBC and the cuts to local governments up and down the land are causing real problems for theatres and public broadcasters. Equity members and Equity officials have continued to campaign in Westminster, Birmingham, Newcastle, and St. Andrews amongst other places, to highlight the difficulties and seek solutions. Equity has also worked with the Theatrical Management Association, the Society of London Theatres and The Stage to develop a 'My Theatre Matters' campaign seeking to engage members and audiences in defence of theatres. In Variety the West of England Variety Branch, led locally by Mary Lane, has been working with CAMRA to fight for the protection of local pubs which are variety workplaces. Thames Variety Branch and Variety Councillors continued to lobby Westminster Council on West End parking issues, and the Live Music Act, lobbied for by Equity, was passed in the Parliament and established an exemption for small venues from the onerous licensing regime. Recruitment and Retention, co-ordinated by Matt Hood, Head of Department for Communication and Member Support, where the number of R&R Organisers working directly with members on growing the Union increased from two to four, saw Equity end 2012 as a Union of approximately 37,500 in benefit members; another annual increase!

Members marching with sister Unions in the TUC 'Future That Works' demonstration in London and the Irish Congress March in Belfast outlined the 'Invest for Success' message UK and devolved governments need to understand in relation to the arts and entertainment industries. 'The Kings Speech', 'Warhorse', and 'Les Miserables' and much, much more, would never have been made without Government investment.

Deputies Networks, Organising Trailblazers Training, and regular workplace meetings all contributed to the above reality and financially only a small operational deficit, despite a costly legal case, was the financial bottom line of all this activity. A change in the Council and Committee structure for the years to come also seeks to improve the industrial and organising landscape for Equity. Linking the workplaces, the Branches, individual Equity members and Equity officials ever more tightly and ever more deeply on common agendas increases the possibility of developing the industrial and organising priorities the Union has.

Equity as a progressive organising and campaigning Union continues to grow, continues to develop its financial stability and continues to reform its structures and priorities. The double dip, predicted to be triple dip, recession, and austerity measures present the organisation with numerous difficult challenges, but the growth of membership and the growth of membership engagement, facilitated with professional officials into productive and relevant industrial and organising action, is the way forward.

Stephen Spence, Assistant General Secretary, Industrial and Organising

CHAPTER 3:

LIVE PERFORMANCE

A. GENERAL

i. Theatre Fight Directors

Following a 3.5% increase the minimum fees listed will be effective from 2nd April 2012

A West End/RNT/RSC/Major Opera and Dance £116.65

B Commercial/MRSL 1/CFT £103.70

C MRSL 2 £92.15

D MRSL 3/Minor Opera and Dance £79.30

E ITC £76.10

2012-3 is the final year of the three year deal for fight director members. In December 2012 a claim was lodged with the TMA, SOLT and the ITC for RPI up to 3.5% for the next three years – a continuation of the previous arrangement

ii. Overseas Touring

The rate for touring to America is currently \$73.50 per day. The TMA are seeking to enter into a new arrangement concerning the FCO rates, given the FCO have announced that they will not be publishing these in the future. This has been in principle agreed with a European rate set for bed and breakfast plus 45 euros throughout Europe and rates set for Russia, Japan, Australia and different arrangements for America. However at the time of writing this report this has not been implemented although the new rates in Clause 6(b) of the Overseas Touring Agreement have been agreed as follows: £20, £48 and £64.

B. LONDON THEATRE

i. West End Theatre Agreement

From 9 January 2012 the minimum rates applicable on the West End Agreement increased by the December RPI which was 5.2%, giving the following minimum rates:

Category A

ASM/Performer	£607.61
DSM	£657.61
SM	£707.61

Category B

ASM/Performer	£552.37
DSM	£602.37
SM	£652.37

Category C

ASM/Performer	£497.13
DSM	£547.13
SM	£597.13

Our four year Agreement with SOLT for the engagement of performers and stage management in the West End ran out in January 2013. During 2012 we attended ten negotiating meetings with SOLT in an attempt to reach the basis of a new Agreement. Whilst much progress was made, at the time of going to press, we do not yet have a new Agreement.

ii. West End Choreographers' Agreement

2012 is year three of a four year Agreement commencing 5 April 2010 with RPI increases subject to a ceiling of 3.5%. The 3.5% increase was implemented in April to bring the minima to the following rates:

Category A theatre (1,100 seats +)

Category B theatre (800 – 1,100)

Category C theatre (up to 799 seats)

The current rates are as follows:

Clause 17.1.1	Minimum fee for musicals	
	Category A	£4,161
	Category B	£3,980
	Category C	£3,619
Clause 17.1.2	Additional weeks A	£833
	Additional weeks B	£797
	Additional weeks C	£724
Clause 17.1.3	Minimum royalty A	£174
	Minimum royalty B	£158
	Minimum royalty C	£144
Clause 17.2.1	Minimum fee for plays	
	Category A	£2,433
	Category B	£2,327
	Category C	£2,116
Clause 17.2.2	Additional sessions	
	Category A	£141
	Category B	£135
	Category C	£123
Clause 17.2.3	Minimum royalty	
	Category A	£86
	Category B	£82
	Category C	£75
Clause 17.3.1	Small amount of choreography, per session	£123
AC Appendix 5.4	Daily rate	£129

iii. West End Directors' Agreement

Under the agreement reached in 2010 the minimum rates on this agreement which apply from 1 August 2012:

Category A	£3785
Category B	£3620
Category C	£3291

iv. Shakespeare's Globe

This house agreement is negotiated annually and we achieved an increase in the actors' rehearsal, minimum performance/ASM rates and standard performance rates of 2.5%, 4.76% and 3.39%. The DSM rate was increased by 2.56% and Head of Stage Management by 2.78%. This resulted in the following rates for 2012:

Rehearsal rate	£ 485
Minimum performance rate	£ 550
Standard performance rate	£ 610
Stage management assistant	£ 550
Stage management Deputy	£ 591
Senior stage management	£ 641

In addition, during the 2012 season the Globe mounted two touring productions engaging performers and stage management on the Commercial Theatre Agreement.

v. Disney Theatrical Productions Limited

This is the second year of a three year Agreement which delivered an increase of 3% on all minimum rates. This resulted in the following minimum rates for 2012:

Rehearsal salary	£635.84
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Performance salary	£635.84 plus £57.80 for Sunday performance
ASM	£635.84 plus £57.80 for Sunday performance
DSM	£680.04 plus £57.80 for Sunday performance
SM	£768.43 plus £57.80 for Sunday performance
Dance captain	£153.04
Swing	£76.50
Understudy obligation	£30.59
Understudy performance	£30.59

C. COMMERCIAL AND SUBSIDISED THEATRE

Commercial Theatre Agreement

The claim agreed at the September 2011 meeting of Equity Council was submitted to the Theatre Managers' Association (TMA) on the 8th September 2011. A copy is appended to this document. Despite numerous requests from staff in the Live Performance Department, requests for dates to meet and a counter-claim from the TMA were not forthcoming.

On the 17th February, dates were finally confirmed with the TMA to meet on the 29th February, 5th March and 6th March, with a view to concluding negotiations before April.

A full counter-claim was not forthcoming until the first meeting on the 29th April, with a vague outline arriving only on the morning of that first meeting.

At that first meeting, the Union expressed their frustration at how long it had taken to get a date and the lack of clarity that we still had about the managers' counter-claim. The Chairman of the TMA's Working Party (Mr Robert Noble, Cameron Mackintosh Ltd.) expressed apparently sincere regret for the time which the process had hitherto taken and gave a commitment to resolving the negotiations with haste. He put the long duration down to internal changes at the TMA, and apologised. In the spirit of a positive negotiation, his apology was accepted.

The above did indeed hold true and the Union arrived at a proposed agreement that met the majority of our objectives by the end of the second scheduled meeting, on the 5th March.

For clarity, it has been divided into three elements:

- The Proposed Agreement
- Details on the Rejected Elements of Our Claim
- Details on the Rejected Elements of the TMA's Counter-Claim

The Agreement

Finalised at the Equity Council meeting of March 2012

Minimum rates: Performers/ASM minimum rates in rehearsal will rise as follows:

Year 1: £363 = + ~4.6%

Year 2: £400 = + ~10%

Year 3: £410 = + ~2.5%

Representing a total increase of over 18% on the current rates

Touring allowance is to rise as follows:

Year 1: £203.89 = +~3.5%

Year 2: £210.01 = +~3%

Year 3: £216.31 = +~3%

Representing a total increase of 9.8%

All other salaries (performance rates, stage management rates, additional payments, exceptional minimum etc.) are to rise by 2.5% each year.

- Rail fares: The managers have agreed to specify that payments should be clearly identified as what they pertain to and not simply provided in a lump, unspecified sum. They were not prepared to move on the issue of pre-paid tickets being purchased by a certain date.

- Digs: The managers did not feel that this was a matter within their control, but the TMA has agreed to write a letter to its venue members requesting that digs lists are kept better up to date.
- Equal Opportunities: We are to agree a re-draft of the equal opportunities clause to include the new language from the Equalities Act 2010, but in a more simple form than as the clause currently stands.
- Costumes: After initially rejecting any change, The TMA agreed to introduce the clause from the SOLT West End Agreement re: costumes and property.
- Dressing and Green Rooms: The TMA agreed to send a letter to venues or particular venues that do not provide adequate green room/secure facilities.
- Compensatory Rest: The TMA has agreed to re-word this clause to strengthen and clarify members' (especially stage management) entitlement to work no more than 12 consecutive days.
- Flexible scheduling over Christmas period: We have agreed 24 performances over three weeks, with no more than 10 shows in a week, subject to the good safeguards on the SOLT Agreement
- EPK clause: We agreed that this should be as per the SOLT Agreement, when negotiations conclude late this year.
- Artists Code of Conduct: We agreed to draft a code of conduct with the TMA
- Mileage Allowance: To freeze at 48p until HMRC raises its guidance, which we agreed to.
- TMA/BECTU Get in And Get Out Guidelines: It was agreed to introduce this clause into the Agreement

Details on the Rejected Elements of Our Claim

- Hours of Work: The managers offered 44 hours in performance weeks for eight week shows in return for double overtime being replaced with time-and-an-half. We have refused to agree anything on these terms, as we felt it made no real positive change to our members' terms and conditions so the area was dropped from the negotiations.
- Fight Captains: The TMA claims to have received legal advice that introducing a 'fight captain' payment would incur a liability to our member should a health and safety issue arise, and further liability onto them as an employer. It is hard for us to contradict that, but we must now be diligent in informing members either to refuse to engage in such a role or requesting 'dance captain' status for it.
- Digs: The managers did not feel that this was a matter within their control, but the TMA has agreed to write a letter to its venue members to request that digs lists are kept better up to date.
- Publicity Calls: The TMA refused to specify 'reasonable', but have asked that we form a list of 'case studies' where this has been a problem in order to inform potential change in the future. This we will do.
- Pensions: The TMA refused to move on specifying payments made on the grounds that they saw no purpose for it, and it was a waste of time and effort on their part. They pointed out that if the appropriate payments had not been made then it was a matter that the member could pursue legally, especially as they should be being specified on payslips in the first instance.

Details on the Rejected Elements of the TMA's Counter-Claim

- Pensions: The TMA wanted us to consider lowering the terms of our pension to the statutory minimum. We have refused to come to such an arrangement at this point, but have agreed to a line in the agreement which allows management to approach us after auto-enrolment to discuss the impact of the legislative change.
- Additional Payments for Christmas Shows: We rejected the claim from the managers to remove this additional payment.
- Reduce overtime to time-and-an-half: We rejected this claim.
- To introduce single days of holiday, instead of the current minimum week-long block: We rejected this claim.
- Weeks out over Christmas: We rejected this claim.

Mr Robert Noble of Cameron Macintosh Ltd was the chairman of the TMA party, with Ms Lucinda Harvey advising as the Head of Employment Relations. The names of the Equity Working Party are as follows: Cllr Jean Rogers, Vice President and Chair of the Working Party

Cllr Bryn Evans, Honorary Treasurer vice-chair of the Working Party, chairing the two negotiation meetings in the absence of the Chair, Cllr Peter Barnes, Cllr Graham Hamilton, President Emeritus, Cllr Paul Mead, Cllr Fiona Mott, Mr Chris Palmer, Equity Deputy, Cllr Peter Polycarpou. The other officers of the Union were kept informed ex officio.

Staff:

Lead: Hilary Hadley; Head of Live Performance

Negotiator: Paul W Fleming; Commercial Theatre Organiser

Commercial Theatre Agreement for Performers and Stage Managers

The minimum weekly salaries currently being paid (from 2nd April 2012), are as follows:

MINIMUM WEEKLY PAYMENTS		
Normal Minimum	Once-Nightly	Twice-Nightly
In rehearsal		
Rehearsal Performer/ASM	363.00	363.00
Rehearsal DSM	445.00	445.00
Rehearsal SM	497.00	497.00
Rehearsal C&SM	533.00	533.00
In performance		
Performer/ASM	410.00	446.00
DSM	512.50	548.50
SM	574.00	610.00
C&SM	615.50	651.00
Exceptional Minimum	Once-Nightly	Twice-Nightly
Performer/ASM	323.00	347.50
DSM	404.00	429.50
SM	452.00	482.00
C&SM	458.00	515.50
Subsistence		108.00
Touring Allowance		204.00
OTHER PAYMENTS		
Daily Touring Allowance		43.40
Understudy obligation payment (per role per week)		15.44
Understudy performance payment (per performance)		23.13
Understudy performance payment (ceiling)		69.41
Swing Dancer (per week)		19.31
Dance Captain (per week)		34.72
Flying (per week)		43.19
Ceiling Salary (per week)		612.42
Mileage Allowance		0.48
OTHER CHANGES WITH FINANCIAL IMPLICATIONS		
Ongoing absence – number of performances		6
Christmas shows fraction to reduce		1/12th

TMA/EQUITY/BECTU Designer's Agreement

Negotiations on this agreement concluded in July 2011. As a result, rates were agreed on the following lines for the following three years:

Resident Designers (subsidised): 1% each year

Freelance Designers (commercial): No increase

Freelance Designers (commercial): 2.5% each year

Freelance Designers (Opera & Ballet, National Theatre, Royal Shakespeare Company):

No increase

Resident Designers

Minimum weekly salaries 2nd April 2012:

a	Head of Design	£
MRSL 1		456.12
MRSL 2		443.27
MRSL 3		402.60

b	Resident Designer	
MRSL 1		423.18
MRSL 2		409.27
MRSL 3		371.02
c	Assistant Designer	346.59

Freelance Designers

Minimum fees with effect from 31st October 2012: (increase 5%)

RSC/NT	SET & COSTUME	LIGHTING
Full	6,064.00	2,779.00
Small	3,638.00	1,390.00
Subsidised Theatre	SET & COSTUME	LIGHTING
MRSL 1	3,483.00	1,300.00
Tour		1,812.00
Studio/Workshop	1,481.00	623.00
MRSL 2/3	2,552.00	710.00
Studio/Workshop	1,229.00	566.00
Commercial Theatre	SET & COSTUME	LIGHTING
Normal Minimum	3,145.00	1,987.00
Tour/ Season/Musical		
Straight Play	2,529.00	1,109.00
Exceptional Minimum	1,360.00	531.00
Tour/Season/Commercial Rep.		
Opera A (ROH, ENO)	SET & COSTUME	LIGHTING
Full	6,666.00	3,243.00
1 Act and Small-scale tours	3,100.00	1,485.00
Opera B (SO, WNO, Opera North, GTO)	SET & COSTUME	LIGHTING
Full	4,849.00	1,852.00
One Act	2,064.00	842.00
Small-scale tours	2,272.00	923.00
Opera C	SET & COSTUME	LIGHTING
Full	2,281.00	927.00
1 Act	1,037.00	511.00
Ballet A (RB, BRB, ENB)	SET & COSTUME	LIGHTING
Full	6,064.00	1,852.00
One Act	1,939.00	842.00
Small-scale tours	2,272.00	923.00
Ballet B (Rambert, NB, SB)	SET & COSTUME	LIGHTING
Full	3,113.00	1,619.00
One Act	1,136.00	632.00
Small-scale tours	2,272.00	855.00
Ballet C	SET & COSTUME	LIGHTING
Full	2,281.00	813.00
One Act	455.00	511.00

SOLT / EQUITY Designer Agreement

In line with other Equity Creative Team Agreements, the Agreement runs over a period of three years from 2010-13 with annual increase of RPI% capped at 3.5%.

Effective from 1st April 2012:

MINIMUM FEES	CAT A	CAT B	CAT C	
Sets				
a	Major Musicals	6,104.00	5,838.00	5,307.00
b	Musicals	4,749.00	4,543.00	4,130.00
c	Straight Plays/Small Musicals	3,530.00	3,376.00	3,069.00
d	Weekly Fee	184.00	176.00	160.00
Costumes				
a	Major Musicals	4,073.00	3,896.00	3,542.00
b	Musicals	3,190.00	3,051.00	2,774.00
c	Straight Plays/Small Musicals	2,375.00	2,272.00	2,065.00
d	Weekly Fee	142.00	136.00	124.00
Lighting				
a	Major Musicals	3,058.00	2,925.00	2,659.00
b	Musicals	2,375.00	2,272.00	2,065.00
c	Straight Plays/Small Musicals	1,764.00	1,687.00	1,534.00
d	Weekly Fee	110.00	105.00	96.00
Expenses				
per day	54.25	51.89	47.17	
overnight	122.08	1162.78	106.16	

Subsidised Repertory Agreement for Performers and Stage Managers

Following the Agreement of 2010, the following minima apply from 4th October 2010 – 1st April 2012:

Performers	
Minimum Salary	
MRSL Grade 1 & 2 Theatres	£400.00
MRSL Grade 3 Theatres	£372.00
MRSL Grades	
MRSL Grade 1 Theatres	£459.00
MRSL Grade 2 Theatres	£406.00
MRSL Grade 3 Theatres	£379.00
Stage Management	
ASM Grade 1, 2 and 3 Theatres	£354.00
DSM Grade 1 Theatres	£410.00
Grade 2 Theatres	£373.00
Grade 3 Theatres	£363.00
SM Grade 1 Theatres	£459.00
Grade 2 Theatres	£406.00
Grade 3 Theatres	£379.00
CSM - Grade 1 Theatres	£497.00
Grade 2 Theatres	£439.00
Grade 3 Theatres	£412.00
Subsistence & Travel	
Relocation Allowance	£143.00
Commuting Allowance	£125.00
Touring Allowance	£202.00
Daily Touring Allowance	£33.28
Out of pocket expenses	£10.72
Mileage Allowance	£0.44
Meal Allowance	£10.72

Other Payments	
Understudy obligation (per week)	£17.37
Additional roles	£5.96
Performance payment – leading	£21.16
Performance payment – other	£12.84
Flying	£35.31
SM in costume	£5.33
SM extra services	£89.36
Head Boy/Girl	£26.29
Hire of Musical Instrument	£10.37
Sunday Performance Payments	
One Show	£52.00
Two Shows	£104.00

Theatre Choreographers Agreement

2012 was the third year of a four year agreement with rates increased by 3.5%. New figures from April 2012 to April 2013 as follows:

	DESCRIPTION	£
Minimum fees:	Commercial Theatre	
	Tours and Seasons	£1,235.81
	Lower Minimum/Commercial Repertory	£663.74
	Subsidised Repertory	
	MRSL 1	£1205.38
	MRSL 2	£1061.33
	MRSL 3	£981.51
Additional weeks:	Commercial Theatre	
	Tours and Seasons	£422.73
	Exceptional minimum	£277.80
	Subsidised Repertory	
	MRSL 1	£482.57
	MRSL 2	£424.64
	MRSL 3	£392.84
Daily engagements:		
	Tours and Seasons/MRSL 1 and 2	£190.70
	MRSL 3	£145.33
	Exceptional minimum	£110.32
Additional days:	Tours and Seasons/MRSL 1 and MRSL 2	£128.61
	MRSL 3	£116.42
	Lower Minimum/Commercial Repertory	£82.05

TMA Theatre Directors' Agreement

TMA Theatre Directors Agreement

This Agreement runs until April 2014 and delivered the following minimum rates for 2012:

SUBSIDISED REPERTORY**Freelance Directors Fee**

Grade 1	£2867.20
Grade 2	£2530.39
Grade 3	£2373.52

Artistic Directors

Grade 1	£640.59
Grade 2 + 3	£574.72

Resident Directors

Grade 1	£531.15
Grade 2	£491.76
Grade 3	£457.33
Assistant Directors	£394.71

COMMERCIAL REPERTORY

Freelance Fee	£2147.96
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Exceptional Minimum weekly fee	£398.92
Normal minimum weekly fee	£478.70

COMMERCIAL TOURS AND SEASONS

Exceptional minimum short run	£1642.37
Exceptional minimum long run	£2463.55
Normal minimum short run	£2189.46
Normal minimum long run	£3649.10
Exceptional minimum weekly fee	£328.47
Normal minimum weekly fee	£427.21

D. ROYAL NATIONAL THEATRE

Each production elected a Deputy throughout 2012 following visits in the rehearsal periods. A claim for 3% on the minimum rates was submitted for the April increase which was met, with other rates increased by 2%

Actors

The rates from April 2012 are as follows:

Minimum basic	£412.00
Minimum performance fee	£24.13
Minimum rehearsal salary	£429.23
Maximum rehearsal salary	£840.11

Equity Pension scheme

Employer's contribution	5% of total salary Minimum £16.14 per week Maximum £47.67 per week
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Employee's contribution

2.5% of total salary Minimum £8.07 per week Maximum £23.85 per week

Daily touring rate	£55.12 (Review pending)
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Sunday performances are 15% of basic salary plus £40

The NT Live Agreement continued with recordings for cinema taking place, with royalties now being paid to actors on some productions. The relay and repeat of Frankenstein was particularly successful.

Stage Management

Ben Donaghue and Neil Mickel remained as the elected Deputies for the group and thanks are recorded to them. A 2% financial increase was agreed from April 2012.

The new salary rates for 44 hour per week staff are as follows:

Senior Stage Manager	£41,719.18
Stage Manager	£40,679.88
Senior Deputy Stage Manager	£37,949.75
Deputy Stage Manager	£36,975.49
Senior Assistant Stage Manager	£34,441.52
Assistant Stage Manager	£33,011.65

Staff engaged on a 40 hour week are paid proportional salaries to the above based on the hourly rate, for example ASM, £30,010.59

House Agreements

Disney Touring Agreement

In November 2011, Disney formally raised with Equity their intentions to negotiate a house agreement for a touring production of 'The Lion King' which could be used for subsequent Disney touring productions. They wanted to base the house agreement on the TMA/Equity Commercial Theatre Agreement (CTA) and the existing Disney house agreement for the West End of London.

Paul W Fleming (Commercial Theatre Organiser) and Virginia Wilde (West End Organiser) met with Eddie Lieber (Disney Theatrical Group Director of Labor [sic.] Relations), Richard Oriel (General Manager, Production, Disney Theatrical Group) to negotiate such an agreement. Rehearsals began in July 2012, which will be considered the start date for the Agreement.

Management initially proposed a simple transfer of the financial terms of the CTA into the framework of the Disney West End House Agreement with a few minor additional changes. The Union made clear that it was unacceptable to want a house agreement with the union and yet only settle for those industry-agreed minima, especially as we are about to enter into negotiations to improve the CTA.

After a day's long negotiation, the following key provisions were agreed:

Minima

- The minimum rate for performers will be £460 per week for the first year of the agreement (£113pw increase on TMA minima in rehearsal and a £60pw increase on TMA minima in performance)
- The minimum rate for performers will be £490pw in the second year of the Agreement (a pay rise of over 6% on the previous year)

- The rates for stage managers will be as follows:

SM - £700pw

DSM - £600pw

ASM - £500pw

- All additional payments will be paid at 15% above TMA rate for April 2011 or 10% above TMA rates for April 2012, whichever is the higher for the first year

-For the second year, those additional payment rates will increase by a further 5%

Working Hours

- During rehearsal period- 46 hours per week. O/T paid at 1.5T in 15 minute increments
- From opening night – 44 hours per week. O/T paid at 2T in 15 minute increments (a reduction of two hours a week compared to the CTA)
- Add a provision permitting the scheduling of 7/9 weeks three times per annum without additional payment. Outside of 7/9 weeks, additional performances are paid as an additional 1/8th of salary during the course of the tour.

- Adopt the Pension Scheme from the CTA

Travel:

- Touring allowance to be: £225pw, all weeks (At least a £28pw increase on TMA rates, with a £120 increase when the tour is at a venue for more than four weeks)
- Adopt standard TMA provisions for fares and travel (clause 8.2) with the following improvements:
- Add a provision providing that air transportation will be provided as appropriate
- Add a provision that train fares will be paid no earlier than a week in advance

2012 Olympic and Paralympic Games Opening and Closing Ceremonies

Background

Louise Grainger has been involved in discussions with the Olympics and Paralympics, both directly and through the TUC for several years. Her discussions have focussed on all areas of the events, including, but not exclusively, procurement, event planning, the cultural Olympiad and the ceremonies.

From October 2011, Paul W Fleming, London Area Theatre Organiser, has joined her for conversations relating specifically to the areas detailed in this report.

With regard to the ceremonies, there were three principle areas of discussion:

- 1.) Access to the Artists. It was agreed that the Union will have a permanent base at 3 Mills Studios in order

to talk with the artists, provide advice and recruitment to the Union. We were also allowed access at lunchtimes and around the canteens. There was a regular (almost weekly) and high-profile Equity presence at the rehearsals for both games and all ceremonies.

A number of industrial issues were raised, both with regard to this particular engagement and others. It presented an excellent opportunity to engage with large numbers of disabled artists and converse with young graduates entering the profession.

2.) Volunteers. LOCOG provided the Union with a list of qualifications that they believe mean that the unpaid performers taking part in the ceremonies are legally volunteers. We have a full written list of the qualifications, which is appended to this document. Crucially, the volunteers:

- will not be required to attend all rehearsals
- are being engaged to be involved only in general movement rather than engaging specific skills
- will not have any penalties levied for non-attendance or other deficiencies
- are not signing a contract, but instead an understanding of responsibilities
- will not be paid a fee, although travel expenses may be provided
- have been auditioned on masse, rather than individually
- are not taking on any supervisory/leading/facilitating roles

These provide a sound theoretical basis for the engagement of performers as 'volunteers' as opposed to 'workers'. Workers are entitled to payment under the National Minimum Wage Act 1998, and volunteers not being so. We agreed that if these principles were kept to in practice then the volunteers were engaged legally, and insofar as they are volunteers rather than workers, are not endangering the jobs of paid performers. It was stated that in the eventuality that these circumstances do not hold to be true then we would challenge it on a case-by-case basis. No such instance arose.

The volunteers were also covered by the wider protocols governing the use of volunteers established for the whole games between the TUC and LOCOG.

Our understanding is that across the four ceremonies 10,000 volunteers will be engaged, and around 700 paid performers and stage managers. With 700 are engaged, we have been informed that this represents the largest group of paid artists ever engaged for the ceremonies. This is in no small part due to the union's longstanding involvement with the planning of the Games.

3.) Contracting of Performers and Stage Managers.

The process has been long and complicated, with the first formal meeting to discuss the matter in October 2011. In that meeting, and three subsequent meetings running into February 2012, LOCOG (the London Organising Committee for the Olympic Games) insisted that the performers and stage managers were to be engaged as independent contractors, paid on a fee basis.

Such an engagement would have deprived the performers of rights around hours of work, breaks, sick leave, health and safety, unfair dismissal and, crucially, National Insurance (Class 1) contributions from their employer.

In long correspondence between meetings and telephone conferences, the Union clearly stated that this was not acceptable on a legal or moral level. When involvement from the executive producers, the principle lawyer for the ceremonies, and the deputy human resources chief brought us no closer to an acceptable conclusion, the Union was clear that if the matter was not resolved in negotiation then we would have to look at informal ways to resolve the process.

At which point, LOCOG conceded that the Union's position was the correct one, and proposed standard contracts for workers, clearly stating that the terms and conditions contained within them are 'supported by Equity'.

This secures basic rights around breaks, working time and payment for our members, and so on. We have achieved contractual protection against unfair dismissal (better protection than any other LOCOG employees) and, crucially, Class 1 National Insurance contributions. Conceding on the National Insurance payments cost LOCOG upwards of £600,000 in employer's contributions and given the artists involved valuable protection for when the engagement ends.

LOCOG have also loosely based their weekly wage on our West End salaries, and are offering a minimum of £600 a

week. In reality, this minimum was often exceeded.

It was agreed that the stage managers involved would be contracted on a freelance basis, as the work in which they were engaged was more typical to events management – critically at no point were they expected to appear on the 'stage'. The Union reserved the right to challenge this aspect of the project, but following conversations with stage managers on the ground, found that those spoken to were happy with their conditions.

Conclusion

This was been an incredibly difficult negotiation for the Union in highly atypical circumstances. However, it is testament to the strength and authority of Equity as a trade union and negotiating body that we have won significant concessions from LOCOG: in particular securing the considerable amount of employer's National Insurance contributions to protect our members living conditions when out of work.

Because of the involvement of their union, artists were better protected against excessive working hours, unfair dismissal and breach of breaks than was originally proposed. They also have decent rates of pay, and we have stopped, to the furthest extent possible, the replacement of paid performers with unpaid volunteers. Our members have better terms and conditions than the statutory minimum – and other LOCOG employees.

We continued a constructive relationship with LOCOG, with organisers given access to Olympic sites to visit members and resolve grievances as and when they arose in 'games-time'.

E. ROYAL SHAKESPEARE COMPANY

The RSC agreed the following increases with Equity for 2012 on our house agreement: 2.75% increase on all the minimum salaries, apart from the Performers' minimum which rose by 5.2% so that it matched the Subsidised Repertory minimum; the CPI rate of 3.5% on the touring and subsistence rates for 2012. This gave the following rates from April 2012:

Performer's Minimum Salary	£400.00
Stage Management Minimum Salaries	
Basic Rates	
Assistant Stage Manager	£447.01
Deputy Stage Manager	£521.54
Stage Manager	£596.03
Company Stage Manager	£655.64
Higher Rates	
Assistant Stage Manager	£471.85
Deputy Stage Manager	£550.51
Stage Manager	£629.15
Company Stage Manager	£692.08
Assistant Director Minimum Salaries	
New starter	£467.67
Standard	£512.60
Additional experience	£538.61
Subsistence Allowances	
Stratford	£207.00
London (first four weeks)	£344.09
London (per week thereafter)	£275.56
Touring Allowance	
Weekly Rate	£437.50
Daily Rate	£62.50

F. INDEPENDENT THEATRE ARTS (FORMERLY SMALL SCALE THEATRE)

i. General

An ambitious renegotiation and reformatting of the Agreement and the application process was undertaken in 2011-12, which had not come to fruition by April 2012. Thus, an interim deal was agreed by the Independent Theatre Arts Committee as follows, in lieu of planning a three year deal to commence in April 2013

Minimum Salary

From 2nd April 2012-13 £410.00

Relocation costs

London companies £106.00

Out of London companies £ 86.60

Weekly Touring Allowance £257.55

Accommodation

Own paying £33.50

Accommodation Allowance (not own home) £10.60

Meal Allowances

Overnight – breakfast provided £14.75

Overnight – breakfast not provided £21.40

Commuting costs threshold £20.60

ii. Equity/ITC Agreement for Choreographers

The Agreement is running without problems and the rates increased by 2.5% in line with the performers rates.

From April 2012

The minimum rates are as follows:

Full fee	£1,653
Additional weeks	£410
Minimum daily rate	£113
Minimum 3 hour session rate	£86

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

iii. ITC/Equity Designers' Agreement

Minimum agreed rates from 2ND April 2012:

Designer's fee £2240.00

Weekly fee for making £ 439.00

G. OPERA

Agreement for Opera Singers

Eventually the Managers agreed to increase the rate from April 2011 for 12 months by 2% to £360. They have been unwilling to enter into meaningful negotiations and have offered 1% for each year from April 2012 and have not yet responded to a counter proposal to increase this to 2% although this request was made in October.

(i) Guest Artists

The Managers eventually agreed to up date the rates by 2% from April 2011 for 12 months. Again they have put forward an offer of 1% for 2012 and 1.5% for 2013 and 2014 although this has been rejected and a counter claim made of 2% or RPI whichever is the lower.

Rehearsal Salary	£306 per week
Session Fee	£69.50 three hour session
Performance Fee	£248.00
Cover Fee	£ 86.00
Cut off 2014	£1030.00
Subsistence	£81

(ii) Opera and Ballet Stage Management

The rates have been increased by 2% from April 2011 for 12 months. The offer of a further 1% has been rejected for 2012, 2013 and 2014 with a counter proposal put forward in October of 2% or RPI whichever is the greater, to which there has been no response:

ASM	£321.00
DSM	£342.00
SM	£372.00

CSM	£411.00
Subsistence	£ 81.00
In costume	£15.45

Dress allowance £10.30

Agreement for Opera Directors 2006

An Agreement was made to update the rates by 5.4%..

Royal Opera House/English National Opera

Main House £9,308.93

Studio £5,275.27

Glyndebourne, Scottish, Welsh National Opera,

Opera North - Main House £6,579.07

Studio £3,975.68

All other companies £3,975.68

(iii) Opera Singers Pension Scheme

There is nothing to add since the Annual Report of 2010 which stated that the money purchase scheme funds have transferred to Norwich Union with First Act administering the new Opera Singers Pension Scheme. The Royal Opera House and Opera North agreed to fund additionally the life cover element which will make the money purchase scheme more beneficial than the old scheme, and although the other Houses will not do this, the other members agreed to fund the contribution from their own contribution. Equity continues to pay this in advance and recoup the money from the various Houses, so that the new Opera Singers Pension Scheme is now fully operative.

Legal and General are now administering the Final Salary section of the scheme, although there are still data transfer issues that need to be resolved before the Scheme can be wound up. The Trustees are awaiting one final meeting to sign all the papers and are frustrated that this has not yet occurred and Mercers have been contacted several times during the year to ask when this will take place. They had stated that this should be possible within 2012 but at the end of the year, the matter was still with their wind-up team and a meeting date not set. Trustee insurance cover ceased, although an arrangement has been agreed in 2010 with the Royal Opera House, English National Opera and Equity to provide continued support to the Trustees if necessary.

Opera and Ballet Touring Allowances

The rates have increased currently in line with RPI and the rates from 24 September to 23 December 2012 are as follows:

Weekly rate	£309.83
Single performance rate	£51.81

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

Weekly rate	£387.25
Single performance rate	£64.82

And by 33% for London

Weekly rate:	£413.05
Single performance rate	£69.12

(iv) English National Opera

a) Chorus

After a pay freeze of two years an increase of 3.6% was applied to Chorus salaries from 1st August 2012. Work continued on the improvement of N/A's given the increased restriction that had been placed on these. There was also discussion about the Chorus taking part in the Chandos recording of Macbeth and this being included in the media arrangement, but given this was not part of the current repertoire and no further money was available to pay for it, the Chorus would not agree. The Chorus were consulted about a Chorus mentoring scheme with students of Trinity Laban College of Music to attend for a few days of rehearsal.

The Chorus Deputies for 2012 were David Dyer, David Campbell and Paul Napier Burrows and thanks are recorded to them for their work on behalf of the Chorus, as well as the Committee.

The annual salary was increased to £34,384.97 with a pension contribution of £5329.56.

In November Deputy Elections were held and David Dyer was re-elected and was joined by Paul Napier Burrows and David Campbell.

Extra Chorus

The rate increased from 1st August 2012 to £94.79 plus holiday pay.

Stage Management

Alex Hayesmore continued as the Deputy for the Stage Management team. Rates increased by 3.6% as follows:

Stage Manager:	£42,980.72
Deputy Stage Manager	£39,422.12
Assistant Stage Manager	£31,396.14

Actors/Dancers

Minimum rates of pay, in line with all other groups of Equity members were increased by 3.6% from 1st August 2012. A request was made in May 2012 for a dancers supplement to be agreed given the artistic contribution of the dancers to the overall opera. ENO would not agree to pay a supplement as a right, but agreed that they paid higher rates to dancers whose contribution significantly exceeds the norm.

Actors	£328.79
Dancers	£339.62

Holiday pay is paid additionally as a separate item.

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

(i) Glyndebourne a) Chorus

Much of the discussions with Management centred on the need to bring in another new Agreement for Choristers with no permanent status such as new Choristers and those with continuous employment. After discussions it was agreed that due to the Glyndebourne work schedule and dates available for auditions it would be acceptable for a shorter procedure to be invoked for those with continuous employment who did not meet the audition requirements for contract renewal. Glyndebourne were also concerned to ensure that the dispensation for the touring allowance with the revenue was retained. Glyndebourne did not want to pay touring allowance to the Woking venue for choristers who were commuting from London and wanted to implement this change for the 2012 tour. It was agreed they would not do this, but that a number of Choristers would keep all their receipts for the 2012 tour and then a review would take place. Equity submitted a proposal for a three year agreement to raise pay from £420 to £500. Glyndebourne offered a 3.6% increase to £435 and a further 3.4% increase for the following year to bring the salary to £450 which was agreed by the Chorus in December. Equity has also asked Glyndebourne to look at a bonus arrangement.

The 2013 salary was set at £435 plus the usual travel payments capped at the London/Lewes weekly rail card.

Thanks are recorded to Anthony Osborne and Sarah Osborne who were the elected Deputies and to all the Committee members for their help in negotiations.

Extra Chorus

The session rate remained in line with the Chorus to £88.60.

b) Stage Management

Stage Management hours were reduced from 41 to 40 hours and a 4% pay offer was accepted with 1.5% on the dress allowance payment. New rates were as follows:

Deputy Stage Manager	£409.10
Assistant Stage Manager	£347.08
Stage Management Dress	£ 14.42

Appearance in costume rate was agreed for £24.27 per performance and £36.42 for Directed Appearances. Stage Managers entering a fifth year of employment are now Seasonal Permanent employees. Thanks are recorded to Benjamin Lynch for acting as Deputy on behalf of the Group.

Actors and Dancers

The non-speaking Actor rate increased to £24
The Dancers rate was increased to £422

Opera North

After Chorus pay was frozen in 2011 in the light of substantial funding cuts from ACE and the local authorities, the 3% increase (which had been due then as part of the 2007 agreement) was put into effect from April 1 2012, with a further 1% increase from 1 January 2013. Finally as part of the deal agreed late in 2012, an additional 2% on all financial clauses is due on 1 April 2013. A small number of contract detail changes were also agreed.

Stage management salaries (as well as those for all employees at Opera North) were also frozen in 2011 after the £400 one-off payment in December 2010. But a 3% increase backdated to August 2012 was agreed in January 2013 with a further 2% increase due to take effect in April 2013. Against this pay increase it has agreed to normalise the Sunday working provisions.

Hazel Croft and long-serving Stephen Briggs continued as Chorus Deputies. Lindsey Owen continued as deputy for stage management. Membership levels remain at or very close to 100% among the permanent chorus.

Rates – chorus

Salary	Vocal Maintenance
1 April 2012 add 3%:	
Level 1 £23,075pa	£915.67
Level 2 £25,197pa	“
Level 3 £27,583pa	“

1 January 2013 add 1%

Level 1 £23,306	£924.83
Level 2 £25,449	“
Level 3 £27,859	“

Plus 2% further increase due on 1 April 2013.

Opera North Stage Management

New rates of pay August 2012 – March 2013

This rate will change at the end of March 2013, with a further 2% increase for the following twelve months, and the rates will be reviewed at the end of March 2014.

Position	Weekly Rate	Per Annum
Stage Manager	£561.41	£29,193.32
Senior Deputy Stage Manager	£515.37	£26,799.24
Deputy Stage Manager	£489.25	£25,441.00
Assistant Stage Manager	£462.95	£24,073.40
Temporary Stage Manager	£532.43	£27,686.36
Temporary Deputy Stage Manager	£482.58	£25,094.16
Temporary Assistant Stage Manager	£418.65	£21,769.80

Royal Opera House

a) General

The Arts Council grant was cut by 6.9% to the 11/12 grant. The grant for 12/13 has been cut by 4.3% and then there is a 2.3% increase for 13/14 season and a 2.5% increase for 14/15. During the year notice was given that the ROH wished to close the pension scheme to further accrual.

Chorus

The Chorus size remains at 48 and is working well with the additional permanent posts.

Negotiations on pay for 2012 were concluded with the Chorus accepting a 2% offer from 1st September 2012. In addition it was agreed that there will be no rehearsals on Statutory Holidays in the next two seasons.

Negotiations for a new media agreement took up much of the year with the Chorus finally agreeing to a new agreement for five years with additional monies of £600 plus the percentage increases applied to each year. This would allow ROH to transmit any of the recorded productions on any terrestrial broadcaster.

Unfortunately the ROH were unable to conclude a new agreement with the Orchestra and therefore the new five year agreement was withdrawn. The Chorus agreed to an extension of the existing agreement for an additional annual sum of £200 for two years.

Thanks are recorded to John Mulroy for continuing as Equity Deputy and to the Chorus Committee.

The annual salary for the Chorus from September 2012 is £38,520.48 plus £3,482 media supplement.

Extra Chorus

During the early part of the year, negotiations commenced to introduce a new agreement for the Extra Chorus for the 2012/13 season. The ROH signalled that unless they could make some amendments to the agreement they would inevitably have to reduce the number of Extra Choristers they employed given they were under pressure to achieve significant individual cost savings. All the Equity Extra Choristers were informed of the ROH's intention to make changes and invited to form part of a small negotiating group to look at the changes which were intended to introduce some flexibility around varying call times and change the arrangements and payments for costume fittings.

It was agreed during the negotiations that within 4 weeks of the date of any session call times may be varied up to 15 minutes without any penalty. It was also agreed that where a costume fitting is attached to a call for a different engagement the performer shall be paid an additional 1/6th of the basic rehearsal session fee if contained within the time of the call.

The new agreement is being monitored during the 2012/13 season.

Rates were increased in September 2012 by the percentage uplift agreed for the Chorus of 2%.

Rehearsal Session	£115.41
Opera Performance Session	£138.47
1st Night Performance	£161.55

Concert rates are as follows:

Concert day payment	£154.47
Rehearsal rate	£77.23

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

b) Stage Management

In line with the Chorus and Ballet the Stage Managers agreed to a 2% pay increase from September 2012.

Rates are as follows:

Senior Stage Manager	£50,265.50
Stage Manager	£46,030.67
Deputy Stage Manager	£39,727.56
Assistant Stage Manager	£33,540.74

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

c) Actors and Dancers

The 2% increase for all other Equity groups was accepted for the Actors and Dancers. Rates from September 2012 as follows:

£351.70

Minimum dance fee £25.22

The increase also applied to the Actors in the Royal Ballet

Actors in Ballet:

Rehearsal £61.16

Performance £61.16 per three hour session

Separate Agreements apply for the recording for television or DVD purposes.

(xiii) Opera Deputies Committee

The Committee held two quorate meetings in 2012 given the difficulties of arranging times when Deputies from the companies could meet. Meetings were held in April and September. Bryn Evans remained Chair and Julia Carson Sims Vice-Chair. The Deputies discussed events and negotiations in the various Houses. At WNO the HMRC had conducted a review of the touring allowance by asking choristers to retain receipts.

H SINGERS

Classical Public Concert Rates to June 2013

For choruses of:

(a) 37 +	£121.00
(b) 25 to 36	£125.50
(c) 17 to 24	£130.00
(d) 11 to 16	£139.50
(e) small groups	£173.00

Overtime (per 15 minutes or part thereof) £17.50

Extra rehearsals (per 3 hour session or part thereof) £67.50

I BALLET AND DANCE

A) General

A claim was made in December 2010 for 5% as RPI was 4.7% and climbing. SOLT/TMA did not address this claim as they were involved in their various House Agreements so at the time of writing the report no final offer had been made so the April 2010 minimum rate remains current at £347, although no dancer is in receipt of this as all the House Agreement rates are higher.

i. Dancer's Pension Scheme

The Trustees continued to meet to review the management and development of the Scheme and received reports on investments. The Equity Trustees (Directors) are Andrew Hurst, David Pickering, Royal Ballet and Tamarin Stott, English National Ballet, although Andrew and David Pickering came to the end of his term during the year. Jonathan Goddard of Rambert was appointed as Trustee in his place with the Head of the Live Performance and Bennet Gartside has agreed to be a Trustee to replace David Pickering and Daniel Jones agreed to replace Tamarin Stott at ENB. Hilary Hadley Head of the Live Performance Department continued to attend as an Observer. Sarah Bailey from the Arts Council was appointed as a Director of the Scheme Christopher Nourse remained Chair of the Scheme. The Scheme Administrators are Xfinity. The Trustees asked whether the Dancers Pension Scheme was suitable for auto enrolment and legal advice was taken to ensure that it was suitable to be classified as an occupational pension scheme for the purposes of auto enrolment and therefore could be offered by the various contributing companies. There are 1,241 members of the Scheme, with 242 contributing members. The Scheme is doing well, with net assets at 5 April 2012 of £33,505,393. Given the background of economic uncertainty and investment returns the Trustees agreed a 2.5% Bonus up until April 2012 with the interim bonus of 2% to be reviewed in March 2013.

ii. Dancer's Career Development

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

The Head of the Live Performance Department remained on the Board on behalf of Equity together with Paul Mead from the Equity Council. The Participating Companies, following on from the Arts Council Cuts have indicated that they need to reduce their contribution from five percent to 2.5% on a permanent basis, the deficit in the short term being met by Reserves, but in the long term had to be covered by a complete restructuring of the organisation if the charitable objectives were to be achieved. A complete re-organisation took place following the retirement of the Executive Director who was not replaced in order to reduce staff costs. Two members of staff, appointed on an equal basis, a Grants and Careers officer and a Fund raising and Administrative Officer, were engaged, supported by a part time bookkeeper. The Grants Officer administers all the grants, monitors their progress, and liaises with all the Companies and the Dancers. The Fund raiser works partly for the independent Trust raising money to ensure that grants are available for the many dancers that do not have access to the Company grants. Given the financial restrictions it was agreed by the Board that the levels of grants to the Company dancers be reduced to a maximum of £15,000. DCD's internal structural review also recommended that the exiting Board, Finance and General Purposes Committee and Development Committee should be replaced by new Board and Committee structures, streamlined to maximise effectiveness, minimise duplication of function and concentrate staff time on dancer's needs.

iii. English National Ballet

a) Dancers

Following the departure of the Executive Director, the Finance Director temporarily took over as Director until a new Director was appointed at the end of the year. The Arts Council have indicated that they will not be restoring funding to the Dance companies and therefore ENB are operating against a background of continuing cuts to funding in real terms.

There were a number of major changes to other senior staff. The Artistic Director also left during 2012 and was replaced by Tamara Rojo in August ending a period of uncertainty for the company. The Dancers agreed to 1% uplift in salaries with the addition of up to 4 free weekends being scheduled and a non consolidated lump sum of £250. They also agreed during the year to move from weekly payment to monthly payment to begin in 2013.

The Dancers Committee met with management on three occasions during 2012. The Committee discussed their priorities which were gaining sufficient rehearsal time for sufficient casts, classes being over populated with guests, notice of casting to be made available as early as possible, and physiotherapy provision on tour. The Committee also discussed the financial situation of ENB and future plans. Deputies were elected for the

new Season: Amber Hunt, Daniel Kraus and James Forbat, and thank are recorded to both the Deputies and the Committee for all their work on the dancers' behalf.

Salaries were increased as follows from April 2012:

Principal	£44,930.94 (variable)
First Soloist	£38,888.72
Soloist	£34,827.52
Junior Soloist	£31,546.84
First Artist	£31,011.24
Artist Yr 8	£29,251.56
Artist Yr 7	£28,961.14
Artist Yr 6	£28,693.60
Artist Yr 5	£28,468.96
Artist Yr 4	£27,218.36
Artist Yr 3	£26,011.96
Artist Yr 2	£25,110.80
Artist Yr 1	£23,329.28

B) Stage management

Salaries increased by 1% from April:

Stage Manager £36,060

One of the Stage Managers left the Company and has not been replaced, with the Deputy Stage Manager taking over as Stage Manager and employing freelance stage management as necessary.

The Stage Manager Kerry Lewis is also the Equity Deputy

Northern Ballet Theatre

Despite savage funding cuts for 2012-15 from ACE and local authorities, the company was able to restore dancers numbers to 40 (from 37) assisted by new commercial sponsorship.

And 2012 saw a 2% increase on minimum pay after the 2011 freeze in pay for dancers and Stage Management. There were larger increases for many dancers arising from progression through the company structure.

Once again 2012 saw a number of changes amongst the dancers with departures and newcomers, all of whom joined the union. This is in no small part due to the work of deputy Hannah Bateman who stepped in for a second spell as deputy with effect from 1 July 2011, and has soldiered on alone in the role for all of 2012.

Northern Ballet has continued a heavy touring schedule throughout the year, and had a short sojourn to Paris in January/February 2013.

Rates (2012-13)

1st year corps	£360
2nd year corps	£397
3rd year corps	£420
4th year corps	£450
5th year corps	£474
Coryphee	£500
Soloist	£540
First Soloist	£575
Senior artist	£ -
Premier Artist	£630
Principal rates	negotiable and generally not currently in use

Rates (2012-13) - stage management

ASM £20550 + £30 per day in production weeks

DSM	£23929	“
CSM	£32686	

Rambert Dance Company

New Deputies were elected to replace Jonathan Goddard and Malgorzata Dzierzon: Mbulelo Ndabeni and Angela Towler and together they helped to conclude the negotiations for the 2012 settlement following on from the pay freeze in 2011. An increase of 2% was accepted by the dancers together with a doubling of the physiotherapy budget. The dancers asked for a guaranteed free Saturday each month with one month's notice. This was not agreed but a meeting was held to see how much notice could reasonably be given of a free Saturday.

Thanks are recorded to both incoming and outgoing Deputies for their work on behalf of the dancers.

Salary rates increased by 2% as follows:

Apprentice Year One	£18,833.09
Apprentice Year Two	£19,676.82
Dancer	£26,320.58
Dancer after 4 years	£29,695.52

Royal Ballet

Sarah Lamb and Ryoichi Hirano were elected as Equity Deputies for the company. After negotiations for a longer term agreement on pay collapsed, the dancers accepted a 2% pay rise from 1st September 2012. There were extensive negotiations for a new media agreement which also terminated when it was agreed that the current agreement would apply for a further two years with an additional £200 for each year plus the financial increase. From September 2012 the annual media payment was increased to £3,482. It is envisaged that the Opera House will come to a new agreement with the orchestra during the extension period. The dancers also agreed that in line with the understanding of the orchestra, the media agreement included transmissions to UK digital channels such as Sky without additional payment. This resolved a potential dispute concerning the relay of Swan Lake by Sky. Unresolved before the end of 2012 was the proposal concerning the use of the dancers' images' on commercial merchandise, although negotiations have commenced.

Thanks are extended to the Deputies and the Committee members who helped with negotiations throughout the years. Current rates from September 2012 are as follows:

Character Principal	£49,402.92
First Soloist	£49,402.92
Soloist	£41,168.99
First Artist	£34,834.68 (plus seniority upgrades to £36,164.76)
8th Year Artist	£32,617.92
7th Year Artist	£32,301.48
6th Year Artist	£31,995.36
5th Year Artist	£31,690.56
4th Year Artist	£30,466.08
3rd Year Artist	£29,242.80
2nd Year Artist	£28,018.20
1st Year Artist	£26,182.68

New Adventures/Equity Agreement for Performers and Stage Managers

In accordance with the three year agreement rates were increased from 1st October by 2.5%. The new production of "Sleeping Beauty" rehearsed in September followed by a UK tour and season at Sadlers Wells, with the possibility of a second contract being issued for a tour to the US. An agreement was made to extend the current agreement by three months until the 1st January 2014 to allow for the continuation and completion of the Sleeping Beauty Tour.

Salary rates are as follows:

Rehearsal salary	£425.50
Performance salary for first contract	£489.00
Performance salary for dancers previously employed but new to production	£529.00
For those returning to production	£565.00
Performance fee (principal)	£43.20

Performance fee (sub)	£32.46
UK touring allowance	£224.20

Scottish Ballet

2012/13 was a year of transition for Scottish Ballet as Ashley Page left half way through the year. There was concern amongst the dancers about the process of change when two probationers were not extended. However Christopher Hampson is now fully ensconced as Artistic Director and his repertoire choices are becoming known. Despite the company receiving a cut in their funding, the dancers secured a 1% increase in their pay for 2012/13

Principal: £36,443

Soloist: £31,994

Coryphee: £28,096

Artist: £26,845

Stage Manager: £27,270

Deputy Stage Manager: £22,882

Assistant Stage Manager: £17,170

Welsh National Opera

Chorus

The Chorus size remains at 40 and a number of positions which have remained vacant and filled with short term contracts are now in the process of being filled permanently.

Negotiations on the 2011/12 and 2012/13 took up a lot of time within the first 6 months of 2012 with a deal finally being struck for a 1% rise from September 2011 and a further 1% rise from September, although under the terms of the settlement this was reflected in a 2% rise backdated to September 2011. In order to unlock this financial settlement the chorus were asked to give further flexibility in the terms and conditions.

WNO had sought to move television into the house media agreement in exchange for an uplift of £100 on top of the current deal of £250. No agreement was reached on this as WNO were also seeking an increase in the media points for the same financial offer. WNO were also seeking to roll this figure into basic salary but without an agreement on Television they would only agree to pay the £250 at September 2012 as with previous years.

The rates from September 2011 to August 2013 are:-

Grade 1 – up to 2 years with WNO:	£25,270.36
Grade 2 – 2 – 4 years with WNO:	£25,879.76
Grade 3 – 4 – 8 years with WNO:	£26,184.18
Grade 4 – 8 – 10 years with WNO:	£26,488.04
Grade 5 – 10-15 years with WNO:	£26,793.02
Grade 6 – over 15 years with WNO:	£27,097.44

Extra Chorus

There was no progress made on an Extra Chorus deal and the rates remained unchanged, no Extra Chorus were used during 2012.

Stage Management

As with the Chorus discussions on the new deal were slow and an agreement was finally reached on the 2011/12 contract in September 2012. A claim was immediately put in for the 2012/13 contract but no resolution was reached by the end of the year.

During the year one of the ASM's was made redundant so the team now consists of only 3 full time members of staff (1 Stage Manager and 2 DSM's), with the remaining positions being filled by short term contracts on a season by season basis.

Stage Management agreed a 1% deal for 2011/12 and the salary levels are:-

DSM 6	£27,237
DSM 5	£26,701
DSM 4	£26,033
DSM 3	£25,366
DSM 2	£24,698

DSM 1	£24,031
ASM 5	£23,297
ASM 4	£22,714
ASM 3	£22,131
ASM 2	£21,549
ASM 1	£20,967

Backrow productions/Swan Lake

There were no productions in 2012 under this Agreement which remains in stasis until the Agreement is re-activated. The minimum salaries up until 31st of August 2011 were as follows:

Rehearsal salary	£384
Minimum performance	
Salary	£435
Minimum returnees	£461
Minimum returnees 2	£486
Performance payments	
Featured	£41
Principal	£82

Euro/Fia Dance Passport

No passports were issued during 2012.

J. VARIETY AND CIRCUS

i. General

In 2012 the Olympics had a big impact on work in this sector, particularly in London, both in a positive and negative way. There were approximately 800 paid performers involved in the opening and closing ceremonies for the Olympics and Paralympics who were engaged on 'Equity Recognised' professional performer contracts. These performers were involved in rehearsals for several weeks before the ceremonies. During the Games themselves other members were engaged by London Organising Committee for the Olympic Games (LOCOG) on 'Spectator Experience' contracts to work inside the grounds of the venues. Equity had an input into these contracts to ensure members enjoyed good terms. Before commencement of the Games other members were engaged to perform with the Torch Relay which toured the UK for several weeks. On the negative side there was reportedly a reduction in other events being scheduled during the Olympics that would have gone ahead in other years. The Royal Wedding may have also proved to be a minor distraction but again in this year the inclement weather throughout much of the summer undoubtedly affected outdoor events.

Early in 2012 a campaign by Equity, the Musicians' Union and other businesses and individuals in London saw success. This was against Westminster Council's proposal to introduce a harsh parking regime in the borough, particularly impacting on the West End. Those working in entertainment would have been seriously disadvantaged by the cost or having to use other means of transport. Due to the strong opposition Westminster ended up dropping the proposals altogether after they had initially delayed them until after the Olympics. Although not introducing evening and weekend charges they did, however, increase the amount of double yellow lines thereby reducing available parking.

The Variety Organising Team, formally established in 2011, continued to meet in 2012 to look at how the union could best support variety members. Two campaigns which the team supported on the Beer Duty Escalator and minimum alcohol prices did obtain considerable support within government. It was agreed the Beer Duty Escalator would be reviewed following a debate in Parliament.

Proposals to exempt live music to audiences of 200 or fewer from licensing, or to an unlimited number in the case of unamplified music, finally came to fruition in 2012 after the Live Music Act received Royal Assent. From October 2012 the changes were implemented and Equity had a postcard printed for members to pass to venues explaining the new law. It is expected that a further relaxation in licensing laws would occur in 2013 with regards to entertainment which will hopefully ease the burden on circuses.

A small number of Equity members involved in entertaining the forces participated in the annual Remembrance Sunday Parade at the Cenotaph in November.

ii. Membership

Equity's membership overall continued its upward trend through 2012 surpassing the 2011 figures and reaching highest number of members in benefit ever. The total number of in benefit members registered on Variety Branches, however, remained roughly the same. New membership in the variety sector in 2012 was similarly high to the previous year.

The public liability cover that comes with Equity membership is one of the main benefits that attracts freelance variety and circus performers to join and stay with the union. Such insurance is virtually mandatory for a high proportion of work in the field and is advisable even where not contractually required. Legal protection and advice services and the accident and backstage cover are also key benefits. The network of Variety Branches throughout the UK is important to many as members can meet their fellow professionals and obtain support and advice.

Although there are workplaces where members are employed in numbers on longer term contracts, such as the holiday and theme park sector, a high proportion of Equity's members within the variety field work individually or in small groups. They are often booked for one-off engagements on an 'Act as Known' basis performing anywhere from private houses to large stadia. The disparate nature of members' work patterns dictates that recruitment activity be targeted at events attracting professional performers in significant numbers. Some examples of those at which Equity had a presence in 2012 are: the Blackpool Magicians' Club Convention and the International Brotherhood of Magicians in Great Yarmouth, the Leicester Comedy Festival, Chortle Seminar and Funny Festival for comedy, the Clowns International Festival in Bognor Regis, the May Fayre in Covent Garden for Punch and Judy, the Winchester Hatfair and Gi20 event in London for street arts, the Brighton, Glastonbury and Edinburgh Festivals, Kidology in Wolverhampton for children's entertainers, Keeping it Live! in Blackpool and Coventry for cabaret acts, Move It! dance event in London. Also visited were full time education courses and showcases in the variety and circus sector. The work of Equity's organising and dedicated recruitment staff was complemented by the work of the Variety Branches in these endeavours.

Equity Organisers with variety responsibilities also visit key workplaces in the variety and circus field which include variety productions in theatres, comedy clubs, circuses, theme parks and visitor attractions, working men's clubs and auditions for cruise and overseas work.

Equity's variety branch officers and branch members worked hard on many of their own initiatives in recruitment and retention as well as assisting staff. This they did, on a voluntary basis and their hard work and dedication is greatly appreciated.

iii. Branches

Equity has a network of Variety Branches throughout the UK and members working in the variety and circus sector are encouraged to attend meetings usually where they live or possibly where they are working long term. Branches hold at least four general meetings per year with many branches having an established monthly meeting pattern (eg first Monday) with breaks in the summer and Christmas periods. They also hold an Annual General Meeting and elect new officers and a committee. Elections may be biennial if the branch decides. Branches have a dedicated space to advertise their meetings in the Equity Magazine, and also do so through branch newsletters and their own branch websites which are found through Equity's main website.

In 2012 a new system to assist communication with branch members electronically was introduced as most members predominantly use email and the cost of postage has escalated. This system was still bedding in at the end of the year. For the first time in this year branches started receiving funding centrally from head office according to the numbers registered on branches. This funding is designed to be used for campaigning, organising and educational purposes for the benefit of branch members and replaces the previous system of receiving commission on subscriptions collected. Branches can also apply for 'match funding' if they want to run special projects which cost more than their allocated funds.

Branches are free to devise their own programme of activities which may include industry guest speakers, socials, training and showcasing opportunities and will also discuss have a chance to raise any concerns about their work or issues affecting the industry in general.

Branches are part of the democratic structure of the union and each are entitled to put a motion and amendment to the Annual Representative Conference and to send representatives. Some Branch Secretaries are able to provide contractual advice and assistance to members when Equity staff may be unavailable and may also receive job information from local employers which they can pass onto members.

Regular meetings of Variety Branch Secretaries were held in order to facilitate two-way communication between the union and branch members. Matters raised at branch level can be brought to the attention of staff and branch members can find out more about what is happening within the union and the wider industry. Branches continued to be supported in activities related to Recruitment and Retention some having dedicated recruitment

co-ordinators. A specific session for Branch Secretaries and branch members was held as a fringe session at the Annual Representative Conference.

Variety Branch Secretaries are also automatically part of the Variety Advisory Committee through which they can contribute to union policy.

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

iv. Variety Advisory Committee

The Committee comprises 12 elected members, the 17 Variety Branch Secretaries, the 6 Variety, Light Entertainment and Circus Councillors and members elected by the Executive Committee of the Variety Artistes' Federation. The purpose of the Committee is to advise the Council on Variety matters. There was due to be an election for the 12 Elected Members in 2012 but because of review of Equity's democratic structure it was agreed to extend the 2010 – 2012 term until the middle of 2013 to coincide with the elections of all committees. Sally Treble was the chair of the VAC for 2012.

A list of the elected members together with other components of the Committee can be found in Appendix 6. The Committee met five times during the year with some key topics being: Live Music Act; Police Reform and Social Responsibility Act; the Olympics and Cultural Olympiad; the 'Beer Duty Escalator'; minimum alcohol prices; Criminal Records Bureau check system; performing animals in circus and Westminster parking regulations. The committee also considered and made representations on the review of Equity's democratic structure. The VAC sent two representatives to this year's Annual Representative Conference in Birmingham although many from the VAC attended in other capacities ie. as Councillors or as representatives of their Branches. The VAC's motion calling on the Council to enter into dialogue with local authorities about proportionate regulation and control of events was passed by a greater than two thirds majority.

v. Variety and Light Entertainment Council

This body comprises Equity, the Musicians' Union, the Agents' Association and representatives of management bodies. The other member organisations are as follows: Association of Circus Proprietors, Institute for Sport, Parks and Leisure, Licensees Unite, Society of London Theatre and the Theatrical Management Association (TMA). Other venues and managements, not members of one of these organisations can become registered members entitling them to use the contracts and disputes procedures.

The Joint Secretaries of the VLEC are Kenneth Earle of the Agents' Association and Christine Payne of Equity. They are responsible for the general administration of the Council and the day-to-day running of the organisation. Meetings rotate between the offices of Equity, the Musicians' Union, the Agents' Association and the TMA with the chairmanship alternating between the Joint Secretaries. Equity is represented at meetings by its elected Variety, Light Entertainment and Circus councillors. Four meetings of the Council were held during 2012.

The principal function of the VLEC is to ensure good practice in the variety and light entertainment industry, to ensure the appropriate contract is used for every engagement and to assist in the resolution of disputes either formally or informally. There were no formal dispute hearings in 2012.

Some issues discussed at the meetings during the year included: the VLEC 'Act as Known' and Circus contracts; agency regulations; the Policing and Crime Act; entertainment licensing and the consultation on Temporary Events Notices; the cost to producers of theatre hire; The VLEC as a joint industry body also has a role on Equity's registration panel for the stage hypnotist public liability insurance scheme. The VLEC also launched a new website www.vlec.org.uk with a new page for news. It also considered whether it should change its name but decided not to.

vi. VLEC Contracts

Other than a small change to the Circus Contract disputes clause there were no changes made to the terms and conditions of the VLEC contracts this year although the rates were revised where appropriate.

(a) VLEC Act As Known Contract

This contract is still considered to be the benchmark for booking acts particularly for one-off performances or short runs. The contracts are available in both printed duplicate form in electronic format. Further discussion was held about whether to amend the wording about signing and returning the contract within 14 days but decided to keep it as it was. It was agreed to continue explore solutions to this problem to ensure that the contract would stand up legally in all situations.

(b) VLEC Floorshow Contract

This year, an increase to the rates of 5% which was 2% above the rate of inflation (RPI) published in November 2012 of 3.0% was agreed on all financial items except the subsistence and touring allowance, which increased in

line with Theatrical Management Association theatre contracts. These rates are in place from 1st November 2012 to 31st October 2013. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£395.00 per week
Twice Nightly (up to 12 performances a week)	£425.00 per week
Subsistence (first 10 weeks)	£108.00 per week
Touring Allowance	£204.00 per week
Understudy Payment (per week)	£36.60
Understudy Payment Lead Role (per performance)	£45.00
Understudy Payment Other Role (per performance)	£26.60
Understudy Payment Ceiling	£85.60
Photocalls	£27.70
Public Holiday Performances	£66.60
Illness Payment Ceiling	£66.60

(c) Standard Overseas Contract

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

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

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

(d) Choreographers' Contract

The Choreographers' Contract was due to expire in January 2013 so Equity proposed that the agreement be extended for a further 3 years to January 2016. This was agreed. The contract for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows, Trade Shows allows for the rates to increase by RPI + 1% in January each year. RPI for December 2012 was 3.1% so a rate increase of 4.1% was implemented.

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

	2012	From 2nd January 2013
Cruise Ship	£3,027	£3,151
Holiday Camp / Theme Park	£2,269	£2,362
Floorshow	£2,269	£2,362

For any work in excess of the 3 weeks an additional fee of not less than £756 (£787 from 2nd January 2013) per week or part thereof will be paid.

Daily Rate £229 (£239 from 2nd January 2013)

(e) Circus Contract

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

vii. Claims

A substantial part of the role of the Equity officials with variety responsibilities is the resolution of members' legal claims arising from their work. In the variety field contracts tend to be one-off dates or short term engagements with members often booked individually by pubs, clubs, for corporate work or by private individuals. Although formal contracts are available from Equity in the form of the VLEC 'Act as Known' or the National Standard Contract bookings tend in practice to be made by various other less formal means. This includes over the

telephone, by email, text message and other electronic means such as through Facebook. Many are made directly without the assistance of an agent. As such the level of documentation varies widely and can commonly be non-existent. A majority of the claims in this field of work arise from the cancellation or non payment of members following a booking. It can be possible to challenge the wording in a booker's contract legally under the Unfair Contract Terms Act where terms in it render it grossly unfair. In resolving the matter the Equity Regional / National Organiser will take it up with the other party industrially before proceeding to the County Court if this is unsuccessful. Most claims will be allocated to the Small Claims Track as they will be below the £5000 limit. The Equity Organiser concerned will assist in the preparation of all the court paperwork and accompany the member to the hearing. The court fees outlaid by Equity will be recovered from the other party if the case is successful. Work in holiday camps, theme parks, visitor attractions and on cruise ships and the like tends to be longer term on fixed term or open ended contracts. Such contracts may come under the jurisdiction of the Employment Tribunal as the members will be classed as either 'workers' or 'employees'. The issues are more likely to revolve around matters such as the non payment of holiday pay or national minimum wage or unfair dismissal. Members might also need to be accompanied at disciplinary or grievance hearings. In some cases where a group of members are affected by an issue at a workplace then organising can achieve a result. Advice on breaches of copyright is often sought by members either because the copyright in their material has been infringed or because they are alleged to be infringing another's copyright. This is most commonly in relation to photographs, music, video or act names. Equity has produced a guide for members on this complex area which can be downloaded from the website. A new legal system for resolving cases which is a small claims track of the Patents County Court came into being from October 2012 and it is hoped this will provide a means for members to pursue smaller claims. The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £117,667 on behalf of members during the year. A further amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are dealt with via our specialist solicitors or the widely reported defamation case

viii. Children's Entertainers

Children's entertainers within the union now number over 1650, an increase of over 100 on the previous year. Generally they are well represented within Equity's democratic structure being involved on Variety Branch Committees and on the Variety Advisory Committee. The annual open meeting of children's entertainers was held in London in November and as usual a productive and practical session ensued. Members generally welcomed the news that the legislation around Criminal Records Bureau checks had been implemented in September such that checks should not be necessary for a majority of members performing in schools and at local authority events. It would remain to be seen how long these changes take to trickle down to those making the bookings at ground level. There was also optimism about changes to licensing although many reported a reduction in private bookings and community events due to the cuts and the recession or possibly the Olympics.

ix. Circus Artists

The Circus Contract negotiated between Equity and the Association of Circus Proprietors (ACP) continued to be maintained by the VLEC and used by ACP members which make up the major employers within the commercial tented circus field. There were no disputes, formal or otherwise, raised under it during 2012. An amendment to the disputes clause such that it expressly did not inhibit either party going to law was agreed. Some further updating is in process and is likely to be completed in 2013. Changes to Temporary Events Notices (TENS) under the Police Reform and Social Responsibility Act, were implemented in 2012. The key change was allowing an event to run for 7 days and should benefit predominantly smaller circuses with a capacity of less than 500. Equity is on the board and a trustee of the Circus Development Agency (CDA), formerly Circus Arts Forum, which is a registered charity. The aim of the body is to provide an information support network and advocacy body for the circus industry, largely through its website and occasional conferences and meetings. In 2012 it completed its work as part of the European project named CASCAS with the Republic of Ireland, Belgium, Finland and Sweden. The project was successful in getting exposure for UK circus. The CDA will continue to use its small amount of funds to maintain its website.

x. Stage Hypnotists

Through First Act Insurance public liability insurance is offered for Stage Hypnotists, until 2012 this policy was subsidised by Equity but this subsidy was withdrawn now that the premium has gradually fallen to a quarter of its initial amount. A panel for the endorsement of applicants onto the insurance scheme continues to be in place and

to use the services of the Variety and Light Entertainment Council.

xi. Street Performers

The agreement for the engagement of street performers by 'Approved Managers' of the Independent Theatre Council (ITC) was maintained at the same minimum rates applying to Actors and Stage Management. In the UK there are positive examples of good working practice for licensed street performance pitches with organisation on the ground by the performers themselves. Covent Garden is one which has worked well for years and it is an aim to extend this model to other areas where possible. Local campaigns took place supported by Equity in some areas where long-standing informal pitches were threatened. At least 450 members take up the public liability insurance top up for fire performance and clown cars which is mainly for street performance. The cover is considered excellent value by performers.

xii. Pole Dance Performers and Teachers

The Equity Pole Dancers' Working Party, established in 2007, held some meetings in 2012 and otherwise kept in touch via email. Predominantly the working party represents the interest of high level performers and teachers of pole dance which are covered by Equity's public liability insurance policy. Pole dance schools and teachers connected with the working party organised their own events to mark UK Pole Dance Day in 2012.

xiii. Social, Working Men's and Other Clubs

The Working Men's Club Institute Union (WMCIU) celebrated its 150th anniversary in 2012 and Equity continued to liaise with them about issues affecting the viability of clubs such as the minimum price for alcohol and the beer duty escalator. The contract between Equity and Committee of Registered Clubs Association (CORCA) has been in place for a number of years and can be issued by the constituent bodies of CORCA for artists who perform in their clubs. CORCA is administered by the WMCIU and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs. Although reportedly not as buoyant as in the past, the club sector is still a large and important employer of acts, particularly vocalists and comedians.

xiv. Holiday Centres, Theme Parks and Visitor Attractions

Overall this sector provides considerable work opportunities for Equity members and Equity organising and recruitment staff maintain long-standing relationships with the major sites and employers. Most holiday centres will have some type of entertainment offering for guests with the larger ones having both a resident team and will bring in visiting cabaret such as vocalists, bands and comedians. Some may also have costume characters, children's entertainers, puppeteers, and street and circus performers. Entertainment skills can often be honed by less experienced performers by working in these resident teams which have been shown to be a good proving ground. Theme parks and visitor attractions employ a large number of entertainment staff either in shows for younger children or in 'scare' type costume roles. Heritage sites tend to use historic costume characters and tour guides to animate the sites.

xv. Licensing Act

The Live Music Act was given Royal Assent early in 2012 after years of campaigning by Equity, Musicians' Union and UK Music and others. This meant that from when the Act was implemented in October 2012 live music events to audiences of 200 or fewer in premises licensed for alcohol did not need a licence. For unamplified music there was no audience size limit. This followed the passage of a Private Member's Bill from Lord Clement-Jones. Equity produced some specific materials for members to pass onto venues which could potentially benefit from this change. Further progress was also made towards a wider deregulation of entertainment licensing including plays, dance and indoor sport which should be completed in 2013.

xvi. Vetting and Barring Scheme

The Protection of Freedoms Bill received Royal Assent early in 2012 a section of which addressed need of individuals to have Criminal Records Bureau checks when working with children or vulnerable adults. The Home Office legislation was implemented in September 2012 and was welcome news that only those having intensive contact with children or vulnerable adults would need to be checked. Most members engaged in entertainment and educational work with children as freelancers in schools, libraries etc do so on an irregular enough basis not to need checks. It would remain to be seen, however, whether those engaging entertainers would take this legislation on board. There was no change in Scotland where the scheme named Protecting Vulnerable Groups continued to operate.

CHAPTER 4:

RECORDED MEDIA

A. CINEMA FILMS

2012 has seen a small increase in film production with titles made on Equity terms represented as follows:

Full Budget (£3 million or over)	53
Low Budget (£1 million - £3 million)	8
Very Low Budget (under £1 million)	17
Total – 78	

Option A (Net profit share participation)	62
Option B (Royalty payments)	16
Total – 78	

Of these 78 productions, 73 registered with PACT and utilised PACT/Equity contracts while 5 registered direct with Equity.

The Cinema Films Agreement is in force until April 2014, with negotiations for a new agreement set to commence in September 2013. However, in early 2012, Equity sought to amend certain provisions relating to the payment of royalties / net profit share under the 2002 and 2010 Agreements. In particular, it was necessary to cater for the transfer of the distribution function from Equity to BECS. PACT agreed these amendments effective February 2012.

Equity has further tabled a claim with PACT to introduce provision for the following under the current and 2002 Agreements:

- (a) an administration fee in addition to royalties / net profit share payable to cover BECS' costs of distribution; and
- (b) interest on late payments for royalties / net profit share to encourage prompt payment by producers and compensate Equity engaged artists for delayed payments.

As stated, these claims are being made earlier than the set schedule provides for. They also relate to historical titles. For both of these reasons, they are being met with resistance by PACT. Discussions will continue during 2013.

In accordance with the current Cinema Films Agreement, the fees contained therein rise 5% year on year. These are the minimum feature film rates from 5th April 2012 to 4th April 2013:

Actors / singers / dancers

	Daily Basic	Daily inc use fees
Full Budget (£3 million or over)	£116	£441
Low Budget (£1 million - £3 million)	£116	£203
Very Low Budget (under £1 million)	£116	£174

	Weekly Basic	Weekly inc use fees
Full Budget (£3 million or over)	£464	£1,764
Low Budget (£1 million - £3 million)	£464	£812
Very Low Budget (under £1 million)	£464	£696

Stunts

Stunt performer daily	£486 inc use fees
Stunt performer weekly	£1,944 inc use fees
Stunt co-ordinator daily	£619 inc use fees
Stunt co-ordinator weekly	£2,476 inc use fees

Stunt insurance daily	£15
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Stunt insurance weekly	£30
Voices	
ADR session rate	£255
ADR session rate (Low Budget / Very Low Budget)	£83
Holiday pay	
Per day worked	£13.23

B. TELEVISION

Independent Television Production

Agreement for Main, Walk-on and Background Artists

Discussions commenced with PACT early in 2011 but following re-structuring at PACT the process of negotiations stalled. Equity staff met with PACT officials to indentify a road map of negotiations which took place during 2012 and continue into 2013. The progress of the negotiations during 2012 were slow as the agenda we set ourselves was both long and complex and it became obvious that there appeared to be no end date in sight. It was agreed that we must at least reach an interim agreement and at the same time push on with the negotiations on the items contained within the agenda. Both Equity and PACT agreed to address a limited number of items as an interim agreement in December 2012 the items being a) 3% increase on financial items b) rewording of the clauses with the agreement dealing with multi episodic provisions and c) the removal of the compulsory £50 advance against royalty payments for sales with the UK secondary television market. At the time of writing discussions continue and we hope that an agreement can be reached on these items in early 2013.

The main items for discussion with PACT remain broadly the same as those in 2011. The main elements of the PACT TV to be renegotiated are the interpretation and application of the royalty agreement as it applies to video/ DVD sale, incorporate provisions for the payment of new media exploitation e.g. download to own and video on demand/catch up services, repeats, the out of time escalator, revision to the walk-on/background Artists agreement along with enforcement issues surrounding this agreement, transfer fee when a production moves from a minor/secondary channel to the main/primary channel, increase of the minimum rates within the agreement, introduction of a casting data report on all independent commissions which identifies gender, age and ethnicity etc, seeking a commitment for productions outside of the M25 of London, the wide spread use of special stipulations and a revision to the pension arrangements to accommodate the pension auto enrolment legislation which impacts in 2013.

What has become clear during 2012 is that the introduction, in 2013, of tax breaks for high end television will increase the number of US broadcasters and producers to come to the UK to produce directly for consumption in the USA or the same US entities acting as co-production, co-finance partners. Whilst this is extremely good news it will mean that both PACT and Equity will need to address speedily the US additional uses with the agreement and reach an agreement to cover new media exploitation in the US.

The Recorded Media department continues to be extremely busy dealing with day to day production issues, dealing with inquiries from members, agents and producers, processing claims across all areas of recorded media work.

General

2012 was an extremely busy year with the staff being in near constant negotiations with the BBC, ITV, PACT, BSKYB, C4 and S4C. All parts of the audio visual industries are facing the challenges of technological advances and real financial constraints on broadcasters and producers.

2012 saw the broadcasters Video on Demand/catch up service grow from strength to strength, none more so than the BBC iPlayer, with the content made up of BBC in-house production and PACT commissioned productions. The player is available via 3view, Virgin Media, Fetch TV, BT Vision, Freesat, Freeview, Wii, PS3, Xbox 360 and mobile devices including the iPad. The service is receiving in excess of 100m requests per month. Equity negotiates a collective licence with the BBC and the monies received are in turn distributed by BECS. In addition to

the BBC iPlayer Equity has reached collective licence agreements with ITV, C4 and most recently BSKYB to enable our members' performances to be used on these services with monies distributed by BECS. As independent producers negotiate the retention of rights outside of those granted to the broadcasters, Equity will have to strike agreements with those producers who want to make available production via Video on Demand and other new platforms such as Download to Own. Equity also negotiated and concluded agreements on catch up/on demand services such as BBC4 extra, BBC Broadband premiers, BBCW online clips and 4Seven services.

Broadcasters, producers and ultimately Equity members saw the impact of new technology on older platforms such as video/DVD. Video (VHS) has all but disappeared as sellable platform and DVD is under pressure not only from its digital equivalent download to own (DTO) but also because of the impact that online /digital sales have had on the high street. Woolworths disappeared, Blockbusters has gone, HMV is all but gone and the UK distributors are subject to a market where the only real retail outlets are the supermarkets that would appear to have the strength to dictate prices. Or they sell their product via Amazon etc; again those huge online retailers can dictate huge price reductions. Apple and iTunes is still the dominant digital market place and the price points that can be achieved on DTO range from 49p to £2.99 an episode. Simply put, as one technology fades (DVD) another (DTO) takes its place. Equity is negotiating hard to achieve the best possible royalty structure to apply to these new and developing transactional models.

Representatives from both the PMA and CPMA have been active and invaluable participants in a number of meetings with the broadcasters and producers and have continued to play an active role in general negotiations and production specific issues.

2012 was another extremely tough year in the audio-visual industry with the broadcasters reducing the level of the commissions from the independent sector and many productions not being re-commissioned. Those productions re-commissioned faced a cut in the budget on offer. In some cases productions faced a 40% deficit in funding and therefore had to work hard to secure deficit funding to enable the production to get off the ground. The independent production sector was not immune to the serious economic downturn experienced across the UK and the number of productions commissioned across all the UK terrestrial and digital channels slightly increased from the 2011 levels to 190. This was largely due to the increase in the number of commissions from BSKYB, the UKTV channels and an increase in the number of US productions coming to the UK which is to be welcomed. All the broadcasters reined in their commissioning ambitions and, as with previous years, the BBC remained the biggest commissioner of independent productions. Commissions originating from BSKYB increased considerably. Members and agents experienced the squeezing of fees back to the minimum or slightly above with the number of episodes being decreased and the size of casts being squeezed as well. Commissions outside of London in the English regions and in the Nations remain a real problem and one which Equity is tackling directly with broadcasters and casting directors in the Regions and Nations. The number of commissions coming out of the UK secondary channels (which always was low) experienced the same problems as their terrestrial rivals but the good news is that a number of the so called minor Channels sought to increase the level of commissioning. Whilst 2011 saw an increasing number of internet only productions being commissioned by the broadcasters and produced by the independent sector, this has not continued into 2012. Where internet productions were commissioned they were largely as a support to existing Television shows and sought to expand on individual characters or develop further touched up storyline. Whilst this is a healthy trend it does present Equity and the agents' community with challenges in the rights required by the broadcaster both for new platform exploitation and ongoing sales beyond such platforms. As detailed elsewhere in the Annual report we are seeing increasing levels of investment from the USA particularly and hopefully this will continue with the introduction of tax breaks in 2013 for high end television production. HBO continue to invest heavily in production and specifically have greatly helped production in Northern Ireland with the returning series 'Game of Thrones'. US broadcasters Starz filmed 'Da Vincis Demons' in Wales during 2012 both productions stimulated the local economy and we hope this will continue during 2013 and beyond.

Many productions are being required to deliver interactive rights as they are related to games which are released as part of the title. There is more detailed discussion taking place with Equity through the New Media Working Party. The discussions revolve around performers rights attached to 'performance capture' and a slow shift away from a physical product being available to the consumer to a more virtual product accessible via cloud technology. The challenge for Equity is to ensure performers' rights are protected and monetised in whatever manner the public consume our performers performance physical and/or virtual.

The Recorded Media Department continues to undertake studio, set and location visits across the UK. Equity is making its presence felt in all the production centres established in Cardiff, Manchester and Glasgow. The first meeting of the 'Soap' Forum was held at Elstree studios. Representatives from all the serial dramas were invited to attend during which members could share their experiences and engage directly with Equity staff on matters of

significance to their working lives. During 2013 we hope to continue this drive to reach members directly in their workplace. The Recorded Media dept in conjunction with Equity's R&R Team will be launching during 2013 and beyond a 100% campaign whereby we hope to push membership in the standing TV continuing dramas as close to 100% as possible.

Equity and the Recorded Media department continues to work closely with Irish Equity which, during the course of the year, has faced serious challenges from the employers' groups in the Republic of Ireland who have sought to avoid using the collective agreements covering film and TV in the Republic. Equity has continued to assist Irish Equity on the terms of the UK agreement and have collectively ensured that UK producers working in the Irish Republic use the terms of our PACT TV or Cinema Agreements.

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

ITV

Negotiations on the ITV/Equity Television Agreement took place with ITV throughout the year. These have been difficult and protracted negotiations due to the complexity of negotiating a new agreement with ITV. As ITV Studios produce programmes for the ITV network and for other broadcasters, they expressed their need to have their own producers agreement. At the moment ITV only use the ITV/Equity Agreement for their long running series such as Coronation Street and Emmerdale. For all other production, they use the PACT/Equity Agreement. Therefore ITV wish to update and change their existing agreement to incorporate all their production needs. The initial proposal from ITV was to have a higher upfront weekly fee which would buy a package of rights within this fee. This was rejected by Equity due to the number of rights included in the fee and the impact this would have on artists working on rates above the minimum fees. Discussion continued looking at an increased engagement fee but with additional payments for the additional rights.

Equity expressed concern that, as the negotiations were taking longer than expected, the minimum rates were remaining the same and therefore proposed that an interim rate increase be put in place. ITV agreed to a 4% increase on the minimum fees as a good faith interim measure whilst we continue with the negotiations. The increase takes the minimum programme fee up to £400 from £384.30 and was updated from the 1st of January 2013.

Negotiations are continuing on issues such as multi-episodic payments, DVD and DTO royalties and productions made for secondary channels. Equity is also in talks with ITV regarding the systems in place to deal with auto-enrolment pension legislation. ITV will have to ensure that all artists who are entitled under the legislation are auto-enrolled in a pension scheme. If artists choose to join the EPS (Equity Pension Scheme) then this will fulfil the obligations on ITV under the legislation.

Day to day issues on productions made by ITV have been dealt with on an ongoing basis. The majority of the work done by ITV has been on the long running titles but this year has seen an increase in other productions made by ITV, which has been good news.

Forum meetings continued to take place throughout the year on the production of 'Coronation Street' to deal with workplace issues. This forum has once again enabled a good working relationship between the cast and production and most definitely assisted in smoothing out issues before they turn into disputes. Various cast members have taken turns to attend the forum meetings and everyone has agreed how valuable they are in ensuring that good communication is achieved, with the support of their Union. At the end of 2011, the cast received notification that the omnibus of 'Coronation Street' will no longer be repeated on ITV1 but move to ITV2. This results in the cast losing the 37.5% repeat fee and will get a smaller royalty payment from the sale of the programme to ITV2. The cast are very concerned by this decision and how dramatically this impacts on their overall fee. ITV agreed to enter into discussions with Equity and look at possible solutions to compensate for this loss. ITV proposed to pay the cast an advance of 37.5% against secondary sales which was accepted by the cast at the beginning of 2012. This deal was for 2012 only and Equity entered into negotiations again in November. ITV said they could not afford to continue paying the 37.5% advance as this was a real cost to ITV and causing some difficulty for production. They therefore proposed to lower the advance to 20%. This was rejected by the cast and ITV then increased the offer to 25% which was accepted by the cast. This will continue to be reviewed.

Discussions continued with ITV regarding the use of members work on new media platforms and in particular on the ITV Player. The collective licence with ITV was renewed for the 1st of January 2012 to the 31st December 2012 with a 10% increase upon the previous payment. The payment covers all ITV branded on demand offerings that have taken place in 2012, including via itv.com, BT, Virgin etc.

ITV's appeal on the decision against them regarding their case with the Revenue was heard in November 2011. ITV are continuing to fight against the position of the Revenue that Class 1NI contributions are applicable for artists engaged on Equity contracts. ITV believe that artists are exempt because they are not paid any element of 'salary' i.e. fees are not related to time worked and therefore fall outside the regulations. This year ITV found out that they lost their appeal and decided to progress their case to the Court of Appeal. This was heard in December but unfortunately the case was adjourned and will be concluded in 2013. The decision will have an impact on how ITV contract artists and far reaching implications for the entire industry.

BBC Television Agreement

Against the fall-out resulting from the squeeze on budgets as a result of the implementation of the BBC's DQF (Delivering Quality First) strategy, which is due to make savings of £700 million by 2016/17. Equity was able to progress these protracted negotiations via an interim agreement with the BBC pending further negotiations in 2013.

The main elements of this interim agreement being,

- An increase to the minimum rates by 3% from 1st January 2013.
- The removal of the minimum UK Secondary Television Advance and the English-speaking Territories Home Video Advance.

The inclusion of BBC Worldwide as a bona fide co-producer as per the terms of the Co-Produced Programmes section of the agreement which includes the option to pre-purchase additional rights.

- Home Video/DVD - Level of Gross Receipts on which royalties apply

Discussions continue with BBCW and in conjunction with the PMA on this matter

- Commercial rights for factual programmes, to allow selected commercial rights to be acquired as follows:
50% or less drama: an additional 60% to acquire all rights (excluding BBC-1, BBC-2, ITV1, C4/S4C and five and US Networks)
More than 50% drama: an additional 80% to acquire all rights (excluding BBC-1, BBC-2, ITV1, C4/S4C and five and US Networks)

These terms to apply to programmes which are recognisably factual, where the BBC funding for the programme comes from a factual commissioner and where the programme price falls within the BBC's factual tariff scale.

- BBC-3, BBC-4, CBBC and CBeebies Transmission Patterns - the current number of transmissions is maintained with the transmission pattern being amended from 'days' to 'periods' with the definition of 'period' being 4 transmissions over a 7 days period.
- TV and Film Festivals - to allow within the engagement fee the exhibition of programmes at TV or Film Festivals where the focus is to showcase and promote programmes and talent where there is no commercial gain for the BBC.
- Daytime Repeats – 2013 Equity rejected a proposal from the BBC offering a six figure payment for main artists (excluding National Insurance Contributions and Walk-On payments) to cover up to 76 hours of repeat programming. Following further negotiations an agreement was reached for two re-transmissions of Only Fools and Horses during daytime hours (between 2pm and 4pm) over an 18 month period from 28th January 2013 to 27th July 2014. The other terms and payments being in accordance with those agreed with the BBC in 2011 for the previous cycle of daytime repeats of this comedy classic.

Main Contract Fees

Equity was able to maintain the link between the percentage increases paid to the BBC's staff employees (2% in 2011 and 1% in 2012) and uplifts made to the minimum fees as contained in the Television Agreement. This resulted in a 3% increase effective from 1st January 2013.

Weekly Minimum Fee	£588.00
Dancers	£620.00
One Day Fee	£383.00
One Day Documentary (6hours)	£259.00
Voice Session Fee	£200.00
Stunt Performers	£378.00
Session singers	£220.00
Fittings/Read-through (full day)	£59.85

Fittings/Read-through (1/2 day)	£30.70
Theatre Extracts (up to 3 mins)	£50.00
Theatre Extracts (up to 5 mins)	£76.20

Full details of all the agreement's minimum fees and rates can be accessed via the Equity website.

BBC Cuts – There Is An Alternative – booklet and postcard campaign

During 2012 a booklet entitled BBC Cuts – There Is An Alternative was produced by The Federation of Entertainment Unions which includes Equity. The booklet highlights the consequences to the licence payers resulting from the agreement made between the BBC and the Government in October 2010 to freeze the licence fee until 2017. This settlement will result in cuts being made to the BBC's services as well as 2,000 job losses.

Organising and Recruitment

During 2012 the Union allocated extra resources including staff to target the BBC's continuous dramas these being, EastEnders, Casualty, Holby City, Doctors, River City and Pobol Y Cwm.

In order to schedule a higher frequency of visits in order to profile Equity, identify activists, recruit new members and establish cast forums. At the time of writing this report this important work was still on-going and it's anticipated that a more comprehensive report will be included into the 2013 Annual Report.

In addition across the UK the vast majority of BBC dramas and comedies that were filmed in 2012 received at least one Equity cast visit.

Walk-ons and Supporting Artists

The rates remain unchanged at:

Supporting Artists		Walk-Ons	
Day Fee	£85.50	Day Fee	£105.70
Night Fee	£93.70	Night Fee	£127.90

Full details of all the other payments for Walk-On & Supporting Artists as contained in Section 12 of the BBC/Equity Television Agreement can be accessed via the Equity website.

Walk-On & Supporting Artists Engaged During 2012

During 2012 the BBC expenditure on Walk-On and Supporting Artists totalled £6,600,000 with 48,249 timesheets issued. The table below breaks down the number of Walk-On and Supporting Artists engaged during the last three years.

	2010	2011	2012
WO engagements	9,813	9,563	8,388
SA engagements	35,650	34,810	39,861

Expenditure on Artists

During 2012 the totals expenditure paid to all artists by the BBC was £31,200,000 this includes £28,700,000 paid to the main artists on BBC Television and £2,500,000 paid to the main artists on BBC Radio. Unfortunately the total represents a decrease of £4,300,000 when compared to the previous year's total.

Year	Expenditure on Artists
2012	£31,200,000
2011	£35,500,000
2010	£37,500,000

The Repeat Fees paid for BBC 1 and BBC 2 was £11,400,000 and the Repeat Fees for BBC 3, BBC 4, CBBC and Cbeebies was £1,700,000 a total of £13,100,000. This represents a decrease of £1,000,000 when compared to the 2011 total.

Year	Expenditure on repeat Fees
2012	£13,100,000
2011	£14,100,000
2010	£7,000,000

The Repeat Fees paid for BBC 1 and BBC 2 was £14,100,000 this total as more than doubled the 2010 total was £7,000,000. Finally BBC 3, BBC 4, CBBC and Cbeebies paid £1,900,000, when compared to the 2010 total this

represents an increase of 1,200,000. To summarise during 2011 the BBC in total paid artists less fees whilst also increasing the repeat payments.

BBC Catch Up Service (7day catch-up iPlayer and series stacking)

Resulting from the terms of the current agreement the BBC will on behalf of Equity pay to BECS to following monies to the distributed to the artists featured on the service during 2012/13 and 2013/14.

2012/13	
£458,354	7 days catch-up
£183,915	series stacking
2013/14	
£481,271	7 days catch-up
£193,110	series stacking

The terms of the licence agreement permit the BBC to broadcast up to 5,200 hours of 7 day catch-up TV and 780 hours of series stacking per year. It's also worth noting the continued popularity of the iPlayer service. In November 2012 there were over 207 million requests for BBC iPlayer programmes across TV and radio for the month.

BBC HD (High Definition) Service

To extend the agreement which concluded on the 31st March 2012 a further extension was agreed with the BBC for the period from 1st April to 30th September 2012 whereby the BBC agreed to pay BECS £15,361.16 for the right to transmit up to 150 titles with an additional £1,536.12 to recompense BECS for their administration work.

The agreement also included the option of a 3 month extension to be triggered not before September for the period 1st October to 31st December 2012 for the right to transmit up to 150 titles (aggregated to the previous 6 months) for the sum of £7,680.57 to be distributed to the artists and £768.06 paid to BECS.

BBC Three Broadband Premieres 2011/12

The BBC is currently deciding if they want to resurrect the agreement that expired on the 31st March 2012 for the period 2013/14.

BBC Worldwide and Equity online clip Agreement

An agreement was concluded to permit BBC Worldwide to licence and/or supply audio and/or audio-visual clips of all BBC in-house or independently commissioned programming for online streaming or download to own purpose to all platforms for the period 1st March 2012 to 28th February 2014. BBCW agreed to pay BECS a non-returnable but recoupable advance against a royalty of 17% of gross receipts of £20,400.00 with a limit of 5,000 clips per year. BECS will also receive a fee of £2,000.00.

BBC Television Royalties

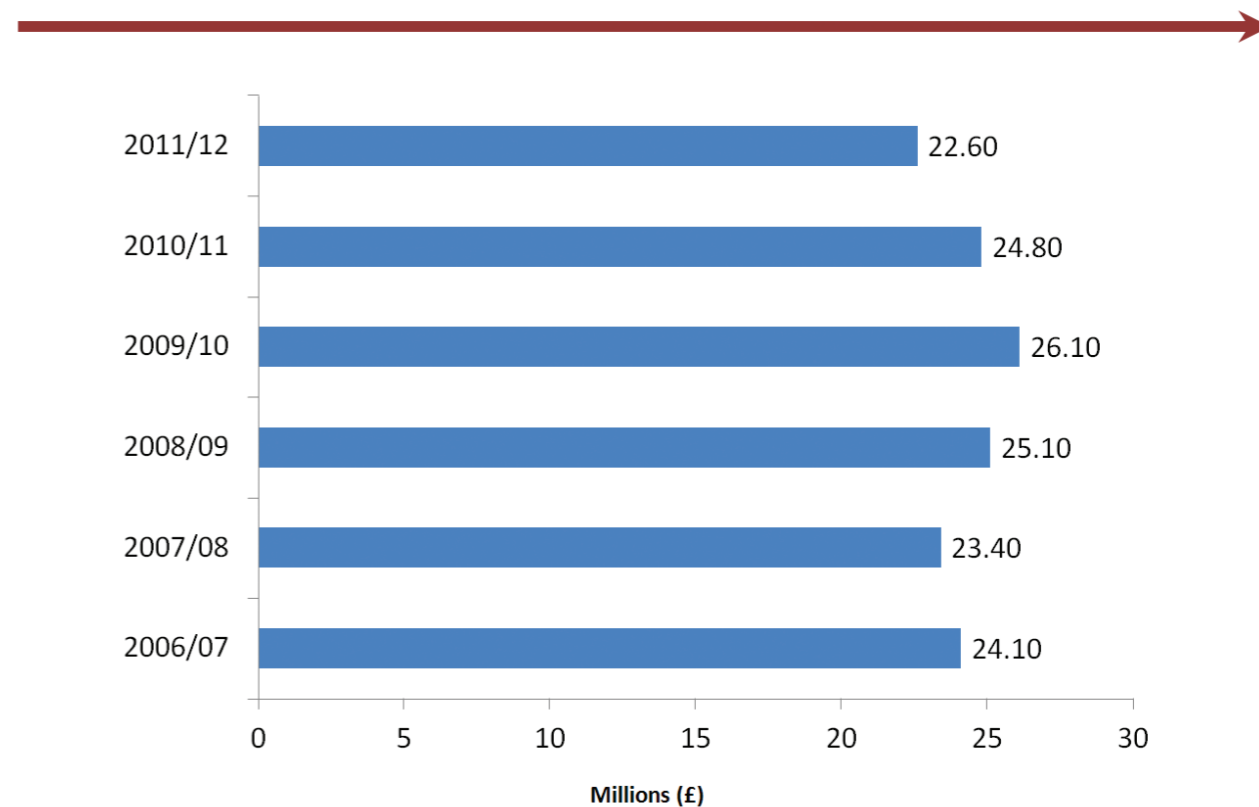
The payaways to Equity members for the financial year 2011/12 as a result of secondary exploitation totalled £22,617,355 (this includes all media activity - television exploitation, video/DVD, radio, music, audio books and digital media). This figure represents a 8.94% decrease against the 2009/10 payaways.

There was a slight decline in television sales to UK channels in 2011/12, which has resulted in a reduction in payments to contributors in comparison to the previous year. After a slight drop in SER payments during 2010/11 due to delayed reporting from Holland and Belgium, the overall payments for 2011/12 actually increased by 14.7% to £3,950,000.

See below for two graphs, the first graph compares the year on year totals for the period 2006/07 to 2011/12.

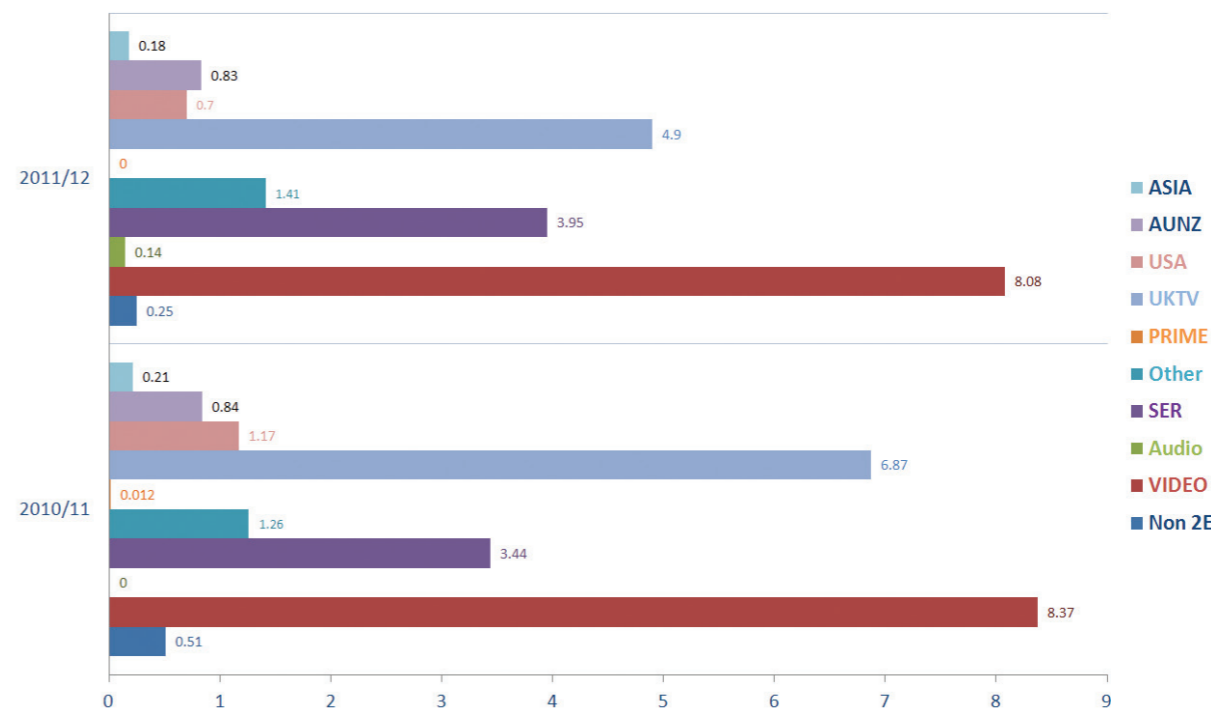
The second graph gives a breakdown of the spend per business area 2010/11 – 2011/12, which includes the USA, VIDEO, UKTV, SER (Simultaneous European Relay), PRIME, OTHER, EMEIA (Europe, Middle East, India and Africa), AUNZ (Australia and New Zealand) and ASIA.

Equity – Spend per annum



Equity – spend per business area 2010/11 – 2011/12

There was decline in television sales to UK Channels in 2011/12, resulting in a reduction in payaways to Equity contributors compared to the previous year.



C. NEW MEDIA

The New Media Working Party met on a very limited number of occasions and accepted that it should look more directly at the area of Games within which members provide a voice performance or their performance is captured and incorporated within a Game. The discussions revolve around performers rights attached to 'performance capture' and slow shift away from a physical product being available to the consumer to more a virtual product accessible via cloud technology. The challenge for Equity is to ensure performers' rights are protected and monetised in whatever manner the public consume our performers' performance physical and/or virtual. Games can broadly fall in two categories as a stand-alone Game or a Game that is linked to another audio visual product such as a feature film. We would want to provide within the scope of the cinema films agreement provisions that would enable Games to made within its general terms and we will seek to identify the appropriate trade body/ association who we can negotiate model terms and conditions. Discussions continue with the other English Speaking Unions of FIA to identify how best to define emerging ways the consumer can access games (eg Cloud) and then to attach a payment to such exploitation. During 2013 the definitions agreed for performance capture will be incorporated within the Cinema Films agreement along with any games-specific additional uses as many features now want a games release based on the film name. We hope the introduction of a tax breaks/credits to the games industry in 2013 will encourage an increase in games production in the UK and further attempts in reaching out to the games industry trades association will be made during the year. Many games companies are cutting back on the number of titles they release during the year and instead concentrate on a smaller number of blockbuster types. This has resulted in a reduction of the presence of US companies in the UK which will inevitably have an impact on the number of engagements offered. Equity staff and members on the Games working party will endeavour to organise a roundtable meeting of industry Unions, performers, writers technicians, musicians and hopefully MP's who make the parliamentary group on Games to see how best we can raise the profile of games within our membership and more importantly raise the profile within the games industry itself.

D. TV AND NEW MEDIA COMMERCIALS

The Advertising in New Media Working Party met twice in 2012. This was primarily to finalise some aspects of the agreed document with the IPA, particularly in relation to the Artist's Declaration Form (ADF). A set of recommended fees were agreed by the WP, in conjunction with the PMA/CPMA, and these were widely disseminated during 2012. A seminar to make PMA members au fait with the new agreed document was held at Equity in the autumn and was very well attended. A précis of the agreement was prepared and distributed to members as a leaflet in 2012.

Members of the Advertising in New Media Working Party:

Jean Rogers (Vice President and Chair), Bryn Evans (Honorary Treasurer), Riky Ash, Peter Barnes, Jim Dowdall, Natasha Gershon, Corinna Marlowe, John McGuinn, Alan Thompson John Webb

Recommended Fees for TV Commercials

Minimum Basic Studio Fees (BSF) and Session Fees.

Featured Artists.

Visual - £300 - £500.

Voice-Over - £200 (one hour session).

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

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

Stunt Performer - £550.

Other minimum payments potentially due.

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

Recall (clause 5.7.5) - £50.

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

Voice-overs.

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

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

Important Reminder.

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

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

Walk-on and Background Artists

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

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

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

Recall (clause 4.2) - £50.

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

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

Recommended meal and mileage allowances for all artists.

Meal Allowances.

Breakfast - £4.41.

Lunch - £7.34.

Dinner - £10.30.

Mileage Allowances.

Cars – 45p per mile.

Motorcycles – 24p per mile.

Ancillary Usage.

Cinema – 500% of BSF for one year.

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

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

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

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

Virals – 600% of BSF for one year.

Stills/Print Usage.

Point of Sale (POS) - £1500.

Print - £1500.

Poster/Billboards - £1500.

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

All Print Media - £5000.

Press Packaging - £600.

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

Stills usage on website - £1000.

Commercials made to be shown outside the UK

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

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

Independent Local Radio Commercials

(i) Commercials Produced by ILR Stations – Guidelines

Commercials Produced by ILR Stations – Guidelines

Due to current circumstances the existing Radio Commercials Rate Card outlining minimum fee guidelines for members employed in radio commercials will not change for 2013. Details can be found on the Equity website.

The Council and the Audio Committee are following up on the reported 2011 work of restructuring the rates in this area to reflect changes to the industry brought about by new media, the Digital Economy Act 2010 and other

legislation. Any queries please contact Tim Gale at Equity.

(ii) Commercials Produced by Advertising Agencies – Guidelines

A website calculator has been built which includes all the current rates for those artists working in radio commercials for advertising agencies. The calculator can be found at: www.radiouage.co.uk

E. CONTRACT ENFORCEMENT

2012 has seen a flurry of activity with the continuation of various audits (covering feature film) on US based studios, enforcement of Equity's collective agreements through other action, and a steady flow of income on popular and consistently lucrative productions. Alongside this, Equity and BECS have managed the smooth transition of the distribution function from the former to the latter. While Equity continues to monitor, enforce and collect monies for the commercial exploitation of Equity productions, individuals have - since January 2012 - been receiving payments through BECS.

In terms of the audits, we have continued to investigate and address incorrect calculations on videogram royalties but we have expanded our focus to include out of licence television uses. With such licences expiring 4 – 5 years after first use in the television market, 2012 has seen a lot of films made under our earlier 2002 Cinema Films Agreement being transmitted outside of the initial use period. Audits are active with Disney, Paramount and Sony although we remain in discussions and continue to monitor the activity of the remaining studios. The amalgamation of the audits and other contract enforcement, along with standard Cinema Films Agreement reporting, has resulted in another very rewarding year with approaching £3.8 million distributed to Equity engaged performers.

Royalties / net profit share distributed under the Cinema Films Agreement

Option A (Net profit share participation)

A total of £538,800 has been distributed covering indigenous films such as *The King's Speech* and *The Inbetweeners*.

Option B (Royalty payments)

A total of £1,663,600 has been distributed including distributions on the following: *Mamma Mia!*; *The Bourne Ultimatum*; *Die Another Day*; *Agent Cody Banks 2*; *Casino Royale*; *Quantum of Solace*; *Syriana*; *V for Vendetta*; *The Corpse Bride*; *Batman Begins*; *Ninja Assassin*; *Charlie & the Chocolate Factory*; *Inception*; *The Dark Knight*; *Sherlock Holmes & Clash of the Titans*.

Television Production Royalties / Residuals

Equity continues to enforce, collect and distribute royalties and residuals for titles made under Equity television agreements. Over the course of 2012, a total of £1,592,154 has been distributed - largely attributable to HBO shows *Band of Brothers* and *Game of Thrones* but also including significant amounts recovered for various Hallmark / RHI titles / Crown titles.

Total royalties / residuals / net profit share sent to performers engaged on Equity contracts over 2012 amount to just under £3.8 million. In addition to these payments, Equity has also assisted members with numerous other TV royalties due from broadcasters and other rights holders.

F. ROYALTIES & RESIDUALS MANAGER

£1,871,231.26 in royalties was collected for distribution in 2012, largely due to the continuing success of the Film agreement relating to Film DVD sales and other sundry profits. Our audit of several Film Studios continues being both cost effective and beneficial to recipients of royalties and residuals.

2012 has seen a consolidation of BECS undertaking the distribution of monies with revenues in most cases now going there direct. Once again I would like to re-iterate that you need to provide BECS with your bank details, if you have not already done so, as they no longer issue cheques.

With the additional responsibility for Non-broadcast work I have noticed an increasing trend of employers to late pay and have had success in obtaining monies for members.

G. AUDIO, RADIO & RECORDING

BBC Audio Agreement

The Equity/BBC Audio Agreements minimum fees and payments were increased by 1% with effect from 1st August 2012 in line with the increase to all staff at the BBC. The BBC initially proposed that the increase only be applied on the minimum rate as opposed to the knock on scale rates in the agreement. The Audio Committee felt very strongly that if the increase was not applied across all the rates, then artists on rates above the minimum would not get any increase at all. The BBC argued that those above the minimum can negotiate their own rates but it was agreed this would not happen in reality. After discussions with the BBC, they relented and the proposed increase was to be applied on the knock on scales as well.

The BBC requested that the rates for readings be frozen because of the cost implications for this area of work. This was rejected by the Committee as a 1% increase is not a substantial amount and the rates for this work are so low as it is.

It was agreed to formulate a trial arrangement for those episodic dramas with a single narrative arc. The main purpose of this trial is to allow an increase in the number of artists engaged for each drama and to limit the amount of doubling or trebling the artists are required to do currently. It is believed that this will increase the amount of work available and will further improve the quality of the drama for the listeners/audience. The trial will be done on 2 titles only and the Committee will be given detailed feedback on the outcome of the trial in order to ascertain whether there is any advantage in altering the multi-episodic payments for these types of productions.

The BBC informed Equity that Audio Go is re-launching their website and making more titles available for download. Audio Go is the commercial arm for BBC's audio product. Discussions were held to ensure that the royalty payments are being administered correctly for this exploitation and the deductions are capped. Throughout the year, various issues arose on the production of 'The Archers' and two Cast Forum meetings were held in 2012. Various issues were discussed such as late contracts, overtime payments, expenses and the booking system. Certain issues were resolved and it is hoped the forum will continue to facilitate open communication between the cast and production and iron out issues before they become disputes.

Independent Programmes commissioned by BBC Radio

Equity continued to promulgate fees and circulated them to the various independent producers working in this sector. The fees are in line with those contained in the Equity/BBC Audio Agreement and due to the feedback Equity receives from members and agents this indicates that the fees are being adhered to by the producers. There has been continuous liaison between Equity and the Radio Independents Group to ensure good communication between the two organisations.

BBC Singers

In October 2011, Mark Thompson announced that under the Delivering Quality First programme, there would need to be a total of 20% cost savings across the BBC. The BBC commissioned John Myerscough to provide an external evaluation of the BBC Performing Groups in order to ascertain how and where these savings could be made. Myerscough identified that attempting to make 20% savings across the groups would risk damaging the quality and delivery of the artistic purposes of the group and it was then proposed to make a total saving of 10% of the groups' total budget. However, it was proposed this saving would not have an equal impact on all the groups, with some groups facing a less than 10% cut and some facing a much higher than 10% cut. In June, the BBC outlined their proposed plans to make these savings for the BBC Singers:

- reduction of overall budget by £278k by 1st of April 2017. This represents a 16% cut to the budget
- removing flexible leave
- reducing admin costs by sharing functions, especially among the three London based groups and the Proms
- generating modest increases in box office revenue
- a review of pay
- a review of operational and administration costs including local travel and subsistence payments
- loss of 4 full time posts reducing the BBC Singers from 22 singers to 18 singers

Equity has continued to represent the singers throughout this consultation process and has been arguing very strongly against any job losses. The first formal meeting took place with the singers in October and it was argued

that the group could not fulfil their artistic remit with only 18 singers. The management were asked to provide a model diary showing what repertoire the group would be doing at a core number of 18. Discussions have also continued regarding the choice for people to go onto reduced contracts, thereby creating further savings for the BBC. These talks are continuing and it is hoped that no compulsory redundancies will be made.

The Singers accepted a 1% increase on all salaries in line with the rest of the BBC staff and was applied from the 1st of August 2012.

Spoken Voice Devices – Language and Educational Use

Equity consulted with the educational language publishers regarding an increase to the rates for 2012. A 3% increase was agreed and the minimum rates for educational language recordings are now £176 for a half day session and £295 for a full day session.

Audiobooks

The Audiobook Working Party continued their work throughout the year to promote and represent members working in this area. The members of Audiobook Working Party are – Sean Barrett, Laurence Bouvard, Caroline Lennon, Sheila Mitchell, Liza Ross and David Thorpe.

The Working Party continued to monitor the agreements and practices across the industry. An area of concern for the Working Party, which seems to be becoming more and more common, are deals between different publishers / producers where you are recording a book for one publisher but that book is also being published by another often larger publisher. Members on the Audiobook Register have been alerted to this to ensure people are getting all the information and therefore negotiating a proper fee for the book.

This has been a tough year for the Working Party with problems encountered with AudioGo (formerly BBC Audiobooks). BBC Audiobooks was sold to a company called AudioGo at the end of 2010. It was brought to our attention that AudioGo had taken the decision, without any consultation with us, to stop paying royalties on any new engagements. Despite numerous efforts to get AudioGo to meet with us and discuss royalties and other concerns, such as late payments, expenses etc, they have refused. Members have been kept abreast of the difficulties and advised to ask for higher upfront fees when working for AudioGo.

In April the fifth open meeting for audiobook readers was held and this was once again a very successful and informative meeting. It was attended by 43 members and resulted in 3 new members joining the Union. Members had the opportunity to hear a report back from Equity updating the members on what has been happening in this area and the battles their Union has been fighting on their behalf. The Q&A session provided an opportunity for members to give feedback, put forward their own thoughts and ideas and to ask any questions. The second part of the meeting comprised of short presentations from a panel of industry experts giving their take on the changing market place we are in and what challenges the industry are facing. The panel consisted of -

Davy Nougarede – Director of Heavy Entertainment

Pandora White – Audio Editor of Orion Audio

Jan Paterson – Publishing Director of AudioGO

Each speaker provided members with a view of how the industry has changed significantly over the last few years from their own perspective as a producer, main publisher and publisher / producer of audiobooks only. The main challenge facing the industry is dealing with the power Audible and Amazon have over the industry and the pressure this is putting on producers and publishers. The advantage of Audible is that it is providing a lot more work for members but sadly the revenue being generated now is much lower which is putting a big strain on the whole industry. There was a lot of discussion around the importance of quality and not letting this slip due to cost constraints. Members were made aware of how the budgets are continually being squeezed and the pressures being faced by the employers. During the Q&A session, members were able to raise their thoughts and ideas such as the lack of profile audiobooks have in the market place and how publishers need to market the product better.

The feedback from the meeting was very positive. Members appreciated the opportunity to come together as a group to discuss their concerns and found it to be a most productive and informative evening.

Thanks go to all the members of the Audiobooks Working Party for their ongoing hard work and dedication over the years which has helped members working in this area greatly.

Commercials Produced by ILR Stations – Guidelines

Due to current circumstances the existing Radio Commercials Rate Card outlining minimum fee guidelines for members employed in radio commercials will not change for 2013. Details can be found on the Equity website. The Council and the Audio Committee are following up on the reported 2011 work of restructuring the rates in this area to reflect changes to the industry brought about by new media, the Digital Economy Act 2010 and other legislation. Any queries please contact Tim Gale at Equity.

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CHAPTER 5:

INTERNATIONAL EXCHANGES

A. BRITISH/AMERICAN EQUITY EXCHANGES

US to UK

1st Date	Leag/Non	Status	Show	Actor(s)
08/04/2013	SOLT	Upcoming	Strange Interludes	Darren Pettie
07/01/2013	SOLT	Current	Top Hat	Kristen Beth Williams
02/01/2013	SOLT	Current	A Chorus Line	James T. Lane
02/01/2013	SOLT	Current	A Chorus Line	Alexzandra Sarmiento
14/01/2013	SOLT	Current	Book of Mormon	Gavin Creel and Jared Gertner
25/10/2012	SOLT	Completed	Daddy Long Legs	Megan McGinnis/Rob Hancock
10/09/2012	SOLT	Current	Bodyguard	Heather Headley
23/04/2012	SOLT	Completed	South Pacific	Jodi Kimura
21/01/2012	SOLT	Completed	Master Class	Jeremy Cohen/Garrett Sorenson
15/08/2011	SOLT	Completed	South Pacific	Loretta Ables Sayre
13/07/2011	SOLT	Completed	Chicago	Christie Brinkley
22/06/2011	SOLT	Completed	Ghost	Caissie Levy
08/02/2011	SOLT	Completed	Million Dollar Quartet	Rob Lyon

UK to US

1st Date	Leag/Non	Status	Show	Actor(s)
04/03/2013	League	Current	Pippin	Matthew James Thomas
11/02/2013	League	Current	Orphans	Tom Sturridge
28/01/2012	League	Current	Breakfast at Tiffany's	Emilia Clarke
01/11/2012	League	Current	Book of Mormon	Mark Henry Evans
04/09/2012	League	Completed	The Heiress	Dan Stevens
19/03/2012	League	Completed	One Man, Two Guvnors	Oliver Chris, Jemima Rooper, Daniel Rigby, Suzie Toase, Claire Lams, Fred Ridgeway, Tom Edden, Martyn Ellis, & Trevor Lairs
06/04/2012	League	Completed	Ghost	Richard Fleeshman
15/03/2012	League	Completed	Venus In Fur	Hugh Dancy
07/02/2012	League	Completed	Chinglish	Stephen Pucci
11/10/2011	League	Completed	South Pacific	Jason Howard
08/03/2011	League	Completed	Arcadia	Bel Powley, Tom Riley, Lia Williams
25/02/2011	League	Completed	South Pacific	Jason Howard

CHAPTER 6:

INTERNATIONAL FEDERATION OF ACTORS

A. EUROFIA

Two EuroFIA meetings took place during 2012. The first EuroFIA meeting was held in Istanbul on Saturday 2nd and Sunday 3rd June. This was in addition to a meeting with the European collecting societies on Friday 1st June. The union was represented by the General Secretary, David Cockayne, Vice President and Stephen Spence, Assistant General Secretary, Industrial & Organising. Andy Prodger and Ian Barritt attended from BECS.

Issues discussed included the EU Green Paper on online exploitation of audiovisual performances and in particular a proposal from the Nordic unions that EuroFIA should change its position such that it should pro-actively support the introduction of a mandatory and unwaivable right to equitable remuneration for the making available on demand of audiovisual performances, to be collected from the users and subject to collective management.

The second EuroFIA meeting took place during FIA Congress in Toronto on 25th September. Items on the agenda included an update on the work of the live and audiovisual social dialogue committees and the potential for a European project on health and safety.

Equity UK continues as EuroFIA coordinator for the period 2012-2014 and will host the first meeting of the EuroFIA group in early 2013.

B. FIA CONGRESS

FIA Congress took place in Toronto, Canada, from 23rd to 30th September 2012. The union's representatives to the Congress were Malcolm Sinclair, Christine Payne and Stephen Spence. Stephen moved a motion on Public Funding for the entertainment sector and Malcolm moved a motion on Artistic Freedom. Following representation from the Hungarian union we agreed to amend the motion on Artistic Freedom so that Hungary was deleted and Turkey added (at the request of the Turkish union).

Motions incorporating Equity UK were as follows:

RESOLUTION 3: PUBLIC FUNDING FOR THE ARTS AND ENTERTAINMENT SECTOR

Motion proposed by: SFA (France); Equity (UK); GLOSA (Slovenia);

Given that:

Since 2008, the financial, economic and social crises that have affected many countries are too often used by national, regional and local governments as a pretext to diminish or cut their investment in public funding for culture.

Such attacks on public funding have dramatic effects both on performers' employment and on access to the arts, which are essential to citizenship and enjoyment of culture. Austerity policies pursued by Governments have led to performers taking to the streets, whether by joining general strikes in Greece and Spain or mass demonstrations in Brussels, London and many other cities, proving the international nature of this threat to creativity.

Meanwhile artists continue to fight for the right to be recognised as workers and to be paid and treated fairly in countries where there are no national frameworks to protect them or where established rights are being eroded by Governments. These efforts are further undermined by funding cuts in the sector and related pressure on social dialogue and collective bargaining.

FIA is instrumental in coordinating efforts at national and international level to resist these attacks.

The 20th Congress of the International Federation of Actors therefore resolves:

- To reaffirm FIA's condemnation of short-sighted and unfair budgetary cuts and the threats to artistic creation and freedom that they entail;
- To reaffirm FIA's support for healthy models of public funding for culture, that enshrine the principle of freedom of expression - independent of political or religious agendas - and involve artists and their representative organisations in the shaping of cultural policies;
- To ask FIA members to share statistics and studies on the impact of budget cuts in the cultural field with the Secretariat in order to strengthen lobbying and advocacy arguments against them;
- To strengthen the use of FIA as a coordinating tool for those campaigns, allowing members to quickly circulate their calls for support;

- To encourage members to consider making more frequent use of FIA's voice when addressing governments, where this might be a valuable additional support at national level. Thus, supporting statements from FIA or where relevant, from its regional and linguistic groups, could be requested to this end with the support and coordination of the FIA secretariat.

RESOLUTION 21: ARTISTIC FREEDOM

Motion proposed by: Equity (UK)

Given that:

Across the world artists continue to face censorship, enforced exile, imprisonment, torture or even death. However, performers living under repressive regimes continue to create great art and fight for the right to work, despite suffering severe hardship.

In the UK Equity's International Committee for Artists Freedom coordinates campaigns in solidarity with artists facing persecution and oppression around the world, and provide first-line support to artists in immediate danger. Recent high profile campaigns have focussed on attacks on freedom of expression in Iran, Belarus, Syria, Turkey and Burma. FIA has been an invaluable source of support for this work.

Notable successes include the release of Burmese comedian Zarganar from prison on 12th October 2011 following intense campaigning led by performer's unions and human rights organisations. FIA affiliates throughout the world distributed over 30,000 postcards, calling on the Burmese authorities to release Zarganar and he was awarded honorary life membership of Equity UK in May 2011. Equally, FIA contributed to the successful campaign in support of Iranian actress Marziah Vafamehr, sentenced to one year in jail and severe physical punishment for her role in a feature film that was banned in her country.

The 20th Congress of the International Federation of Actors resolves:

- To thank the FIA Secretariat and affiliate unions for their efforts in support of the campaign to free Zarganar and their active response to similar initiatives in support of artistic freedom.
- To reaffirm FIA's commitment to campaigning to secure the right to freedom of expression for all performers, in all countries.
- To encourage affiliates to establish their own national campaigns to promote and support freedom of expression campaigns.
- To encourage FIA's active participation in international networks such as ArtsFex committed to the protection and promotion of freedom of artistic and creative expression and the fight against any form of prosecution, censorship and physical or mental harassment against artists and performers - with the goal of increasing awareness about such occurrences in the media, among political bodies, human rights and free speech organisations as well as the general public.
- To encourage FIA to develop reactive and effective tools to generate petitions in favour of censored or persecuted artists, taking advantage of the latest technological developments and a future uplift of its website.

On behalf of the Executive Committee Christine moved the motion on approving the Euro as a basis for FIA Affiliation Fees. Christine also gave a report on behalf of the EuroFIA Group, moderated a panel discussion on Global Production Contracts and chaired and gave a report on behalf of the Finance Commission.

Fern Downey (ACTRA, Canada) was elected unopposed to serve as FIA President from 2012 - 2016. The following were elected to serve as Vice -Presidents: Christine Payne, John McGuire (SAG-AFTRA, USA), Catherine Almeras (SFA, France), Jorge Bosso (FAEE, Spain), Mikael Waldorff (DSF, Denmark) and Simon Burke (MAEE, Australia) were elected. Christine will continue as FIA's Treasurer.

C. FIA EXECUTIVE COMMITTEE & ENGLISH SPEAKING GROUP

During Congress, the FIA Executive met on 26th September. The English Speaking Group met jointly with FIANA (The North American Group) on 25th September.

The following countries have been elected to the Executive Committee for the period 2012 – 2016: Japan, Morocco, Sweden, Hungary, Russia, Brazil, Uruguay and Switzerland. In addition Equity had supported the nominations of Columbia and Ghana.

The next meeting of the Executive Committee will take place in New York in June 2013.

D. EQUITY/GHANA ACTORS' GUILD TWINNING PROJECT

In 2008 the International Federation of Actors agreed to a proposal from UK Equity that there should be an international twinning programme between unions. In 2009 Equity wrote to FIA affiliates inviting expressions of interest from unions in English speaking countries. We received two approaches; from the Ghana Actors' Guild and from the National Association of Nigerian Theatre Arts Practitioners (NANTAP). Equity asked both organisations to give some indication of what they hoped to get out of twinning. The Ghana Actors' Guild wrote that they wanted support in reaching a collective agreement with the Film Producers' Association of Ghana, with growing their membership and with communicating with their members while NANTAP were interested in support for putting on theatrical productions.

In December 2009 the Equity Council agreed a three year twinning programme with the Ghana Actors' Guild. In 2009 the Guild had around 600 members with two branches in the key film producing areas of Accra and Kumasi. The union is run entirely by members and has no secretariat. It has an office in Accra courtesy of MUSIGA, the Ghanaian musician's union. Members pay subscriptions of 3 Ghana Cedis (approximately £1) a month of which 1 Cedi goes to the local branch and 2 Cedis goes to the national union. Notwithstanding this very low income base the Guild has put in place accident insurance cover for all its members.

The Guild has taken maximum advantage of Equity's support. Three new branches have been created, membership has doubled to around 1,200 and the first agreement between the Guild and the film producers' association was signed at the end of November 2012.

GHANA HISTORY

Ghana is one of the few countries in Africa that can boast of a largely peaceful post-colonial history and, recently, a functioning democracy with violence-free transitions of power. The Gold Coast achieved independence from the United Kingdom in 1957, becoming the first sub-Saharan African nation to do so, under the visionary leadership of Kwame Nkrumah. In 1966 Nkrumah's government was overthrown in a CIA backed coup and a period of instability followed until Flight Lieutenant Jerry Rawlings re-established democratic elections in 1992.

This period of instability included strict curfews across Ghana which had a serious impact in the entertainment industry. Theatres and cinemas had thrived prior to 1966, but as a result of audiences being unable to attend evening performances while curfews were imposed very few now remain. Former theatres and cinemas have largely closed with many now being used as churches. A national theatre was built in 1992 but is a venue for conferences more than for theatrical performances, in spite of having a standing company of actors. Accra University and Ho Polytechnic both have theatres which are used for student productions which typically last for a handful of performances only.

As a result, work for members of the Ghana Actors' Guild is principally in feature films which go straight to DVD.

Production values in most of the Ghanaian film industry are very low, which is of serious concern for the Guild. Full-length films can be made in less than a week on a budget of a few thousand dollars. Even the best quality output in Ghana is made on budgets which are very small by UK standards. As a result, earnings for most actors are low and they are competing against non-professionals who are willing to pay the producer to be in a film for the perceived glamour of being on screen.

This lack of quality attracts serious criticism in Ghana. Ghana Web, one of the principal sources of information and news about Ghana, recently ran a comment piece which pulled no punches: "Movies that come out of Hollywood have a basic story to tell that is captivating, well written, spectacularly produced and superbly edited. On the contrary, our industry seems to focus on themes that lack substance and are boring, to say the least."

The Ghana film industry is also struggling to compete against a flood of imports from Nigeria, which is now the third biggest film industry in the world in terms of output after Hollywood and Bollywood. The Nigerian film industry is estimated to have annual sales worth between \$200 and \$300 million a year. By contrast Ghana Web reports that film production in Ghana fell in 2012.

GHANA FACTS AND FIGURES

Ghana is one of the most successful and peaceful sub-Saharan countries, but none-the-less national statistics show a country struggling with all the expected post-colonial difficulties. The figures in brackets show comparisons with the UK and with Ghana's closest neighbours.

Population: 24.9 million (UK 62.6m, Nigeria 162.5m)
 Life expectancy at birth: 64 years (UK 80 years, Burkina Faso 55 years)
 Adult literacy rate: 67% (UK 99%, Cote D'Ivoire 56%)
 Infant mortality rate: 52 per 1,000 live births (UK 4, Togo 73)
 Maternal mortality rate: 350 per 100,000 live births (UK 12, Mali 540)
 Gross national income per capita: \$1,810 (UK \$36,010, Benin \$1,620)

Source: World Bank

POSITION OF WOMEN

According to the Royal Africa Society women continue to be sidelined in Ghanaian public life. Currently 19 out of 230 parliamentarians (8%) are women (UK 22%, Nigeria 7%) and four out of 19 cabinet ministers (UK four out of 20). The Ghana Actors' Guild currently has no women on its National Executive, however women are very active at branch level. In November 2012 the new branch inaugurated at Ho in the Volta Region had a Committee of eight of which four were women, one of which is the branch chair. The branch committees in Takoradi and Cape Coast have similar gender splits. Equity has raised concerns with the Ghana Actors' Guild about the absence of women at a national level and the Guild has undertaken to give particular attention to encouraging women members to stand in the elections due in 2013.

SEXUAL MINORITIES

In common with most West African states homosexuality is illegal in Ghana, although prosecution is rare. Attitudes to sexual minorities are driven both by traditional attitudes and by the prevalence of homophobic Christian churches. Such attitudes were in evidence at the inauguration of the Volta Region branch of the Ghana Actors' Guild when an address by President of the Volta Foundation Dumega Raymond Okudzeto, which was read out, included the question to Guild members: "What are the plans to counter the destructive effect of foreign culture, films and practices such as homosexuality and gay marriages on our cherished values that have stood the test of time?". I have seen no evidence of discrimination against sexual minorities within the Ghana Actors' Guild but when questioned about the prevalence of anti-gay attitudes in society at large the President of the Guild Samuel Mensah responded with "it is our custom".

There is opposition to these views in Ghana. The Centre for Popular Education and Human Rights Ghana has been campaigning since 2003 for a change to social attitudes and the law.

TWINNING ACTIVITIES

Equity's twinning project started in 2010. I visited Accra in the Spring of 2010 to meet with Ghana Actors' Guild members, the Minister of Culture, the Ghana TUC and the Film Producers' Association of Ghana. In May of 2010 Ghana Actors' Guild President Samuel Mensah and Treasurer Francis Dogbe visited the UK. Their programme of activities included a visit to the set of Silent Witness, a meeting with the British Equity Collecting Society, observing an Equity television working party, attending the Theatrical Management Association awards ceremony, a meeting with Equity's International Committee for Artists Freedom, a meeting with the head of Equity's membership department to talk about methods of storing members' records and recruitment and retention strategies, speaking at Equity's annual conference and finally a meeting with a group of British Ghanaian actors.

In the second year of the twinning arrangement activity concentrated on organising members and increasing membership. Equity funded a three-day training session in Takoradi following which a Western Region branch of members was formed. In addition, Equity funded the purchase of a lap-top and a printer/scanner/copier for the Guild's office to replace equipment destroyed after a storm wrecked their existing equipment. Equity also created a newsletter template for communications with members.

Equity also funded a two-day training session held in Cape Coast in the Central Region of Ghana where 35 new members were welcomed into the Guild and a new Ghana Actors' Guild Central Region Branch was formed. In the third year Equity funded a training session in Ho in the Volta region after which a Volta Region branch was formed. As a result of these activities the Guild's membership has doubled to around 1,200.

INDUSTRIAL RELATIONS

The Guild has never had a collective agreement with FIPAG, the Film Producers' Association of Ghana. Actors work on films usually with a verbal agreement only. There are no agreed minimum rates of pay or hours of work, no

agreed disputes resolution procedure and often no insurance in place to cover actors against accidents.

Reaching an agreement has proved very difficult. The Guild submitted a draft contract to FIPAG in 2009 which covered equal opportunities, pay, hours, costume, transport, meals, accommodation, health and safety and disputes. A series of meetings, some of them attended by Equity, were inconclusive.

There are difficulties in FIPAG reaching an industrial agreement with the Guild that it has the capacity to deliver. FIPAG represent a wide spectrum of producers from those with budgets which could enable them meet the terms of the agreement to those on micro budgets who clearly could not.

Equally it will be a challenge for the Guild to persuade its members to insist on working on a FIPAG/GAG contract and to resist attempts by producers to undercut it.

After several years of stalemate FIPAG made a counter claim in 2012 which reduced the draft contract to a four point code of ethics which covered producers endeavouring to engage only Guild members, actors endeavouring to work only for FIPAG members, a general commitment to agree contractual terms in advance of engagement and an agreement to joint arbitration to resolve disputes.

In November 2012, Christine Payne and myself made the final twinning visit to Ghana during which the Guild expanded the four point code of ethics to include more detail, in particular about what contacts between artists and producers should cover, and to include a new fifth clause covering equal opportunities. This was presented to FIPAG and was met with a mixed response.

Two FIPAG officials attended a negotiation meeting - Socate Safo, FIPAG's public relations officer, and Bob Smith, FIPAG acting General Secretary - but the FIPAG President and other officials initially agreed to attend and then refused at the last minute.

Equity sought to move things forward by responding positively to a request from Socrate Safo, one of Ghana's most successful film producers, to facilitate communications between Ghanaian producers and UK producers. At a final meeting, which only Socrate Safo attended, the expanded code of ethics was signed by Socrate Safo on behalf of FIPAG and by Samuel Mensah on behalf of the Guild.

A tri-partite memorandum of understanding was signed between FIPAG, GAG and Equity that if the code of ethics was implemented Equity would facilitate a joint GAG/FIPAG visit to the UK to meet with film and TV producers.

CONCLUSION

Over the three years of its existence the twinning arrangement has engaged with all three of the Guild's objectives: increasing membership, improving communications and reaching an industrial agreement. Success on the three objectives has been varied.

Membership has doubled, which has outstripped expectations by both the Guild and Equity. As a result the finances of the Guild have improved, albeit from a very low base. There is still significant opportunity for more recruitment by the existing four branches and the Guild aspires to find external funding in 2013 to run a training course and set up a new branch in the Northern region which is the only area of film production as yet not covered by the Guild.

Communications has not improved as much as Equity had hoped. Two newsletters have been produced, but progress has stalled for reasons that are not clear.

CHAPTER 7:

RELATIONSHIPS WITH OUTSIDE BODIES

A. AMNESTY

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

B. BRITISH COPYRIGHT COUNCIL

Equity continues to be a member of the BCC and works alongside BECS (British Equity Collecting Society) to lobby the UK Intellectual Property Office on matters relating to copyright and performers' intellectual property rights.

C. BRITISH EQUITY COLLECTING SOCIETY (BECS)

Amounts collected by BECS for performers for their film, television and radio work rose by 10% in 2012 to reach a record total of £8.79 million for the year.

In addition, £3.3 million of royalties arising out of Equity agreements for TV, Cinema Films and West End cast album recordings were administered for the union. Performers and agents benefited from a faster and safer electronic payments system, a self-billing VAT scheme and a centralised service for all BECS and Equity artist payments.

For the first time, BECS was able to pay out revenue for European performers in foreign language productions broadcast on UK television channels. This was a major step forward in paying something back for the millions of pounds of performers' rights revenues that have flowed to British artists from Europe over the last 11 years. BECS welcomed the conclusion of the international Treaty on Audiovisual Performers' Rights for raising the bar for recognition of the role of audiovisual performers around the world. Other positive developments during 2012 included publication of the company's Code of Conduct and its ongoing work within European and international forums to promote the benefits of secondary payments for members.

Ian Barritt, Robin Browne and John Webb served as Directors of the BECS Board until 5 September 2012. At the end of 2012, the Board was composed of the following Directors:

Jean Rogers (Chair), Frederick Pyne (Vice-Chair), Peter Barnes, Jo Cameron-Brown, Bryn Evans, Natasha Gerson, Graham Hamilton, Steve Kenis, Andy Prodger, Stephen Spence

Membership, payment and general enquiries can be addressed to becs@equity.org.uk or members can reach BECS on 020 7670 0360.

D. DANCE UK

Equity continues to support the work of Dance UK and gives financial support to the Healthier Dancer Programme. Caroline Miller remains as Director.

E. EQUITY CHARITABLE TRUST (FORMERLY EQUITY TRUST FUND)

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

The Trust can help professional actors and other performers when times get hard, or when they want to explore different career paths. The Trust is unable to help musicians, drama students or amateur performers.

The Trust can help with the costs of retraining for a recognised qualification, or for one-off payments to help with financial emergencies, such as utility bills or urgent home repairs. Each case is considered on its merits and any grants given are proportional to the individual need. Often, our grants will only contribute to part of the cost involved but can make the crucial difference between following a new path, and struggling to cope.

The Trust also looks after two special trust funds, The John Fernald Award for assistant theatre directors, and The Evelyn Norris Trust, for convalescence and respite breaks for members and ex-members of the concert and theatrical profession.

The registered offices are Plouviez House, 19 – 20 Hatton Place, London EC1N 8RU. Telephone Number: 0207 831 1926; Facsimile: 020 7242 799. Acting Secretary: Kaethe Cherney; Debt/Welfare Advisor: Rosalind Ambrose. Equity is entitled to nominate five Council representatives to the Trust's Board and following an election the following members of the Equity Council were elected by and from the Council to serve on the Board for the current term of the Council (2012-2014): Michael Branwell, Jo Cameron Brown, Peggy Anne Fraser, David Cockayne and Bryn Evans.

F. THE EVELYN NORRIS TRUST

During 2012, the Evelyn Norris Trust awarded 37 grants totalling £25,770 to members and ex-members of the concert and theatrical profession. These grants were awarded for convalescent and respite holidays following illness or injury. Further grants of £3,600 were awarded to Brinsworth House and to Denville Hall.

G. EDUCATIONAL RECORDING AGENCY (ERA)

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

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

The members of ERA are:

Authors' Licensing and Collecting Society Limited
 Association De Gestion Internationale Collective Des Oeuvres Audiovisuelles
 BBC Worldwide Limited
 BPI (British Recorded Music Industry) Limited
 Channel Four Television Corporation
 Channel 5 Broadcasting Limited
 Compact Collections Limited
 Design and Artists Copyright Society Limited
 Directors UK Limited
 Equity
 FOCAL International Limited
 The Incorporated Society of Musicians
 ITV Network Limited
 Mechanical Copyright Protection Society
 Musicians' Union
 The Performing Right Society Limited
 Phonographic Performance Limited
 Radio Independents Group
 S4C

H. FEU (FEDERATION OF ENTERTAINMENT UNIONS)

The member unions of the FEU (BECTU, Equity, Musicians Union, NUJ, PFA, Writers Guild of Great Britain and Unite) held regular plenary meetings during 2012. The group continued its work to campaign collectively on issues to do with public service broadcasting, arts funding and industrial matters. Equity's General Secretary, Christine Payne, served as FEU President during 2012.

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

BBC: The FEU launched BBC Cuts: There is an Alternative in parliament on 10th July. The booklet set out the unions' alternative for the future of the BBC, drawing on research carried out into the impact of the BBC's proposed cuts (due to the 20% cut to the licence fee as part of the Government's Spending Review in 2012)

announced “Delivering Quality First”.

Theatre and Arts Funding: Member unions, included Equity provided regular updates on the success of industrial negotiations in the theatre sector and reported back from meetings with Arts Council England. The FEU, Prospect and PCS continued to work together and fund the Lost Arts project. A updated website for Lost Arts was launched in September 2012.

Ofcom: The FEU held two meetings with Ofcom during 2012. Issues discussed included out of London production and local TV and changes to ITV news.

The 2012 Olympics: The FEU Olympics Committee met for the final time during 2012. In the lead up to the Games member unions of the FEU raised a number of concerns about the use of volunteers and interns working in performing and other roles during the Games. There was significant media coverage of claims made by musicians that they had been asked to perform for free at LOCOG events. Meanwhile Equity concluded an agreement that ensured that over 800 performers were paid in line with industry standards and the union was granted access to rehearsal spaces to liaise with performers taking part in the opening and closing ceremonies.

European level developments: The FEU organised a meeting with the 5 international federations representing journalists, writers, musicians, actors and technical/media workers during July. Issues on the agenda included how to reform the FEU’s European Group so that it becomes more effective and how to response to future developments in areas such as copyright reform at European level.

I. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT)

Throughout the year, the Trust has continued throughout to provide help, support and hope to countless performers including members of the following companies:

Music for Hope, El Salvador; Teatro Kaliban, Uruguay; Music for Africa, South Africa*; Belarus Free Theatre: Jos Theatre, Nigeria; The Five Cs Theatre Company, Kenya; Reassmey Angkor Bassac Theatre Troupe, Cambodia; Able Child Africa, Tanzania; Anno’s Africa, Kenya; Open Space Theatre, Chile; Grassroots, Zimbabwe; Syrian performers in exile in France and Egypt.

*It is especially heartening to be able to report that, after years of personal funding from Tom Toomey and from IPAT, Music for Africa has now received National Status and is to be funded in future by the South African Government.

All of these activities fall within our Mission Statement:

“The International Performers’ Aid Trust is a charity for the relief of poverty amongst people involved in the performing arts in distress in all parts of the world.

IPAT’s decisions are made on professional and humanitarian principles, without political bias. The Trust will endeavour to supply such aid and encouragement as is appropriate, for the preservation of the life and health of those working in the performing arts suffering from poverty and distress to enable them to continue to develop and nurture the imaginative faculty which is the heart of drama, music and artistic performance.”

The Trust is grateful to Equity for its support in the matter of providing meeting rooms and also for arranging an insert into the Equity Magazine, which raised over £500.00 and, more importantly, raised the profile of the charity among members of the Union. We continue to liaise very closely with the International Committee for Artists’ Freedom, whose Chair, Rosamund Shelley, is a Trustee of IPAT.

Our grateful thanks also go to the Combined Theatrical Charities who continue to support us. The Trust also acknowledges with deep gratitude a very generous bequest from the estate of Miriam Karlin, one of the original Trustees and to the executors of her estate for their kindness in ensuring the prompt payment of this bequest to the Trust.

I would also like to thank Alan Rickman for being our President. We are extremely lucky to have a President who takes such an active interest in the Trust. Thank you, Alan.

We were very sad to receive the resignation of Trustee, Martin Brown, who has done a great deal of work for IPAT within Equity. Thank you, Martin, we shall miss you.

During 2011, we appointed a professional fundraiser. Unfortunately, within nine months of taking this salaried

post, she handed in her notice, having raised no funds at all. However, the Trust is continuing to look into its future and has started to implement new plans which we hope will lead to an assured future.

I am immensely proud of what we have achieved in thirteen short years and long may we continue to bring candles of hope into some of the darkest places in the world.

Michael Branwell, Chairman, IPAT

J. LIBERTY

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

K. PERFORMERS’ ALLIANCE

During 2012 Equity, the Musicians Union and the Writers Guild of Great Britain continued to meet quarterly and coordinate joint work on matters of common interest. The Alliance also liaised closely with the Federation of Entertainment Unions and the TUC. Representatives from each of the unions continued to have regular meetings with the Chief Executive of Arts Council England, Alan Davey.

The core issues of concern to the Performers Alliance during the year were the impact of cuts to arts funding nationally and at local authority level, negotiations with employers, the Licensing Act and copyright.

The Performers Alliance Parliamentary Group continues to support and provide assistance for parliamentarians on issues that affect people working in the entertainment industry. A number of changes to the Group and it’s working took place during 2012. The Secretariat services for the PAPG were replaced and Chloe Alexander now works one day per week for the Performers Alliance as a parliamentary consultant. Baroness McIntosh remained as Chair of the PAPG, however following a Government reshuffle Don Foster MP was replaced by Kerry McCarthy MP as Secretary and Lord Clement Jones joined Michael Conarty MP, John Whittingdale MP and Pete Wishart MP as Vice Chair.

The 2012 Performers Alliance Parliamentary Reception was held in the Terrace Marquee in the House of Commons on 10th December. The event was addressed by PAPG Chair Baroness McIntosh, Culture Minister Ed Vaizey and Shadow Culture Minister Dan Jarvis. A representative from each of the member unions of the Performers Alliance spoke at the reception about the impact of low pay and no pay work in the entertainment industry. Around 50 MPs and Peers attended, along with a number of high profile members and staff from each of the unions.

L. PPL PERFORMER BOARD

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

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

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

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

globally.

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

During 2012 the General Secretary has continued to represent Equity on the PPL Board and Performer Board.

M. SECTOR SKILLS COUNCIL

i. Skillset (www.skillset.org)

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

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

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

Creative & Cultural skills is the SSC for the advertising, craft, cultural heritage, design, literature, music, performing and visual arts industry sectors.

The Federation of Entertainment Unions nominated Brian Kelly (BECTU) as its representative on the Board.

N. TRADES UNION CONGRESS

The 2012 TUC Congress took place in Brighton from 9-12th September. Equity's delegation comprised: Christine Payne (General Secretary), Natasha Gerson, Dunja Knezevic, Rhubarb the Clown and Louise McMullan (Head of the General Secretary's Department). Assistant General Secretary Martin Brown also attended.

MOTIONS: The delegation spoke as follows:

Tuesday 15 September

Dunja proposed Equity's motion on Organising in the Fashion Industry

Rhubarb proposed Equity's motion on Freedom of Expression

Christine seconded the NUJ's motion on BBC cuts

Natasha seconded BECTU's motion on Vulnerable Workers (incorporating Equity's amendment about cuts to funding for drama education and the reduction in paid opportunities for young people).

Equity's motion on Organising in the Fashion Industry attracted strong support from Congress. GMB seconded the motion and a delegate from Unite made an additional speech in support. The issue also attracted significant media attention. Dunja gave interviews to the Independent on Sunday, The Guardian, Radio 5 Live and local BBC radio stations in the lead up to, and during Congress.

Other motions passed by Congress included a resolution by the Musicians Union on the pressure faced by entertainers to work for free at the Olympics and many other events, an NUJ motion on the Leveson Inquiry and a number of motions denouncing austerity policies. The most contentious of the latter motions was submitted by the POA (Prison Officers Association). The final paragraph of Motion 5 called for the TUC to "continue leading from the front against this uncaring government with a coalition of resistance taking coordinated action where possible with far reaching campaigns including the consideration and practicalities of a general strike."

In the week preceding Congress the TUC General Council met to discuss attitudes to motions. Unions were divided on Motion 5. Unions in favour of opposing Motion 5 were concerned any discussion about a general strike could provoke a negative response from the Government, lead to a further constriction of labour laws and play into the hands of the right wing press. Those supporting Motion 5 stated that all the wording asked for was a consideration of the practicalities of options available labour movement, not a commitment to any particular course of action.

16 General C members were in favour of the TUC supporting the motion, and 16 were in favour of the TUC recommending opposition to the motion. Equity, as an observer member of General Council, could not vote and the Chair (TUC President Paul Kenny) chose not to cast the deciding vote.

The final decision on Motion 5 was deferred to the Monday morning meeting of the General Council at Congress so that unions could consult with their delegations. At the Monday morning meeting another vote was taken,

and this time a majority of unions voted to recommend support for Motion 5. The motion was then debated on the Tuesday afternoon and passed with a significant majority. While a number of union delegations remained concerned about media and political reactions to the subject matter of the motion, most felt that it is legitimate to allow a resolution that is not prescriptive, but rather asks the TUC to simply consider the practicalities of a general strike. The Equity delegation voted in support of Motion 5, along with the NUJ and BECTU. The MU delegation voted to support the motion at the General Council and members had a free vote on Congress floor.

TUC GENERAL COUNCIL – SECTION C: following the changes made to the composition of General Council, initiated by Equity's motion to TUC Congress in 2010, Christine Payne was automatically elected under the new Section B (one representative for each union with membership between 30,000 and 200,000). The results of the General Council ballot for section C were as follows:

Name	Union	Votes
Manuel Cortes	TSSA	214,000
Nick Cusack	PFA	Withdrawn
Mark Dickinson	Nautilus International	211,000
Jonathan Ledger	Napo	101,000
Robert F Monks	URTU	70,000
Ged Nichols	Accord	221,000
Dave Penman	FDA	214,000
Tim Poil	NGSU	193,000
Eddie Saville	Hospital Consultants & Specialists Association	232,000
Simon Weller	ASLEF	240,000

Manuel Cortes, Mark Dickinson, Ged Nichols, Dave Penman, Tim Poil, Eddie Saville and Simon Weller were elected.

NEW TUC PRESIDENT – Lesley Mercer, General Secretary of the Chartered Society of Physiotherapists

NEW TUC GENERAL SECRETARY – Frances O'Grady was confirmed as General Secretary Designate and will take over from Brendan Barber as General Secretary in January 2013.

SPEAKERS - included Shadow Chancellor Ed Balls MP, Berndadette Segol (ETUC General Secretary), Guy Ryder (Director General, ILO), Carmen Mayusa (General Secretary, Health Workers Union, Colombia) and Michael Cashman MEP, Chair of the Labour Party NEC, who used his speech to talk about his trade union background and in particular his involvement with Equity. Natasha Gerson put a question to Ed Balls during the Q&A session following his speech. Natasha asked if Ed agreed that the arts are a vital public service and if he as Shadow Chancellor would work to highlight the positive effects of investment in the arts by local authorities and in education. In his response, Ed stressed the crossover effects of dance and drama in keeping young people engaged at school and in building confidence.

FRINGE – Christine Payne spoke at a Unions 21 fringe meeting on extending union influence to more workers and new sectors, at lunchtime on the 11th. Other speakers at the event came from IPPR, TUC and Prospect.

GENERAL COUNCIL DINNER - Dunja and Christine attended, guest speaker was Ed Milliband, Leader of the Labour Party.

Motions:

Motion 9 Organising in the fashion industry

Congress notes that many models working in the fashion industry in the UK and abroad can experience long working hours, lack of breaks, healthy eating/ body image issues and a range of other health and safety concerns. Congress further notes that enforcement of basic employment rights including the National Minimum Wage can be difficult for models taking part in catwalk and photographic shoots or other work which they hope will help to build their portfolio.

Currently models often start out in the adult fashion industry aged 14, 15, or even as young as 13. Models often travel and live alone or with other young people in substandard accommodation while sourcing work abroad. London Fashion Week recommends that designers only use healthy models aged over 16. However, beyond areas of best practice, there are huge disparities between the protections afforded to models, particularly compared to

other young performers.

Congress resolves to support Equity's efforts to organise models, to improve working conditions, remove inappropriate sexual attention and harassment, and most particularly to prevent child models under the age of 16 being used as adult models.

Equity

Motion 74 Freedom of expression

Congress notes that across the world artists continue to face censorship, enforced exile, imprisonment, torture and even death. Despite hardship and persecution, many artists living in repressive regimes continue to create great art and fight for the right to work and earn a living.

Congress welcomes the release of Burmese comedian and Equity member Zarganar from prison in Kachin state on 12 October 2011. His release followed intense campaigning led by entertainment unions and human rights organisations.

Zarganar is now using his freedom to draw attention to the exploitation of Burmese migrant workers and to the continuing incarceration of political prisoners.

Congress reaffirms its support for ongoing campaigns against attacks on artists and other workers in Burma and resolves to support campaigning efforts directed at other states that do not respect the right to freedom of expression, including Belarus.

Equity

Motion 72 BBC cuts

Congress notes the appointment of George Entwistle as the new director general of the BBC, at a time when the cuts programme, the so-called Delivering Quality First initiative, is being felt by journalists and programme makers across the corporation.

Congress believes that the deal, leading to 20 per cent cuts and 2,000 job losses, compromises quality, following the loss of more than 7,000 jobs since 2004. Congress condemns this assault on frontline journalism and programming and the assault on pay, terms and conditions and pension provision for its employees.

Congress notes that Thompson's deal, struck in October 2010, has led to the BBC taking on an extra £340m in spending commitments, including the funding of the World Service, local TV and the rollout of fast broadband, opening up the once-ringfenced income of our public service broadcaster for future governments to plunder. Congress notes the deal was struck in the political context of significant pressure from News Corporation and that therefore the licence fee deal should be reopened and conducted with genuine transparency and consultation. Congress notes the research commissioned by the Federation of Entertainment Unions shows the impact cuts will have on the whole of the creative sector and will undermine the delivery of the BBC's wider social objectives.

Congress calls on the BBC and its new director general to establish a new plan for the future of the BBC, calls on government to stop using the BBC as a cash cow and ensure that the future of quality public service broadcasting is protected.

National Union of Journalists

Motion 7 Vulnerable workers

Congress notes the increasing degree of reliance among employers upon agency workers, the self-employed, and casual staff. It also notes the growing reliance upon, and exploitation of, unpaid internships and bogus 'volunteers' as a means of entry into many professions.

Internships often close the door to employment for young workers without the family support that would be needed in order to work for low/no wages. Congress notes that this shift in employment patterns harms individual and collective employment rights. Insecure employment reduces workers' ability to assert their rights and it reduces their bargaining power.

The precarious nature of employment for new entrants often results in them feeling forced to accept poor conditions and dissuades them from challenging law-breaking employers for fear of being labelled as 'trouble-makers'.

Congress is concerned that unacceptable risks around training and career development are being shifted onto workers to the long-term detriment of the economy.

Congress is concerned at the poor statutory position that unions have in organising these workers. It recognises that these workers often find it difficult to receive the kind of representation that workers in traditional employment receive. Unions often have to intervene to ensure that interns receive the National Minimum Wage,

and that casual and self-employed workers receive protection against premature termination of contracts or the holiday provisions of the Working Time Directive.

Congress calls upon the General Council to convene a campaign for new employment rights that tackle and discourage these abuses suffered by vulnerable workers.

Broadcasting, Entertainment, Cinematograph and Theatre Union

Amendment to Motion 7:

insert after 'long-term detriment of the economy' (paragraph 4):

"With the rise in tuition fees, funding cuts to humanities subjects and the lack of fairly paid opportunities for young people starting out, we risk losing a whole generation of talent and face the prospect of limiting access to careers in media and the arts."

Equity

O. BAPAM

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

The unions' representative on the Board is Natasha Gerson (Equity Councillor).

P. CDET

Equity continued to support the work of the CDET which is continuing to flourish under the new Director Glydwr Jones who took over from Sean Williams in September 2012. CDET continued the work of accrediting vocational dance and musical theatre schools and attracted new schools. The financial procedures were streamlined and the DTAP Programme Manager funded by the Arts Council was contracted to CDET staff. The category of interim membership for vocational schools intending to apply for accreditation within two years continued to attract a significant number of applications. The Council also chaired the working group the DADA Providers' Steering Group, which helped to secure the DADA awards until 2015. Core initiatives included the UK Guide to Accredited Education and Training in Dance and Musical Theatre, a Dance Careers Day, a Dance Teachers Career Day CDET has also taken the lead on the DTAP body on the National Register of Dance Teachers and Artists. Equity's Head of Live Performance continued as a Board member.

Q. DRAMA UK

Drama UK, the new body championing quality drama training in the UK, has been officially launched.

Formed from the merger of the National Council for Drama Training (NCDT) and the Conference of Drama Schools (CDS), Drama UK will continue to fulfil the functions of the NCDT and CDS, including the accreditation of vocational courses and providing support to those organisations offering accredited training. At the same time it will act as an advocate for the sector, championing excellence in drama training, encouraging the industry and training providers to continue to work together and provide a one stop website delivering information on drama training for students of all ages.

Despite a growing interest in drama training there are many challenges and uncertainties facing the Higher and Further education sectors at the present time. This new body will enable the maintenance of excellence in the sector and represent the interests of drama training in the whole of the UK through an advocacy programme at the highest level. The new board is drawn from across the industry from drama schools to broadcasting. This new body will be better placed to defend this training sector and support the interests of Equity members. It will be able to deliver what were the strengths of NCDT and CDS. A Quality Assurance Board will be in place to deliberate on accreditation and other quality assurance matters and its decisions will be formally accepted by the Drama UK Board, unless perverse or illogical, thus preserving a 'Chinese wall'.

Drama UK Board consists of: Julian Bird, CEO of the Society of London Theatres & the Theatre Managers Association; Paul Clay, Acting Chair, formerly NCDT and Interim Exec Producer - Manchester International Festival;

Pauline Tambling, Joint CEO Creative and Cultural Skills; Jane Harrison, Principal, Arts Educational Schools; Mark Featherstone-Witty, founding CEO and Principal, LIPA; Hilary Hadley, Head of Live Performance, Equity; Sue Nott, Executive Producer Independents, CBBC Drama, BBC; Kate O'Connor, Executive Director - Policy and Development, Deputy CEO, Creative Skillset; Stephen Simms, Principal, Birmingham School of Acting; Rob Swain, Programme Director, MFA Theatre Directing, Birbeck College
Chief Executive, Ian Kellgren

Julian Bird is acting Chair of the organisation and the new website will be launched in February 2013. Two Equity members, including the President Malcolm Sinclair are members of the Quality Assurance Board which accredits the vocational courses.

CHAPTER 8:**COUNCIL****A. MEETINGS**

The Equity Council met 10 times between 1st January and 31st December 2012.

CHAPTER 9:

APPEALS AND STANDING ORDERS COMMITTEES

The following members were elected in July 2012 to serve as members of the Appeals Committee for two years: Joan Blackham, Lynn Farleigh, Doreen Mantle, Graham Padden, Jeffrey Wickham.

The Appeals Committee met once during 2012. Graham Padden was elected Chair for the period 2012-2014.

The following members were elected by the membership to serve on the Standing Orders Committee: Sylvia Alexander-Vine, John Carnegie, Robert Mill, Graham Padden and Geremy Phillips; and the following members were elected by the Council to serve on the Standing Orders Committee: Ian Barritt, Laurence Bouvard, Nicky Diprose and Julia Carson Sims.

The Standing Orders Committee met three times during 2012. Graham Padden was elected Chair and Ian Barritt Vice-Chair for the period 2012-2014.

CHAPTER 10:

NATIONAL, AREA AND SPECIALIST COMMITTEES

A. NATIONAL COMMITTEES

i. Northern Ireland

CHAIRMAN'S REMARKS

I am delighted that the Union both at a UK Level as well as in Northern Ireland is now moving in the right direction. The changes to the way in which the Union is structured have been passed and the emphasis is now rightly focussing on Industrial issues. Part of that is the campaigning work which we here have been doing for some time. Nowhere is this more relevant than in the Broadcasting campaign which has drawn support from all political parties and organisations. The BBCNI is being challenged to do more in Northern Ireland and that is bearing fruit, though for me still not good enough. I am also pleased that the Equity Council is supporting our motion that the next Annual Conference to be held outside of London comes back to Belfast. As a community we need that to happen particularly when the attention that Belfast is getting in the eyes of the outside world is a city returning to old ways and old conflicts. How sad that is at a time when Derry is the European City of Culture and trying to show the positive side of our community whilst focussing on our Industry. I am also pleased that the General Branch has been meeting regularly and thanks to the work of the Secretary and the Committee for doing that. I am also glad to see that whilst Maggie Cronin stepped down from being our Councillor she also agreed to be part of the General Branch Committee. I want to thank Maggie for all the work that she did on our behalf and no doubt Louis Rolston will continue to ensure that it continues. As always I want to thank the Committee and the work that Drew McFarlane has put in with the Committee and all the staff at the Glasgow Office.

STAFF REPORT

The campaign for more television to be produced in Northern Ireland has been at the forefront of our campaigning work over the last year. During that time we have met with the Minister for Culture Carál Ni Chuilin MLA, Peter Johnson Controller BBCNI, Northern Ireland Screen, Ofcom and other stakeholders. We also targeted through direct mailing the Westminster Mps and the MLA's at the Northern Ireland Assembly and members assisted the process by directing postcards and letters to their constituency MLA's. The response has been impressive with politicians signing up to our campaign and writing individual letters to the BBC. We also had our Head Office staff holding a meeting at the Westminster Parliament. The fact that the BBC has moved the second series production of Line of Duty to Belfast is partly due to member's pressure although it would also be fair to say that the BBCNI Head of Drama, Stephen Wright has also been at pains to have bigger budget network Drama made within Northern Ireland. Line of Duty will be a huge boost to the economy although what we really want to see is big budget drama with more indigenous talent in the casting.

The Union Banner has been out on the ICTU's demonstrations against the Austerity Cuts and again many members have participated despite the weather. We have continued to assist our sister Union in the Republic and finally managed to get the BBC when filming in the republic to use the Equity/ PACT contract and we will continue trying to assist in ensuring that proper contracts are used throughout Ireland. There has been the demise of another Agency in Belfast as Media Moghul closed down. This has exacerbated the current situation where many members have no Agent and the Agents who are on the ground can't take any more clients. We have also been assisting a new Agency the "Inbetween Agency" run by our member Ed Boyd who was with the Media Moghul Agency. The question of lack of representation has also been a topic of concern at the Arts Council and we have met with them to look at ways in which business aid can be used to assist an existing Dublin/ London Agency set up in Belfast and we are still pursuing this.

INDUSTRIAL REPORT

The continual issues over the lack of Television production, particularly by the BBC, have again dominated some of the work we have been undertaking. We stepped up the campaign and both the NI Committee and the General Branch have been heavily involved. However it is starting to make inroads and at the start of the year the BBCNI commissioned a network drama series "The Fall" which was filmed within Northern Ireland. It also cast many of

our members. The BBC also commissioned “Hidden” which whilst a one off was also shot here in Northern Ireland. In our meeting with Peter Johnston, Controller of BBCNI, he was at pains to point out that they would be doing more and assured us that any network commission would be on the PACT contract. We also met with Stirling Television and assisted them over the use of the PACT contract for the second series of “Six Degrees” which again was a BBCNI Commission for NI only.

Northern Ireland Screen who backs our campaign also co funded with the BBC two one of network Dramas “Waters Edge” and “A Year of Greater Love” under the umbrella of Primetime Screen. Sadly though, the BBC has said that they are no longer supporting that scheme even though they were low budget dramas. Northern Ireland Screen is emphasising more the need to support local talent and this was exemplified in “Good Vibrations” in which all the creative components came together and showed through its success that we can do it. The film is up for a rising star nomination in the Irish Film and Television Awards and Richard Dormer also was nominated for best Actor and is now cast in Game of Thrones. More interesting news from NIS is that Producer/ Director Ridley Scott is producing six low budget films in Northern Ireland over the next three years. We are meeting with them to discuss the venture.

Game of Thrones continues and again we have been at the production where we are seeing more of our members who live here being cast. Undeniably it is a major factor in all of our arguments that Northern Ireland has the talent and can facilitate major productions.

In Theatre the agreement we have with the Lyric is still bedding in and during the year we were approached to amend it to make it a Tuesday to Sunday week throughout the contract period. Currently rehearsals are Monday to Friday. However after speaking to many Casts, Deputies and members it was unanimous that we keep the agreement as it is with Sunday working only for performance. We also had protracted discussions over increases to both the Actors and stage management minimums but that has now been resolved to the satisfaction of all our members who work there. There is a growing opinion from members that a fully funded ensemble company be employed there and we are discussing that with the Arts Council. The Mac has now been opened for a year and it has proved to be a huge success and part of that is awareness of developing relationships with the professional project funded companies through co productions. Throughout the year we have met with the other production Companies and casts alike, Kabosh, Tinderbox, GBL Productions, Greenshoot, Big Telly, Ulster Theatre Company and The Millennium Forum to name but a few. It is also inspiring that companies like Big Telly and PrimeCut have taken productions abroad and are seen as International. Currently we are in the throes of the worst economic crisis to hit the Arts for decades and in England many companies are virtually disappearing of the map. However we have managed to avoid that pain and in this year’s budget despite a small cut no professional theatre company has been axed. Part of that is due not only to the lobbying that we do but also to the work of NITA the Northern Ireland Theatre Association and the way in which the organisation has developed to bring together professional Companies, venues and individuals. Together we are strong.

MEMBERS OF THE NORTHERN IRELAND COMMITTEE

Al Logan – Chair, Louis Rolston – NI Councillor, Frankie McCafferty – Vice Chair, Sheelagh O’Kane, Jimmy Doran, Sarah Mackeever, Alan McKee, Christina Nelson, Tara Lynne O’Neil

ii. Scotland STAFF REPORT

2012 was dominated by the rows over Creative Scotland. It was extraordinary that Scotland (by dint of increased lottery funds) was the only country in Western Europe where state funds for the arts actually increased and yet Creative Scotland was ridiculed for mistake after mistake to the point that both the Chief Executive and his deputy resigned by the end of the year. One of the tensions within Creative Scotland was the outgoing Chief Executive’s insistence that CS should not be considered as a funding body. This caused mass miscomprehension as the main reason people paid attention to CS was because of the funding it could offer. However, by the end of the year, a major plan to redefine the body and its philosophy was underway so into its third year of existence, we still do not know what kind of body Creative Scotland is.

It was responsible for a good piece of work that was published in 2012, namely the Theatre Review. Please see below a link to the final report below.

<http://www.creativescotland.com/about/sector-reviews/theatre-sector-review>

Below is an extract from the Executive summary:

Six great things about Scottish theatre:

- New work is the lifeblood of Scottish theatre -- often, although not always, this starts with the playwright.
- Scottish theatre has an international reach -- again usually with new work.
- On average theatre workers have 17 years experience in the sector but there is a significant number of younger talent coming through. It is a flexible sector with people working in portfolio careers.
- It is a well-networked and mutually supportive sector. In economic terms, the sector is highly innovating and competitive, internationally renowned, and nationally specialised.
- After a recessionary dip audiences across Scotland are picking up again.
- There is a good geographic spread of venues, thanks in part to energetic (voluntary) promoters in rural areas.

Six not-so-great things:

- As a proportion of total spend, in Foundation theatres there is less money spent on work on the stage now than ten years ago.
- There is a dearth of touring shows for venues across Scotland which are well-equipped and desperate for good quality theatre.
- The mid-career theatre artist finds it hard to make a living in Scotland; there is an acute skills gap in theatre technicians; and a lack of succession planning at artistic director level.
- The much-lauded children’s theatre sector relies on too few people and companies -- ‘all icing and no cake’. Structural weaknesses also exist in other theatre strands—Gaelic, BME and Physical Performance (circus/physical and street theatre).
- Despite the good work of audience development agencies and marketing staff, theatre still plays to a narrow demographic and needs to extend and broaden its appeal. This is matched by weakness in marketing – especially in sharing box office intelligence.
- There is not enough debate about quality of work.

Our conclusions

Throughout our consultation, theatre in Scotland was on the one hand confident and ambitious, and on the other fearful of risk taking and sometimes felt under valued. It was described as being supportive and well networked but recognised failure to spread the good work enough around Scotland. It nurtures a huge wealth of talent but some were weary of struggling on low incomes and insufficient production budgets. In economic terms it is highly developed and functions well, but there is something wrong when there are great buildings but not the work to put in them.

Scottish theatre has its own distinctive voice and does not rely on work coming from England or elsewhere (although some import from time to time would be welcome). Similarly you don’t have to go south or anywhere else to train or to get work—although it is always good to introduce some diversity. There is a lot of work going on in our two largest cities, but remarkably also in the Highlands and other (though not all) rural areas.

Everyone agrees which theatres require some refurbishment but not one person consulted suggested that Scotland required more theatre venues. Scottish theatre does not rely on the work of the past but is enthralled with the ‘now’. And when the cry goes up, ‘we need to start with the schools’, Scotland can point to the Curriculum for Excellence and the inclusion of creativity.

All of these advances in developing new work, supporting rural development, establishing training and education, investing in infrastructure, producing generations of playwrights and actors who speak with a Scottish voice, and integration in education, came about through the vision of the artists/theatre makers and translated into reality by the policy makers. This is the opportunity for the Creative Scotland to work with the sector to develop the next stage. There are good reasons why change has to happen.

On a basic level we know overall there will continue to be less money from the public purse, while Lottery funds continue to grow at the end of the Olympics.

Creative Scotland has already made the decision to look at ways of investing lottery money to help the sector to remain sustainable. There is less money for people to spend on theatre tickets and more competition for that money. Digital technologies continue to have an impact on how we communicate and create. There is a lot of good practice across theatre, but a need to better integrate and share. On the other hand there is no lack of things for theatre to talk about. Whatever happens in the independence referendum, people in Scotland are facing the biggest political and constitutional decision of their lives and already we can see evidence of theatre makers working through the issues of statehood and nation building beyond the simplicity of the 'yes/no' arguments. The artist, whether in theatre or another form, will have a really important role to play in the months and years ahead.'

Following on from the Review, we were expecting a Theatre Strategy but because the press reception Creative Scotland was receiving over the summer was so hostile, CS decided not to publicise any of its art form strategies.

Dominic Hill consolidated his tenure at the Citizens over the course of the year as did Rachel O'Riordan at Perth and Orla O'Loughlin at the Traverse. All three theatres now seem set on a course of being led artistically. James Brining left Dundee for the West Yorkshire Playhouse and Philip Howard and Jemima Levick were announced as the new team in Tay Square. Pitlochry continued to diversify and finished the year with a spectacular production of White Christmas which made up for a slow start to the season, probably caused by the lack of a summer.

One major strand of work for 2012 was our campaign Make it in Scotland. Many members got involved in our campaign for more television drama to be made in Scotland using the talent that lives here. The campaign was led by the Scottish Committee. One issue that was identified was the need for a clearer definition of regional production to include 'On Screen' talent so that accurate comparisons could be made. To this end all Scottish MPs at Westminster and MSPs at Holyrood were lobbied asking them for their support. A letter to Ofcom was signed by 13 MPs calling for consultation for a change and in the Scottish Parliament, Patrick Harvie's motion (see below) was supported by 51 MSPs- a remarkable response.

That the Parliament supports the aims of Equity's Make it in Scotland campaign, which calls for more television drama to be made in Scotland, utilising the talent that resides here; recognises both the wealth of creative talent that exists within Scotland, and the cultural and economic benefits that come from making full use of this resource; calls on Ofcom to consult with broadcasters and other stakeholders, to help ensure that programmes labelled as Scottish are offering genuine opportunities to creative talent in Scotland.

Supported by: Bill Kidd, Jean Urquhart, Annabelle Ewing, Patricia Ferguson, Helen Eadie, Alison Johnstone, Mike MacKenzie, David Stewart, Rob Gibson, Kevin Stewart, John Mason, John Finnie, Dennis Robertson, Adam Ingram, Kenneth Gibson, Hugh Henry, Roderick Campbell, Maureen Watt, Joan McAlpine, David Torrance, Drew Smith, Marco Biagi, Gil Paterson, Hanzala Malik, Nigel Don, Elaine Murray, Chic Brodie, Angus MacDonald, Anne McTaggart, Mark McDonald, Jim Eadie, Kezia Dugdale, Lewis Macdonald, Jamie Hepburn, Colin Beattie, Clare Adamson, Bruce Crawford, Bob Doris, Linda Fabiani, Christina McKelvie, Stuart McMillan, Dave Thompson, Sarah Boyack, Jenny Marra, Willie Coffey, Aileen McLeod, James Dornan, Neil Findlay, Margo MacDonald, Stewart Maxwell, Annabel Goldie

In addition, we contacted all the major TV channels and programme makers. The campaign culminated a reception at Holyrood at the end of November. Patrick Harvie MSP was the host for our Parliamentary reception and we are very grateful for his support, enthusiasm and advice.

The BBC continue to make a lot of radio drama at Pacific Quay and it was good to see the start of a new slate of television productions being made or commissioned by BBC Scotland. The fate of Taggart seems sealed as ITV are no longer commissioning it but STV refuse to admit it is dead! River City continues and has been joined by Waterloo Road which appears to be in transition and is slowly offering more work for local members.

Another important activity, but with a lower profile, was our involvement in the Culture Counts campaign. Culture Counts is an informal alliance of organisations and individuals who work in the cultural sector in Scotland. It was created to influence politicians in the run up to the 2007 Scottish Election. In 2012 we identified Local Authority budgets as a key area for their support of cultural activity in Scotland. The situation in England looked grim and we anticipated some of this moving North in 2013/2014. Although Scottish Government expenditure was, broadly speaking, expected to hold up, given the pressures on Local Authorities and the austerity being

driven by Westminster, it was feared that cultural spend would be a prime target for anticipated cuts. To that end we supported a letter going to every elected Councillor in Scotland together with the 32 Local Authority Chief Executives arguing the case for expenditure on culture. We sent the letter in late August hoping to influence the budget making process for 2013/14.

The forthcoming referendum on Scottish Independence is already dominating the news agenda in Scotland. The sides are shaping up along party political lines and Equity is a non party political trade union. It is important that we adhere to our own constitution and, as a Union, express no opinion in favour of either side of the debate. However there are issues that will affect Equity members which we should have a view on. One such issue is the future of the BBC if Scotland votes for independence. Over the course of the next few months it is important that we carefully consider what we believe will be best for Equity members and develop a policy that is robust and will withstand scrutiny.

SCOTTISH BALLET

2012 was a year of transition for Scottish Ballet as Ashley Page left half way through the year. There was concern amongst the dancers about the process of change when two probationers were not extended. However Christopher Hampson is now fully ensconced as Artistic Director and his repertoire choices are becoming known. Despite the company receiving a cut in their funding, the dancers secured a 1% increase in their pay for 2012/13

Principal: £36,443
Soloist: £31,994
Coryphee: £28,096
Artist: £26,845
Stage Manager: £27,270
Deputy Stage Manager: £22,882
Assistant Stage Manager: £17,170

VARIETY

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

Branch Officials:

Chair: Eva Lorraine
Vice Chair: Sandra McFadden
Secretary: Linda Rifkind
Asst Sec: Little Black Stray Cat
Treasurer: Elsie Kelly Adams

PRO: Kirk James

Committee: Silly Billy, Scott Allan, Vince Etkins, Prince Rajah, Janey Danielle

Scottish Committee

Carol Anders (resigned), Andrew Brodie-Frew, Jim Byars, Alicia Devine, Natasha Gerson (Vice Chair), Isabella Jarrett (Vice Chair), Clunie Mackenzie, Michael Mackenzie (Chair), Kate McCall, Sheena Penson, Ian Petrie, William Riddoch, Linda Rifkind, Pab Roberts, John A Sampson

East of Scotland General Branch

Chair: Pab Roberts
Vice Chair: Helen Raw
Secretary: Helen Raw
Asst Secretary: Catriona Joss
Treasurer: Colin Scott Moncrieff

Scottish Councillor

Kate McCall (from July 2012 Isabella Jarrett)

III. WALES

General

The year has seen a great change in the Cardiff office with the retirement of the National Organiser Chris Ryde after 37 years service to Equity, Chris had been Equity's National Organiser in Wales since the office opened in April 1981 and took early retirement in July. Prior to coming to Wales he was the South East Area Organiser based in London before re-locating. In July the office welcomed its new National Organiser Simon Curtis and in September it also welcomed Wayne Bebb as a Recruitment and Retention Organiser.

During the course of 2012 there were three newsletters, produced from the office, and the continued ability to email members throughout the year using the new database system has meant that more targeted mailings continued to be sent out.

The Annual Meeting of members was once again held in the main hall at Transport House in February and attended by 28 members. It was attended by Christine Payne who spoke with regards to the financial situation facing the union, as well as outlining the proposed review of the committee structure which was to take place during the year. The Vice President David Cockayne also spoke about this matter, as well of giving his own perspective of Equity as a Theatre Designer. Two motions were put directly to council from the meeting – one with regards to a Wales only Organiser and one on the recalibration of the offensive filters on the Equity email filter.

Membership figures in Wales during 2012 held steady, in fact the total membership stands at exactly the same amount as at the end of 2011 – a total of 1418 memberships, representing a 3.79% share of the total membership of Equity.

Julia Carson Sims was re-elected as the Councillor for Wales for a further two years.

LIVE PERFORMANCE

The effects of the Arts Council cuts continued to be felt across the sector with the number of performances across Wales dropping, although the number of people attending these performances has grown.

As reported last year, a feature of the Arts Council planning was the creation of drama and touring development funds and there continue to be a number of small companies that are emerging with some measure of public funding. For 2012/13 these include Aberystwyth Arts Centre, Black Rat, Living Pictures Productions, Swansea City Opera, Mid Wales Opera and the Wales Theatre Company. None of these are using Equity contracts.

Once again Welsh Theatre continues to gain national recognition, despite the cuts, and throughout 2012 the National Theatre of Wales and Theatr Genedlaethol and Sherman Cymru all received critical acclaim.

Sherman Cymru re-opened its doors after a major refurbishment and the improved facilities offered to audience members, alongside the very full performance schedule in all its spaces, are a welcome addition back in the cultural life of Wales.

Welsh National Opera continues to be badly affected with its funding coming from both Wales and England, although England have given out created funding cuts across the current funding cycle. They have also warned of tougher decisions ahead. The negotiations which started for both the Chorus and the Stage Management were finalised in June 2012 and whilst the financial rewards were not considerable by comparison to the working conditions variations being sought, the proposed "buyout" both groups for television work was not included in the final settlement despite the management's best efforts.

In Variety the number of venues hosting live performance has shrunk considerably and we continue to see venues closing. We continue to support our members who have been cancelled at the last minute and whilst the number of cases this year has not risen dramatically it continues to hold at a high level. The total amount recovered for members in the year was £5,184.17. This represented the successful conclusion of fourteen separate claims. The Variety Branch has continued to meet monthly in Baglan and attendance has been very consistent. They have also continued to mount fund raising shows for local charities. Chair: Haze, Secretary: Shelli Dawn, Treasurer: Cei Phillips

RECORDED MEDIA

The Broadcast in the Nations initiative, championed by the Welsh National Committee, launched the campaign 'Cast in Wales' calling on television and film companies to make drama using the talent that lives in Wales. Work continued throughout the latter part of the year on the campaign and discussions are hoping to take place with the BBC on the idea of Casting Workshops in Wales as a first step to encouraging them to hold castings and auditions here. The National Organiser met with Elinor Williams at Ofcom to discuss their definitions of Regional Broadcasting to assist the case and meetings are planned with Assembly Members and members of the Ofcom Advisory Council for Wales in early 2013.

Whilst it was confirmed in November 2011 that S4C would continue with the same resources until at least 2016, the figures show that S4C's investment directly from the BBC will fall across that time from £76.3m in 2013-14 to £74.5m in 2016-7. On top of that it was announced in December 2012 that the £7m provided directly by the DCMS will be cut by 1% in 2013 and a further 2% in 2014. After that date there is no guarantee of this money to S4C which puts further pressure on a decreasing amount of funding available new drama rather than repeats. In November it was confirmed that the BBC will guarantee production of programmes for S4C for the next four years. It safeguards the statutory minimum 520 hours of programmes supplied by BBC Cymru Wales to S4C each year.

A report is due in 2013 outlining the ongoing partnership agreement between the BBC and S4C, S4C have campaigned to keep S4C completely independent – editorially, managerial and operationally.

The incoming and outgoing National Organiser met with S4C's new CEO in July to discuss issues at hand. Whilst originally looking at a revised repeat deal for programmes being selected to celebrate S4C's 30th Birthday, this idea was not followed through and all programmes attracted the contractual repeat figures. S4C and BBC Wales announced the first 'Back to Back' production for many years, filmed in both English and Welsh with the same cast. As this provision had been dropped from the TAC Agreement at the last negotiation, discussions and negotiations had to take place between Capital Law, on behalf of TAC, and Equity to thrash out a new deal for this project. The project is entitled Hinterland or Mathias and started filming in November 2012, continuing to June 2013. This agreement has been granted for this series and will be revisited if re-commissioned.

The National Organiser and Vice President Jean Rogers met with representatives from S4C on the On Screen Credits campaign. It was refreshing and positive to see that S4C's editorial policy already stipulates size and positioning in commission, as well as set guidelines on how long the credits should be for different types of programme.

The discussions with the BBC on the Pobol Y Cwm agreement broke off in early 2012 and did not re-convene despite numerous promises by the BBC. Dewi Vaughan Owen had left the BBC, but has been retained as a consultant with responsibility to oversee the discussions along with his replacement Donna Spencer.

Rownd a Rownd concluded negotiations for the current series in July 2012 and discussions around a new deal are due to start in February 2013.

S4C have opened discussions with Equity, through Capital Law, about the use of their archive. Initial speculative discussions have taken place and further meetings are to take place in 2013 once S4C have decided upon their own plan for both the usage type and also distribution of royalties.

Filming has continued at Roath Lock on both Casualty and Pobol Y Cwm. Doctor Who also returned for filming. A new children's series Wizards vs Aliens shot its first series in various BBC locations and is re-commissioned for a second series in 2013. Other returning series in 2012 included Being Human and Merlin, plus the Sky series Stella with Ruth Jones. By far one of the biggest productions during 2012 in Wales was filmed at the old Ford plant in Swansea where American company Starz and BBC Worldwide filmed 'Davinci's Demons'.

OUTSIDE BODIES:

National Assembly: During the course of 2012 Equity has been active in campaigning and providing evidence to the Welsh Assembly. Equity provided evidence to the debate on the proposed changes to Child Performance Legislations. The National Organiser was also invited to an 'Engagement Event' at the Senedd by the Communities, Equality and Local Government Committee where the members of the committee met and discussed with those present questions which should be asked of the minister Hew Lewis when addressing and scrutinising the draft budget for 2013-14. Through pressure from the office and associated parties the minister also announced a review of TIE provision headed by Dai Smith the Chairman of Arts Council Wales entitled 'Arts in Education' – this is due

to report in 2013 and is awaited with interest. Equity has also been invited to give evidence before the Smoke Free Premises Sub-Committee in January 2013 with regards to the exclusion sought by Film and Television production companies, including TAC, PACT and the BBC, to allow smoking to be allowable on the set in Wales as they can in England.

Wales Association for the Performing Arts: The outgoing National Organiser had agreed to stand as Chair for one more two year period but decided to stand down in July 2012. WAPA has been seeking a new Chair but has not met since July.

CULT Cymru: Creative Unions Learning Together – There was a Creative Industries Fair in Newport in March 2012 and a further Fair is planned in Bangor in March 2013. Courses specific to Equity were few, but members took advantage of Social Media workshops and First Aid Training. As part of the new round of funding applied for there will be a specific ‘fund’ for Equity training, and one of the initial discussions is to work with the Actors Lab at the Everyman in Cheltenham, a successful Equity/TUC initiative in conjunction with the theatre which celebrated 10 years in 2012, which offers training workshops to members.

Creative and Cultural Skills; The sector skills council for the performing arts has a new Wales manger following Simon Dancey’s move to the British Council. Sarah Gates joined in July 2012 and invited the new National Organiser to be a member of the NSA (National Skills Academy) Advisory Committee for Wales to look at Training and Apprentice opportunities across the Creative Industries.

Arts Council: Despite our best efforts it was difficult to get a face to face meeting with the Arts Council, however a meeting is planned in early 2013 to look at future issues. The National Organiser attended the Arts Council Conference in October 2012 entitled ‘Beyond the Obvious’. One of the key speakers was Huw Lewis AM, Minister for Housing, Regeneration and Heritage. The minister said: ‘The arts have always played an incredibly important role in Welsh life but in these difficult financial times, all the evidence suggests people need the arts even more. Not only do the arts entertain us and comfort us, they also inspire us, and help to build skills and generate jobs. This is why despite a challenging budget; we limited the reduction to ACW’s budget to 4.6% over three years, compared to 20% over four years in England. In return, the arts sector needs to demonstrate that it is making a real impact in terms of people’s wellbeing. Reaching out to new audiences, educating and inspiring young people – especially disadvantaged young people; and nurturing talent and promoting excellence.’ The points made were clear to all the arts community present, the arts cannot be the exception when it comes to setting budgets alongside Health and Education and companies will be expected to provide more and reach out further in exchange for continued funding.

WELSH NATIONAL COMMITTEE

The Committee met eight times in 2012.

The Committee were well engaged on a wide variety of issues from Role Play to an Honorary President of the Welsh National Committee. It put a number of motions to council throughout the year on the Tax Inspection Insurance, Buyouts in Pop Videos and also put a motion to the ARC with regards to Role Play rates. The Role Play motion has prompted a survey of members which is due to report in early 2013.

In November the WNC decided to re-instate the circulation of its meeting notes to a number of theatres in Wales to engage further with members working in the region.

The committee were asked to ratify the Back to Back agreement for Hinterland and raised a number of valid observations which were implemented into the final agreement, they also insisted that it was for the first series only. The provision of new drama on S4C continued to be an issue passionately spoken about by members of the committee, especially considering the amount of repeats being shown.

The Chair of the WNC for 2011-2013 is Terry Victor and the elected members are: Olwen Rees: Vice Chair, Chris Batten, Phil Evans, Goldini, Eiry Thomas, Beth House, Michael Kelligan, Naomi Martell, Roger Nott, Doc O’Brien, Julia Carson Sims – co-opted in February 2012, Megan Brooks – co-opted in March 2012.

The Councillor for Wales is Julia Carson Sims and in February 2012 the Council approved a request to have her formally co-opted to the committee.

B. REGIONAL COMMITTEES

1. LONDON AREA COMMITTEE

The Committee met three times during 2012 to discuss matters pertaining to London. The structure of the committee was changed by Council in time for the new elections of the LAC in July 2011. Four places were to be voted for by the membership, although in the event only three candidates stood for office, and representatives were then elected from the London branches.

There was an AGM of the London Area in March where a considerable number of issues were the subject of lively debates. A motion went to the ARC in relation to bullying in the Arts and the remaining motion was sent to Council. The LAC was engaged in Equity’s general lobbying work about the cuts following the CSR and, in particular, those affecting the London boroughs.

No motions were sent to Council from the Committee during 2012.

The committee sent three representatives to the ARC.

Members of the Committee from July 2011.

Esther Ruth Elliott

Jessica Sherman

Mik Scarlett

Peter Barnes (London Area Councillor)

Plus representatives from the general London branches.

2. MIDLANDS AREA COMMITTEE

The Midlands Region covers the Counties of Oxfordshire, Northants, Leicestershire, Warwickshire, Hereford & Worcester, Shropshire, Staffordshire, Derbyshire, Nottinghamshire and Lincolnshire. The Regional office is in Coventry.

The region contains 4 branches, The Central England General branch with Secretary Kelley Costigan, and three Variety Branches, Birmingham with Secretary Jim Townsend, Coventry & Leicester with Secretary Sheila Payne (up to November 2012) and then Annie Gay, and East Midlands Branch with Secretary Chris Shaw. All the branches play a vital role in bringing members together usually monthly and organising events involving the work and issues of concern and interest to the members in the area. The new email branch newsletters now going through the Equity web site means that branches can contact members with much more immediacy and regularity.

The Midlands Area Committee consisting of Tracey Briggs (Chair) Sally Treble (Midlands Councillor) Sheila Payne, John Brennan, Nigel Harris, Chris Shaw, Mandelea, Kaz Luckins, Jim Townsend, Rob Stanley, Sharon Cannings and Miles Richardson met on 4 occasions including immediately before the AGM at the Crescent Theatre in Birmingham. The Committee as well as discussing and feeding back to the branches on national issues such as cuts to the Arts Subsidy and actions members can take, has successfully lobbied for a new commitment from Birmingham Repertory Theatre to cast locally wherever possible. In a time of arts cuts, this makes economic sense in the savings on subsistence payments for actors brought to Birmingham. Tracey Briggs has built a network of activists not only actors, but writers and technicians, M.P.’s and Councillors and the general public in the Midlands, to protest about the reduction in employment at BBC Mailbox which has moved programmes previously produced in the Midlands, to Salford, London and Cardiff. This has a knock on ripple effect to all the smaller independent companies that made product for BBC Midlands who are also forced to move away from the region. The Campaign for Regional Broadcasting Midlands is meeting for a public debate and to launch on 21 February at The Old Royal Pub Birmingham to promote midlands production by all the major broadcasters.

The Midlands Area Committee (MAC) was also kept informed of nation issues and initiatives by the Equity Council by Midland Regional Councillor Sally Treble, who reported on meeting with M.P.’s on cuts to the Arts, the vetting and baring scheme, entertainment Agency licensing and the new consultation published January 2013, The live music bill and negotiations with BBC, ITV and the independent producers (PACT) on rates of pay. Sally is a member of the Variety Advisory Committee (VAC) and currently chair and also chair of the Walk-on Committee and attends negotiations on behalf of the Union with employers’ bodies in these areas.

The Annual Representative Conference in May 2012 was held in Birmingham and all the branches, MAC Committee and activist members in the region helped with the organisation to make it a successful conference and were thanked for their time and friendly support they gave to representatives coming to the city. The Midlands Area Committee and the Central England General branch proposed a motion to the May conference that the BBC should spend a fair and equitable proportion of its budget in the Midlands where currently 19% of the

BBC licence fee is paid, but only 3% of that income is spent by BBC in the Midlands. Birmingham Variety branch proposed a motion that agents be made aware of the National Minimum Wage in particular in the engagement of Walk-on artists engaged in T.V. productions. These motions were carried.

East Midlands Variety branch tabled a motion looking at the internal structure of Equity and the proposed reform of the Equity Council and Committees and expressing concern that the new structure would not meet the key objectives for change, but the motion was defeated

Members sought legal representation for a wide range of complaints through the Midlands Regional office, with several claims for unpaid wages and unpaid holiday pay in theatre companies that required Employment tribunal claims to be made. These were all successful. However one producer failed to honour the Tribunal award and Stephen Leatherland a Derby based producer was placed on the 'For your Special Attention' list on the Equity web site. The majority of the claims from members were for variety bookings, as they tend to do one off performances, so make many more contracts than actors that can go wrong. Between 1 January and 31 December 2012, £6,664.53 has been recovered in theatre claims and £32,830.22 for Variety claims involving 66 claims for members. There are ongoing claims at tribunal level and county Court for holiday pay and unpaid fees, and wages or breaches of contract.

At Birmingham Royal Ballet pay was frozen across the company for a second year on condition that the company remained at a compliment of 60 dancers due to the cuts in subsidy and this was accepted by all members of the company as a necessity. An offer of a small percentage increase was put to the dancers in the summer, but the strings attached to the offer made it unattractive to the dancers and was rejected. In December 2012 the dancers elected 8 Equity Deputies who have formed a committee with the Regional Organiser for negotiations and discussions with the ballet management team

Visits were made to many higher educational establishments in the region including Oxford School of drama, Elmhurst Ballet School, Cirencester College, Derby University, Midlands Academy Nottingham, Stratford College, West Nottingham College and Expressions Academy Notts. Forthcoming visits are planned to Birmingham School of Speech & drama and all the above schools during 2013 where student membership is high.

Theatre continued to be produced in the region, with Curve Leicester, Playhouse Nottingham, Birmingham Rep (although restricted due to refurbishment and the new library building), Coventry Belgrade, Northampton and Derby Playhouse all producing plays regularly throughout the year including Derby Playhouse is now being run by Derby University. All the casts are visited regularly and any problems encountered taken up on their behalf.

In television "Doctors" the daytime series continues to be produced in Birmingham and "Father Brown" a six part series for daytime were produced on location and visited by the staff. A new series for T.V "Cops" is being produced in Birmingham giving work opportunities to some locally based members.

Overall 2012 has been a difficult year for actors and variety members in the Midlands as the government cuts bite, it is making opportunities to work more difficult to find, with some employers failing to pay wages or fees due, or audiences do not materialise and contracts are cancelled, and fees have been reduced with the economic downturn.

3. NORTHERN

Northern Area Committee

Area Committee elections were held in the summer of 2011 with those elected not knowing that they were to become the last members of the Northern Area Committee under the old Committee structure. Members of the Committee who served during 2012 were:

Yvonne Joseph (Chair & Councillor), Jeremy Phillips (Vice -Chair), Stephen Aintree, Anthony Blakesley, David Corden, Eleanor Dearle, Dave Eager, Ann Loraine, Brenda Marsh, Fiona Martin, Peter Rylands, Susan Twist

The Committee opposed the changes to the Committee structure that emerged from the FSWP report and the November rule change referendum, and sent two motions to Council calling (1) for extra time to be allocated at the ARC for debate on the FSWP structural recommendations and (2) for the continued existence of the Northern Area Committee.

The Committee met four times in 2012 in Sheffield, Manchester, Hull and Keswick where many members of the Committee took advantage of the kind offer from Theatre by the Lake (where Stephen Aintree was working) to

attend a matinee of Great Expectations. It considered all matters referred to Area Committees for consultation and received reports on all relevant industrial matters. It also sent a motion to Council seeking reinstatement of concessionary rates on theatre tickets for Equity members.

The Northern Area AGM was held at Hull Truck Theatre - the first time an AGM had been held in Hull. It attracted an excellent turn-out of 45 members with the President and General Secretary in attendance. The Committee's motion to the ARC calling for priority to be given to North-based artists at Media City in Salford, was carried by a 2/3 majority (as amended) at the conference, as was the Northern Area AGM's motion which called for an affirmation of Council policy regarding the importance of artistic leadership – particularly relevant given HTT's decision in 2011 to scrap the role of Artistic Director.

The Committee was represented at the 2012 ARC by Jeremy Phillips, Ann Loraine, and Eleanor Dearle.

The Committee received comprehensive reports from its Councillor (Yvonne Joseph) and two Regional Organisers (Nigel Jones NE and Jamie Briers NW), with key issues summarised below:

North East

(i) Theatre.

The six established building-based Subsidised Repertory theatres (West Yorkshire Playhouse (WYP), York Theatre Royal, Harrogate, Stephen Joseph Scarborough (SJT), Sheffield Crucible (which was pronounced Regional Theatre of the Year in The Stage awards) and Northern Stage produced successfully during 2012. The year saw the departure as Artistic Director of Ian Brown from WYP to be replaced by James Brining from Dundee Rep and of RSC-bound Erica Whyman at Northern Stage who will be replaced in 2013 by Lorne Campbell. Pilot and Hull Truck also worked on The Subsidised Repertory contract and Brief Candle, Live Theatre, Hull Truck, Interplay, Open Clasp, Pilot, Red Ladder, NTC, Hullabaloo, Tutti Frutti, Unlimited, Vincent Dance and new ITC companies Tell Tale Hearts and Eclipse produced on the ITC contract. Hull Truck moved most of its work on to the Sub Rep Agreement early in 2011 but returned - without agreement – to ITC in December 2012 after CEO Andrew Smaje departed. Halifax-based Northern Broadides continued its touring commitments and has indicated its willingness to negotiate a house agreement with Equity. The Contemporary Dance world was represented by Phoenix Dance, Ballet Lorent, Vincent Dance Theatre (which maintains a base in Sheffield despite Charlotte Vincent's migration to Brighton) and Dora Frankel Dance, while Northern Ballet maintained a classical presence in the region. Opera was represented by Opera North, and the region has many touring theatres which have played host to opera, ballet and musical productions from outside the region.

We were delighted to see the Take Off Festival of Children's Theatre return after a year out following the sad demise of Darlington Arts Centre which had been home to Hullabaloo, who again hosted the festival in November but now based on Durham Gala Theatre. Equity was represented and took advantage of the opportunity to meet around 15 companies from the UK and abroad.

The overwhelming issue in all theatre however was the question of funding in the light of substantial ACE and local authority cuts, which saw Northumberland Theatre Company lose all its ACE funding (against which it has needed a heroic fundraising effort to continue to produce) and an announcement that Newcastle City Council proposed to cut its entire £1.6m arts budget over the next three years, affecting Newcastle Theatre Royal (where the 2013 Northern Area AGM will be held), Northern Stage, Live Theatre and Dance City. Equity hosted a meeting in January 2013 between senior representatives of these four venues and two of the three Newcastle MPs who are supportive of the need for continued funding. Equity also invited six members who had worked recently in these venues and explained most articulately what the theatre arts mean to the city and those working within the sector.

There were 34 pantos and Christmas shows in the North East region in 2012/13, some of which were on TMA Rep and Commercial terms or on ITC contracts. But the majority of the commercial shows were on non-Equity contracts. Most were visited and recruitment achieved. The theatres to host traditional summer season shows were the Futurist and Spa Theatres in Bridlington, Scarborough and Whitby. The future of the Futurist remains in

serious doubt however but will be hosting shows in 2013. Many of the large theatre in the region hosted 'number 1' touring shows many of which were on the TMA/Equity Commercial Theatre Agreement and most were visited in Leeds, Sheffield, Bradford, Sunderland, Hull and Newcastle.

Film, TV & Radio

With Screen Yorkshire based in Leeds being massively scaled down following the Government decision to axe the UK Films Council, the landscape for film funding is changing, but Screen Yorkshire enjoyed a successful year. Day-to-day contact with ITV continued, and studio meetings were held with Emmerdale members. Equity was ably assisted on Emmerdale by long-serving Deputy John Middleton together with Nicola Wheeler. A full cast meeting with Head of Recorded Media John Barclay in attendance was held in December to discuss concerns over late payment, the live 40th anniversary episode, holiday pay and annualised day payments.

The other ITV production in the region over the course of the year was DCI Banks.

Independent producers using the PACT agreement have continued to film in the region including Vera (Newcastle), Inspector George Gently (Durham) Prisoners' Wives (Sheffield), and Peaky Blinders and The Syndicate (Leeds). Location visits took place on all four. Direct BBC TV presence in the region increased with The Paradise (Chester le Street) plus The Dumping Ground (which replaced Tracy Beaker) and new CBBC production Wolfblood (both Newcastle). Studio/location visits took place on all three.

Variety

The four variety branches in the region continue to be active. At North and West Yorkshire Variety Branch, new (2011) Secretary Valerie Jean Mann has now settled into the job done by the late Jackie Provis for the best part of two decades, and the branch has moved to a new meeting venue in Birkenshaw which it hoped will attract members from Leeds, Wakefield and Bradford conurbations. Attendances are still rather low but the branch is seeking to address this.

Humberside Variety Branch continues with some success under Secretary Christie Clifford to hold meetings alternately on the North and South banks of the Humber (at a new Hull venue and in Scunthorpe) as well as the annual July meeting in Scarborough which is always an event to look forward to, with the 2012 gathering receiving a highly entertaining lecture from member heritage Harry on the history of Bram Stoker and the Dracula legend. North East Variety Branch continues to be well attended and to arrange popular functions, not least the legendary North East Dinner dance, though the numbers have been down in the last few years. The 2012 event was delighted to receive a thoughtful and entertaining address from Council member Samuel West. Long-standing Secretary Brenda Marsh remains in the hot seat. Attendances at South Yorkshire have steadied but there is still work to do. Joy Palmer continued as Secretary.

The piece de resistance for the three Yorkshire Branches was the concert they organised at City Varieties in September to raise funds for the CV Regeneration Fund. Gary Grace did a great job in putting the show together and performing in it together with members from the three branches, ie Kenny Barton, Johnnie Casson, the Chuffinelles (Sylvia Jones and Joy Palmer), John Danbury, Caroline Fields, Flo the Charlady, Vizage (Sam Christian and Vicki Collier), and Kaye Weston. And great live backing too from the house band and Gary's Sisters of Swing. The main focus of organiser time all year round tends to be claims against clubs, pubs, agents, promoters etc. Nearly £11,000 was recovered on 30 cases, many involving court action. During the year holiday centres in the region were visited and a number of large seaside hotels. A number of circuses toured the region and Greentop remain based in Sheffield where Swamp Circus have now vacated their northern base and are entirely based in Cornwall. Flamingoland and Lightwater Valley in North Yorkshire, Hartlepool Maritime Quay and Pleasure Island in Cleethorpes are some of the theme parks in the area and offer employment for variety performers and dancers. Recruitment in variety continued to be steady, partly due to the requirement of clubs in much of the region that performers must have public liability insurance, though the figures have slowed since the PLI panic of 2002. Contact was maintained with North East federations of concert secretaries, The Musicians' Union, and The Agents' Association, via the North East Entertainments Council and separately.

General Branch

Yorkshire Ridings General Branch (formerly Leeds and District) has continued to be active and held its AGM in September at the Wakefield Theatre Royal. Its November meeting at York Theatre Royal was pleased to welcome Vice-President Jean Rogers who spoke to the well-attended gathering on the question of (mis)representation of women in the media. Audrey Pointer stepped down as Secretary to be replaced by Pete Keal who is working hard to refresh the branch and to develop its links with other trade unions in Yorkshire. Anthony Blakesley moved from Chair to Assistant Secretary, and was replaced as Chair by Joy Palmer

Students

Visits were arranged to drama and dance students at Hull (with President Malcolm Sinclair), Sheffield, Doncaster and Hartlepool (CCAD) Colleges, as well as Northern School of Contemporary Dance in Leeds and a school sixth form in Wallsend. A major presence was maintained at the International Student Drama Festival in Sheffield in June. Equity also exchanged correspondence with Northern Film School (Leeds) over payment of the National Minimum Wage to professional actors engaged in student films.

North West

Live Performance

Subsidised Repertory Theatre – 2012 proved to be a relatively healthy year for the subsidised theatre sector in the North West of England against a backdrop of Arts Council and Local Authority cuts across England. The Repertory Theatres (Manchester Royal Exchange, Library Theatre Manchester, Liverpool Playhouse, Oldham Coliseum, Bolton Octagon, Stoke New Vic and Theatre by the Lake, Keswick) continued to focus on their home grown productions and 2012, although there was a marked increase in co-productions. 2012 saw Chester Performs produce their first summer season in Grosvenor Park using Subsidised Repertory Agreement; however The Dukes in Lancaster, whilst continuing to produce their own work, joined the ITC and started using the Equity/ITC Agreement.

Regular and routine cast visits have continued to take place throughout the year at all the producing theatres in the North West, with positive returns in terms of recruitment and retention, along with the election and support of Equity Deputies. Visits have largely focused on the challenges presented by the current funding climate. In addition, reoccurring industrial issues in the region have included the hire of musical instruments, the use of community/youth groups and students and the use of London as a rehearsal base for regional productions.

Theatre by the Lake, Keswick continued to produce a strong programme of work across its two performance spaces. The summer season Company engaged 14 actors and a team of 5 stage management between April and November. In the spring the theatre mounted a successful production The History Boys, with a Company of 11 actors. In March a pension surgery was held at the theatre in partnership with First Act in recognition of the fact that in between the Summer Company and the History Boys' Company there were 25 performers at the theatre and 6 stage managers.

The Liverpool Theatres' Trust, which is responsible for both the Liverpool Playhouse and the Liverpool Everyman saw work being produced out of just The Playhouse, as The Everyman was demolished ahead of its redevelopment. The Playhouse continued to present a mixed programme of home produced, co-produced and touring work, with visits taking place to each Company.

The New Victoria Theatre in, Newcastle Under Lyme, adjusted to the fact that they had received a reduction in Arts Council funding by embarking on a programme of co-production with other northern based theatres, including the Stephen Joseph Theatre, Scarborough. As a consequence there was a reduction in their stage management team which went from 5 to 4. Their own production of A Christmas Carol was the theatres most successful production to date, breaking previous box office records. Visits have continued to take place to each Company working at the theatre.

Bolton Octagon continues to present an ambitious program of home produced work, under the artistic leadership of David Thacker. 2012 saw the departure of John Blackmore as Executive Director to be replaced by Roddy Gauld. The theatre continues to receive good support from its funding partners including the Arts Council, the Local Authority and The University of Bolton. The programme of work largely consists of 9 home produced productions. Visits have taken place to each Company with discussions very much focused on the difficulties faced by regional theatre in the face of local authority spending cuts.

For most of 2012 Oldham Coliseum was closed whilst an extensive refurbishment was undertaken following receipt of an additional £1.5million from Oldham Borough Council. During the period of refurbishment the Company continued to produce work in The Grange Theatre in the town, along with two touring co-productions. One with Tamasha, which opened at Oldham College and one with Imitating the Dog, which opened at The Lawrence Batley Theatre, Huddersfield. In the summer the Company produced their first promenade park show in Alexandra Park.

It has also been another good year for Manchester's Library Theatre Company, as it continues to work in partnership with The Lowry and The Zion Arts Centre, following the move out of the central library. In the summer, a site specific production of Manchester Lines, was produced in an office block in Manchester. 2012

also saw Manchester City Council commence work on a new £14 million home for the Library Theatre Company in partnership with The Cornerhouse (Greater Manchester Arts Centre Ltd - GMAC), which will open in 2014 with the name Home.

Chester Performs completed its third successful season of open air theatre in Grosvenor Park Chester, however for the first time used the Equity/TMA Sub Rep Agreement. The emerging Company gained status as a National Portfolio Organisation in the 2012-15 Arts Council funding settlement. An acting company of 14 and stage management team of 3, worked on two productions rehearsed and played over a 12 week period in the summer. Moving on to the sub rep agreement was a big step forward for both Chester Performs and Equity members, but there were one or two teething problems which required attention, with particular regard to Sunday performance payments.

The Dukes' Theatre in Lancaster adjusted to their new reduced funding settlement from the Arts Council with a reduced programme of home produced work. For the first time in 25 years the park show didn't play in Williamson Park, but a touring production of Sabbath was produced to coincide with the 400th anniversary of the Pendle Witch Trials. Significantly, with little discussion or consultation the Dukes moved away from using the Sub Rep Agreement to using the Equity/ITC Agreement. Discussions have started to determine whether or not the move is indicative of the type of work The Dukes will produce over the coming twelve months, with a greater emphasis on small scale touring productions.

Independent Theatre Sector

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

Equity has had a presence at the various theatre festivals taking place in Manchester throughout 2012, including the '24:7 Festival'. Each of these has provided opportunities for members to work and seen the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as Theatre funding, but also raise awareness of statutory rights, including the National Minimum Wage, amongst members.

Commercial Theatre

In the commercial sector throughout 2012 a number of cast visits took place with a number of companies visiting theatres in the North West.

In Pantomime

2011 proved to be a difficult year, with 21 professional companies being visited. Non-compliance with the Equity/TMA Commercial Theatre Agreement is still prevalent in the North West of England, with one pantomime using the Agreement.

Variety

All three variety branches continue prosper to varying degrees under the leadership and direction of their hard working officers. The Manchester Variety Branch continues to be very active with good attendances at their monthly meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. In addition to their annual outing to Blackpool, the branch also hosted a number of social evenings throughout the year. Members of the branch continue to play an active role through the various Area and Specialist Committees of Equity.

The Blackpool Variety Branch has continued to play an active role in all aspects of Equity's business raising the profile of Equity amongst members working and living in the Blackpool Area. The Branch supported Equity at the Keeping it Live Showcase in Blackpool in 2012. They have actively pursued involvement in the Recruitment and Retention activities of the Union and they continue to work with the Recruitment Organiser in the North to encourage Hoteliers and Club Officials to engage Equity members on the back of the public liability cover our members carry. In November 2012, the Branch hosted an open evening at The Galleon Bar, Blackpool to celebrate the end of the summer season, aimed at encouraging the recruitment of new members, as well as promoting the benefiting of using Equity members to bookers and agents. They have also produced a series of Variety shows, to fundraise for the branch and other local charities.

The Merseyside Branch has had a difficult year and again moved the venue for the meetings to The Adelphi Hotel. The Officers and Committee of the branch still try to focus their discussions on ways in which they can regenerate interest in the branch and they have developed their own Facebook page which is generating some interest. Equity attended many events throughout 2012, aimed at organising and recruiting variety members; Keeping it Live National Variety Showcase, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Tameside and District Concert Secretaries AGM, Agents Association Meeting, North West Burlesque Society.

Claims – 2012 saw work undertaken on 95 claims (73 arising from variety and 22 arising from general areas). Out of these 48 have seen full recovery, totalling £27302.17, with work continuing on 33 more. One of these claims was referred to Equity's solicitors with the remaining claims all being dealt with in house.

Recorded Media

Television Production continued to increase in the North West in 2012, coinciding with the continued development of Media City UK in Salford. The migration of BBC Children's Television to Media City UK, along with the flexible production units that the development facilitates has enabled the region to build on what was already a well-established production base. Visits have taken place on the following productions; Shameless, The Fuse, Life Stories, Hollyoaks, Coronation Street, In With the Flynns, The Village, Moving On, The Knot, In The Flesh, Being Eileen.

It was announced in 2012 that the 10th Series of Shameless was to be the last, which will inevitably lead to a reduction in work opportunities for northern based members.

The Coronation Street forum has met four times this year covering a wide range of workplace issues. 2011 also saw the start of the building work for the new home for Coronation Street as part of the Media City UK development. 2012 was topped and tailed with two disputes on Coronation Street, both regarding the consequence of the omnibus edition being taken off ITV 1. Working with the cast and the Deputies both issues were resolved and the negotiations raised the awareness amongst the cast of the work Equity is doing to reshape the television agreements to make them relevant to the broadcast industry today.

On Hollyoaks, the cast collectively raised the issue of weekend working with the management over the summer. As a consequence of this a full cast forum was established on the production, which will meet four times a year to discuss cast issues.

General Branches

The North West of England Branch has had a positive year and has focused a lot of their efforts on reaching out to new members and building participation in the branch. The 2012 committee elections saw 13 members standing for the 9 positions. The Branch engaged with the theatre festivals in Manchester, including the 24/7 Festival, and awarded the Vicky Allan Memorial Award for the best new single act play at the Summer Social in August.

The new Liverpool and District General Branch was formally constituted in 2012, hosting its first annual general meeting and electing its committee. In its short existence, the branch has already built links with local employers and has had Rick Laxton, Casting Director at Lime Pictures and Gemma Bodinez, Artistic Director Liverpool Playhouse and Everyman as Guest Speakers. In addition they also hosted a successful Christmas Social. Branch members also attended a one day Equity workshop in Liverpool lead by Louise Grainger.

The New North Lancs and Cumbria General Branch was also formally constituted in 2012 holding its first annual general meeting and electing its first committee. The branch meets every other month and thus far has continued to focus its work on arts and theatre provision in the Lancashire and Cumbria areas. They have also had Andy Prodger, Chief Executive of BECS as a Guest Speaker to talk to them about the work of BECS. In additions they hosted a successful Christmas Social and branch members also attended a one day Equity Workshop in Lancaster.

The Isle of Man General Branch has continued to enjoy positive attendances at meetings, under the leadership and direction of the branch officers. The branch has focused on improving relationships between Isle of Man Films and the branch and has enjoyed a much more positive relationship, this has lead to greater consideration by production companies filming on the Isle of Man to offer castings on the Island.

Student Visits – a number of student visits have taken place across the North West throughout 2012 raising awareness and recruitment to Equity's student membership scheme and also where appropriate informing graduates of the benefits of full Equity membership. Whenever possible the North West Regional Organiser has been accompanied by an Equity member, particularly where the member is a graduate of a particular school. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example

on Tax, National Insurance and Benefits. It is hoped that this will not only encourage students to participate in the Equity student membership scheme, but also offer a way for Equity Student members to become more involved with Equity campaigns. Student showcases have been supported wherever possible as a more informal environment to engage with our student members shortly before they graduate.

Organising, Campaigning and Events

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Organisers and the Recruitment and Retention Organiser 380 workplace visits took place across companies in both Live Performance and Recorded Media. This has contributed the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

Alongside the workplace visits, Equity has had an active role and presence at a number of industry events in the Northern Area, including the Keeping it Live Showcase in Blackpool, The Magicians' Convention in Blackpool, Surviving Actors Exhibition, The Take Off Theatre Festival in Durham, Move on up North, West Yorkshire Theatre Network, Careers in the Arts in Hull, The International Student Drama Festival in Sheffield, North West Burlesque Society, Merseyside Dance Initiative, 24/7 Theatre Festival, Tameside Concert Secretaries AGM and Showcase.

4. SOUTH EAST

The Committee

The Committee met 4 times during 2012, in St Albans in early March (to coincide with the Annual Meeting of Members), in April, June, & September.

The year finished with 7 branches operating across the Southeast and once again most were represented at 2 or more meetings whether by Observers or in some cases Branches were well represented by individually elected members. As in previous years one branch chose to remain unrepresented throughout the year.

The Annual Meeting

The Annual Meeting of Members in the Southeast ("A.G.M.") was held in St Albans at the Abbey Theatre on March 7th 2012.

It was attended by the General Secretary, Vice-President Jean Rogers, the Southeast Area Councillor and only 13 other members (including members of the committee).

The Chair (Michael Branwell) welcomed members and after lamenting the low turnout and speaking briefly about the need for members to participate in their Union reminded the meeting that they still had the full responsibilities of any other Equity meeting.

In tabling the committee's report the Secretary also mentioned the importance of participation, reminded members of their own role in recruiting new members and raised the possibility of a new branch in the Hertfordshire Area.

Both the Councillor and the Vice-President reflected on changing times and working patterns and the importance of Equity's organisation keeping up with those changes. The Councillor in particular emphasised the importance of branches and of making their meetings attractive to members, as well as useful.

In her remarks, the General Secretary, Christine Payne, emphasised the importance of Equity being member led and said that was the aim of the current reforms being proposed.

She explained some of the proposed changes and how they were intended to encourage branches to communicate with each other and to participate in an active way in Equity's business.

Overall, she said, a strong collective and democratic voice was needed, now more than ever, to make Equity a strong and effective Trade Union.

Arising from discussions following Christine's remarks, the following motion was passed unanimously:

This AGM asks Council to investigate the information which the Union might provide to assist and inform members who are experiencing bullying or harassment at work.

Proposed by Jane Foufass & Seconded by Muhith Hakim

The Chair asked those present if they would be interested and would support the formation of a new branch in the area and 6 members indicated they would.

Equity Business

The Committee was represented at the Annual Conference: the Committee had no motion of its own and it's amendment of another motion, while accepted by the movers, was lost when the motion was defeated.

Despite the promising signs in the recent past, the committee has had no regular contact with any local Trades Councils during the year.

The Committee's business has continued to involve reports and discussions about branches in the Southeast Area. The question of whether the costs and duplication implied in having two different but overlapping types of Branches continued to divide the committee along sadly predictable lines.

Milton Keynes & District Branch, although established only in 2011 and having encouraged a member of its founding committee to become a valued member of this Committee, foundered: the 'gallant few' who had formed the original committee were unable to gather enough support to continue. The future of the branch remains in doubt and will be discussed at the 2013 Annual meeting, to be held in Luton.

The Committee continued to be concerned about the future of the newly enlarged Wessex Branch and the fact that it was not meeting. They offered support but the branch's future is under review, following the resignation of its Secretary, who was the only officer.

The Thames Branch, which meets in London but covers large parts of our area, continues to have regular and lively meetings as does the East Anglia Branch, meeting in Norwich. Kent Branch has continued to grow, while Brighton & Sussex Branch & Essex Branch continue to thrive.

Particularly good news is that at the very end of 2012, Council approved the formation of a new Hertfordshire & District Branch, which will be holding its inaugural meeting in early January 2013.

Live Performance

A number of changes either have affected or are about to affect the various producing theatres and companies in the region.

Colin Blumenau left the Theatre Royal at Bury St Edmunds and has been succeeded by Simon Daykin and a proposal for the Theatre Royal to be run as part of the same organisation as The Apex (Bury's Council owned music venue) has been set aside in favour of a partnership arrangement.

Patrick Sandford has announced that he is leaving the Nuffield Theatre on 1st June 2013 after 25 years in Southampton. A new post of Creative & Executive Director has been created to which Sam Hodges was appointed late in 2012. The Nuffield is looking to play a big part in the development of the city's cultural quarter, which will include the creation of two new performance spaces.

At Colchester, Dee Evans left the Mercury where she had been at the helm since 2003. She has been replaced by a team of Daniel Buckroyd as AD and Theresa Veith as Executive Director.

More generally, the huge restraints on local authority funding are slowly making themselves felt in the region. As more and more councils confirm their budgets for 2013-14 and ahead we can expect to see the effects on the arts multiply rapidly.

This has begun to affect our 'entertainer' members in the Southeast, with restraints on spending in the public sector operating alongside reduced spending power in the personal and private sector area.

As in the past it has been those who are willing and able to be flexible about what they can offer potential customers who have been most likely to survive.

The squeeze on spending of all kinds has not only affected the number of engagements on offer (and the scale of fees for them) but has also begun to affect the number of venues available.

The closure of pubs and similar venues has continued and so far the welcome news of the new Live Music Act doesn't seem to have had the immediate effect some of its advocates hoped. Time will tell.

Meanwhile, local authority are reducing their subsidies to venues, threatening closures at various places including the Alexandra at Bognor Regis (threatened by a proposed redevelopment) and the Windmill at Littlehampton.

Although we hear much about the UK staying 'at home' for holidays, members do not report that this has had any positive effect on work opportunities.

F.T.V.R. Matters

The concentration of production houses in and around Greater London, and thus not in the southeast area, has not seen much change. The BBC's translocation to Salford has been going on in earnest throughout the year. It is yet to be seen the effect, if any, this will have on the number of independent producers basing themselves around the southeast.

There is no sign of new programmes replacing finished independent productions shooting in the area, while there

continue to be anecdotal accounts of unpaid or other irregular filming occurring across the Area.

Councillor and Committee personnel

The Southeast Area Councillor for the 2010/'12 term was Laura Bailey: following the Council election of 2012 she was replaced by Michael Branwell.

Members of the Committee: elected July 2011 (until July 2013)

July 2011 to present:

Michael Branwell (Chair 2011/2013), Henrietta Branwell, Rachel Dobell, Muhith Hakim (co-opted on resignation of Des Barron), Nicholas Brand, Tony Dennes, Caryl Griffith, The Puppet Man, Peachy Mead (Vice-Chair 2011/2013), Mavis Wesley, Julia West, Dave Whitlam

Members attended as representatives from the following Branches during the year:

Essex, Kent, Milton Keynes, Wessex

(N.B. Members of E Anglia, Essex, Home Counties West, Kent & Thames' Branch Committees also attended as elected members.)

5. SOUTH WEST

The year has seen a great change in the regional office with the retirement of the Regional Organiser Chris Ryde after 37 years service to Equity, Chris had been Equity's Regional Organiser since the office opened in April 1981 and took early retirement in July. Prior to coming to the office in Cardiff he was the South East Area Organiser based in London before re-locating. In July the office welcomed its new Regional Organiser Simon Curtis and in September it also welcomed Wayne Bebb as a Recruitment and Retention Organiser.

The South West Area Committee met five times in 2012

The following constitute the Committee for 2011-13

Jill Lamede (Chair), Nick Diprose, Mary Lane, David Richey, Sarah Dukes, Sarah Buckland (Resigned From Committee November 2012), Jo Crawford, Arthur Duncan, Iain Marshall

The effects of the report from the FSWP on the new union structure meant that the South West Area Committee was not to be part of the ongoing structure after the expiry of the current term in 2013. Originally there was not to be a South West Area Councillor, but this was amended in later plans. As part of its opposition to the plans the Committee lodged a motion with Council asking for the South West Area Committee to be retained and this motion was to be discussed at the January 2013 meeting.

The Annual Meeting was held in March with 28 members attending. It was attended by Christine Payne the General Secretary and Malcolm Sinclair the President who spoke about the threats to the union from the loss of two vitally important income streams – the SSVC and the ERA. He also reported on the work of the committee on the No Pay Low Pay campaign which had made 19 recommendations. He reported on the credits campaign and also spoke to the FSWP report on the restructure of the union which prompted an open discussion which resulted in a motion to Council asking for assurances that any final recommendations from the FSWP with regard to radical changes to the structure of the union would be put to the members via a Special Representative Conference. The motion was overwhelmingly rejected by the council at the March meeting.

Theatre in Bristol welcomed back the Bristol Old Vic into the fold in September 2012. Its opening production had a special preview where local Equity members were invited to attend at a reduced ticket price. They have adventurous plans for the future, including international tours.

The Regional Organiser was successful in helping members in the Abbey Churchyard in Bath when restaurants were encroaching into performance areas with tables and chairs during peak hours. The Bath City Council Licensing Committee agreed with Equity's case and moved to monitor the encroachment.

Television work continues to be in decline in the South West, however ITV shot a new drama starring David Tennant in Bristol entitled Broadchurch, and the BBC decided to move some location filming for both Doctor Who and Eastenders to the Bristol area before Christmas.

Doc Martin (Fowey) did not film during 2012 but is due to begin in early 2013.

The Bristol and West General Branch had a meeting with Julia Crampsie from the BBC over the local casting policy. She has agreed to organise regular local castings in Bristol and to that end the branch created a Casting Sub-Committee comprising Matthew Roberton, Gerard Cooke, Sarah Buckland, Kirsty Cox and Cheryl Rowlands. Discussions are ongoing as to how this will be progressed.

Training has been limited this year due to funding, but Jill Lamede has continued to progress courses where she can with limited resources. She is once again to be applauded for her efforts on behalf of the members in the South West.

2012 marked the 10th anniversary of the Actors Lab in Cheltenham which was marked with a reception attended by Jean Rogers the Vice President. The new Regional Organiser met with Paul Milton in September to discuss how Equity could help going forward – this resulted in the use of targeted mailings from the new database system which alerted members to the courses available. Talks continued throughout the year and will continue into 2013 looking at expansion of this successful project into Bristol and also Cardiff.

Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £4,028.06 as a result of 12 cases. The number of open cases is increasing week on week in what is a very difficult economic climate for members.

Membership figures for the region have been encouraging. There was a net gain of 87 members over the year which brings the total membership to 2,539 or 6.78% of the total number of Equity members in the UK.

Branches

Devon and Cornwall General Branch

Jeremy Friday stood down as Branch Secretary towards the end of the year and the branch are hoping to fill the vacancy in the upcoming elections in February 2013. Jeremy very successfully organised some singing workshops for the branch throughout the year. The branch continues to meet in various locations around the region to try and encourage members to attend their closest meeting. The restructure of the union and the loss of the South West Area Committee was a matter for some discussion throughout the year.

Chair: Mark Cartier

Secretary: - currently vacant

Treasurer: Wanda M. Blair

Bristol and West General Branch

The branch have successfully settled into their new home at the YHA. Throughout the year they welcomed a wide range of guest speakers to the branch including Carrie Rhys-Davies from the Tobacco Factory; Alan Mandel Butler and David Fells from the Whiteladies Picture House Project; Director Sally Cookson; designer Harriet de Winton; candidate for and now Mayor of Bristol, George Ferguson; artistic director of the Natural Theatre Company. Ralph Oswick; South West Area Councillor, Nicky Diprose; and actor/composer, John Telfer. The branch were very active in the campaign for the Whiteladies Picture House Project and also with the Bristol Mayoral campaign. The branch were one of the first in the country to use the new Newsletter functionality from the Equity website, which combines both national and local news in a standardised email format. The branch also has a very active Facebook page which is organised by Gerard Cooke.

Chair: Matthew Roberton

Secretary: Roland Oliver

Treasurer: Lynda Rooke

West of England Variety Branch:

The branch met regularly during 2012 and welcomed the new Regional Organiser and Recruitment and Retention organiser to a number of meetings. The branch is currently settled into its new home at the Stapleton and Begbrook Community Association Club. The branch was very active in the CAMRA campaign against pub closures in the area and are currently looking at targeted marketing information for potential members.

Chair: Sammi Gordon

Secretary: Mary Lane

Treasurer: Cliff Evans

C. SPECIALIST COMMITTEES

1. Audio Committee

The Committee met five times this year and continued to advise Equity on issues affecting audio artists across the industry. These issues range from rates on educational language recordings, radio commercials, voice over work on television and film and various new media platforms.

One of the primary roles of the Committee is monitoring issues related to the BBC Audio Agreement and responsible for updating the agreement each year. A negotiating team was elected made up of Sheila Mitchell, Ted Kelsey, David Corden and Stephen Hogan. The team assisted with drafting the Equity claim for the 2012/2013 BBC Audio Agreement and attended meetings with the BBC.

It was agreed in the negotiations to increase the rates across the agreement by 1% in line with the BBC staff increase. The BBC initially proposed that the increase only be applied on the minimum rate as opposed to the knock on scale rates in the agreement. The Committee felt very strongly that if the increase was not applied across all the rates, then artists on rates above the minimum would not get any increase at all. The BBC argued that those above the minimum can negotiate their own rates but it was agreed this would not happen in reality. After discussions with the BBC, they relented and the proposed increase was to be applied on the knock on scales as well. The BBC requested that the rates for readings be frozen because of the cost implications for this area of work. This was rejected by the Committee. It was agreed to formulate a trial arrangement for those episodic dramas with a single narrative arc. The main purpose of this trial is to allow an increase in the number of artists engaged for each drama and to limit the amount of doubling or trebling the artists are required to do currently. It is believed that this will increase the amount of work available and will further improve the quality of the drama for the listeners/audience. The trial will be done on 2 titles only and the Committee will be given detailed feedback on the outcome of the trial in order to ascertain whether there is any advantage in altering the multi-episodic payments for these types of productions. The rate increase was applied from the 1st of August 2012. The input from the Committee during these negotiations was invaluable.

Throughout the year the Committee were consulted about various proposals from the BBC such as special one off arrangements for certain productions. These were primarily regarding an extension of rights for a further payment which were not covered in the agreement.

The Committee has continued to campaign for radio drama and expressed concern about the decline of radio drama output. A meeting was held with Tim Davie (Head of Audio and Music for the BBC) and Gwyneth Williams (Controller of Radio 4) to challenge the decisions made to cut the short story slots and generally to highlight the importance of radio drama. This was attended by the General Secretaries from Equity, the Writers' Guild and the Society of Authors. Sheila Mitchell (Audio Councillor) attended on behalf of the Committee. Strong points were made at the meeting but unfortunately the BBC remained defensive of their decision. The Committee are continuing to devise a radio drama campaign and consulting with the other Unions. The focus has been to try and ascertain how much of the licence fee is spent on radio drama and to emphasise that more money needs to be allocated to this vital genre in order to create a renaissance in radio drama.

The Committee continued to police issues such as late payments from fixers working in ADR (Additional Dialogue Replacement) and general practices in this area. Further work was done on a Code of Conduct for fixers working in this field and discussions continued with fixers.

Work continued in the field of audio description and with the help of Audio Describers Association, a best practice document was compiled. It was agreed that highlighting the best terms and conditions would assist members greatly and also educate certain theatres who are unaware of what they should be providing for audio describers. The work on this is continuing.

Laurence Bouvard continued to represent the committee on the New Technology Working Party.

Sheila Mitchell, the Audio Councillor until July 2012 provided the Committee with detailed written and verbal

reports on the business conducted by the Council. Laurence Bouvard was elected as the Audio Councillor in July and continued to provide the Committee with detailed reports.

Laurence Bouvard and David Thorpe agreed to be the committee's representatives at the ARC. The following motion from the Committee was carried by the ARC -

The games industry is now worth vastly more than the film industry and is continuing to expand worldwide, providing new areas of work for all those in the entertainment industry.

However, as the UK has withdrawn tax breaks previously given to productions in this sector, companies are now basing their productions elsewhere in countries that provide more favourable incentives, resulting in a brain drain of talent and a loss of jobs for Equity members.

This ARC requests that Equity puts pressure on the government as a matter of urgency to reinstate tax breaks and other incentives to games companies in order to ensure the future of this sector within the UK and employment opportunities for Equity members.

Proposed by Laurence Bouvard

Seconded by Sheila Mitchell

Carried unanimously – 10 members present

Thanks goes to all the members of the Audio Committee for their continued efforts on all matters relating to Equity members working in the Audio field.

The elected members of the Audio Committee from July 2011 are:

Edward Kelsey (Chair), Sheila Mitchell (vice chair), Laurence Bouvard, Posy Brewer, Patricia Brian, John Bull, David Corden, DeNica Fairman, Stephen Hogan, David John, Patricia Leventon, Liza Ross, Alan Thompson, David Thorpe, John Webb

2. Choreographers' Committee

The Committee had been set up in the 1980's to introduce contracts and agreements into the industry and have these agreed with the Employer. They had achieved this aim in all areas of theatre and there were good agreements in place with the various employers that were linked in with automatic financial increases. A Motion was therefore sent to Council in November 2011 asking for the Committee to be discontinued. This was accepted by Council and the Committee ceased in 2012. Matters relating to Choreographers would be pursued through the Choreographer's Councillor and Dance Councillor as and when the need arose.

Members of the committee are: Huw Prall, Paul Mead, Natasha Gerson

3. Concert & Session Singers' Committee

Members of the Committee to July 2011: Christopher Dee (Chair), Bryn Evans, Tom Emlyn Williams, Lee Hickenbottom, Rosalind Waters, Nick Keay, Sidonie Winter, Simon Preece (Vice-chair), Dennis Ray, David Combs, Tim Gale (Secretary). Emma Kershaw and Janet Mooney were co-opted on to the committee with Council's agreement. Emma Kershaw resigned in January 2011. Members of the Committee from July 2011; Christopher Dee (Chair), Simon Preece (Vice-Chair), Bryn Evans, Tom Emlyn Williams, Dennis Ray, Sean Kerr. The following were co-opted with the agreement of Council: Nick Keay, Anne Skates, Rosalind Waters, Sidonie Winter.

The Committee was saddened to learn of the death of Dennis Ray in August 2012. Dennis had served on the Committee since 1996 and as Singers Councillor since 2004. He made a tremendous contribution to the Committee and will be greatly missed.

The Committee met four times this year. The Committee continued to advise Equity on issues affecting concert and session singers across the industry. Negotiations have been painfully slow with the BPI and little progression has been made. However, the BPI has promised to speed up the process at its end and it is now hoped that these negotiations will be completed before the spring. A new Singers' Newsletter will be issued when negotiations with the BPI are complete but several emails from the committee were sent to the entire Singers' Register to keep all apprised of the committee's work.

The rates for Classical Public Concerts were increased by the rate of inflation in April. The Committee dealt with many issues relating to work in this area, namely low subsistence rates being paid for overseas engagements and unreasonably long working hours. The Committee has continued to make recruitment and retention a priority and

assisted by attending a number of student talks to give students a valuable insight into the issues facing singers and the importance of belonging to the Union. No motion was sent to the ARC from the Committee, although representatives from the Committee attended the ARC.

4. General Branches

Branches have been busy organising a range of speakers on issues concerning the profession, offering members workshops, training events and the opportunity to learn new skills, organising play and script readings and playing a vital role in Equity's democratic organisation. Speakers have included directors, producers, casting directors, writers and professionals from all areas of the profession and beyond and debates have taken in the future of the industry, campaigning against arts cuts, union business and a very wide range of other topics.

5. Independent Theatre Arts Committee (ITAC)

The committee met four times throughout the year and its composition was listed below.

There being a tie for the position of Chair, it was agreed that Andrew Macbean would chair for the first year of the Committee's term, and Frances Rifkin for the second year. The changeover occurred in July 2012.

The committee opted to leave aside their standard agenda and use a meeting-specific format. Emphasis in the first half of the year was focussed on the identification of companies who could become Equity/ITC approved managers. There was a Google Drive database collated by Kevin Livgren, Assistant Organiser, to aid the Committee in this task to which they all had access.

The Committee's motion to the ARC, which was passed, was regarding higher education and the union's role in training. Presentations were received during the term from Matthew Hood, the Head of Membership Support regarding the spread of student visits. The second half of the year in particular was devoted to scrutiny of the new democratic structure and the future of independent theatre within it.

Members of the Committee 2011-13: Andrew Macbean (Chair 2011-2), Frances Rifkin (Chair 2012-3), Andy Medhurst (Councillor & Vice-Chair), Katharine Kavanagh (Minutes Secretary), Morna Burdon, Norma Dixit, Hasan Dixon, John Gregor, Nigel Harris, Caron Jane Lyon, John Plews, Lee Ravitz

6. International Committee for Artists' Freedom (ICAF)

ICAF continues to provide support for performers facing persecution and campaigns for freedom of expression throughout the world. In the last year the committee has made interventions on behalf of performers in a number of countries including Belarus, Palestine, Russia, Somalia and Iran and undertook the following activities:

Following a motion passed by the Equity Council, Equity and ICAF organised a demonstration outside the Bloomsbury Theatre on 10th May, just before a performance by the Belarus National Theatre. Around 40 Equity members took part in the demonstration, the aim of which was to educate audience members about ongoing censorship and denial of freedom of expression in Belarus.

During a tour of the UK during the summer of 2012, Zarganar, the Burmese comedian who was given a 35-year prison sentence after criticising his government's handling of Cyclone Nargis in 2008, visited Equity in June to thank members for campaigning for his release. ICAF hosted a reception for Zarganar, attended by members of the Committee, Equity Councillors and Andy Parsons, who had recorded a short film in support of the campaign for his release.

In October, Equity, the Musicians Union and the All Party Parliamentary Group on Russia hosted an event in the Grand Committee Room in the Houses of Parliament on the Pussy Riot case. Equity and ICAF members Ros Shelley, Chipo Chung and Esther Ruth Elliot read extracts from the closing statements the three Pussy Riot members made to the Russian Court.

The Committee's work is generously funded by donations from Equity's General and Variety branches, committees and individual members and appeals at the Equity Annual Representative Conference. The Millionaires night organised at the 2012 ARC raised over £600. Other events organised by Committee members raised a further £600.

Donations to help this valuable work on behalf of performers all over the world are always very welcome and Equity members are encouraged to attend and take part in the Committee's regular fundraising events. Further information about ICAF can be obtained by contacting the Head of the General Secretary's Department, Louise McMullan, who acts as Secretary to the Committee.

Current members of the Committee are:

Rosamund Shelley – Chair, Frederick Pyne – Vice Chair, Ian Barritt – Vice Chair, Robert Mill, Thomas Baptiste, Yvonne Bonnamy, Henrietta Branwell, Michael Branwell, Anna Carteret, Chipo Chung, Angela Crow, Deborah Davies, Esther-Ruth Elliot, Lynn Farleigh, Caryl Griffith, Edward Halsted, Janet Henfrey, Sara Kestelman, Joe Kloska, Adam Knight, Peter Kosta, Karen Lewis, Helen Lindsay, Stella Maris, William Maxwell, Kerry Michael, Kristin Milward, Rowenna Mortimer, Jeremy Phillips, Sheila Reid, Prunella Scales, Peter Searles, Jessica Sherman, Malcolm Sinclair, Terry Victor and Fiona Whitelaw.

7. Lesbian, Gay, Bisexual and Transgender Committee

The committee met four times in 2012 and its members were:

Joan Beveridge, Giovanni Bienne, Nicholas Brand (co-opted), Miranda Cook, Ruby Diamond, Jo Freya, Paul Guthrie (resigned), Peter Kosta, James Hamilton Welsh, Olivette Cole-Wilson

Throughout the year Joan served as Chair and James as Vice-Chair. Paul resigned in April and Nicholas was co-opted.

The Committee took forward its two year Aims and Objectives as follows:

The committee's focus of work over the year was its I Won't Pretend campaign. This campaign was underpinned by the results of an extensive survey of the experiences of Equity's LGBT members working in the entertainment industry.

The results of this survey were published by Equity and generated a great deal of press attention, both national and international. Findings were positive in some respects e.g. 81% of LGBT respondents said they were out in their professional lives and 73% found the decision to come out easy or very easy. However, the survey also found that 57% of respondents said they were not open about their sexual orientation to their agent and 35% said they had experienced homophobia in their professional lives.

In response to the survey findings the Committee devised the I Won't Pretend campaign to draw attention to the issues that remain for LGBT performers and creative practitioners in the entertainment industry. The campaign aimed to support members to be themselves and to let them know that Equity is here to offer support and advice should they need it. It was a huge success in that it communicated this message to members and non-members and was widely reported on in the national and international press. The Committee successfully raised the profile of these issues and spent the remainder of the year highlighting the survey findings to employers, distributing campaign posters to workplaces and at events such as Pride, and drawing attention to the work Equity is doing for its LGBT members.

The Committee was extremely grateful to a number of out LGBT Equity members who agreed to be the face of the Committee's campaign. Ruby Diamond, Stephen Hoo, Amy Lame, Chris New, Anthony Sher, Clare Summerskill, Malcolm Sinclair, Sophie Ward and Olivette Cole-Wilson all supported the campaign by sitting for photographs which were used for campaign posters and postcards. They also spoke to the press about why they wanted to support the campaign and the issues that remain in the workplace for LGBT entertainment industry workers.

Committee members were proud to march under the Equity banner at Pride London. A large group of LGBT Equity members marched with Committee members, many of them wearing I Won't Pretend campaign T-shirts. The number of LGBT members who marched with Equity at Pride was the largest it has ever been, illustrating how important Equity's LGBT campaigning activity is to its LGBT membership.

The Committee followed up on representations made last year to the British Film Institute (BFI) about the BFI's equality and diversity work, with a particular focus on LGBT matters. Towards the end of the year Joan and the Equalities Officer met with Tim Cagney, BFI Deputy Chief Executive. The focus of the meeting was to discuss the

BFI's Film Forever document in which references to diversity failed to mention LGBT. Assurances were given that the BFI's equality and diversity strategy will include LGBT and the BFI indicated its wish to continue its dialogue with Equity in 2013 on equality and diversity matters and involve Creative Skillset in this conversation. Bunny administrated the LGBT Committee's Facebook page which attracted new followers throughout the year.

Joan and Olivette represented the committee at the TUC LGBT Conference, with Giovanni and Nick attending as observers. The Committee's motion, on the subject of same-sex marriage and the way family units are portrayed in the media, was unanimously carried.

The Committee was represented at the ARC by Joan and Ruby. The Committee's motion, which called on Equity to create a dedicated equalities budget to take forward the work of the equalities committees, was defeated.

Towards the end of the year the Committee organised Equity's contribution to LGBT History Month 2013. The Committee is keen that Equity supports LGBT History Month by contributing to the schedule of LGBT events that takes place throughout February each year.

The Committee also began work on organising its Open Meeting which will take place in 2013. It also started work on drafting a policy document addressing matters relating to the potential conflict between LGBT and religious rights.

The Committee sent two motions to Council in 2012.

The Committee responded to the Financial Stability Working Party's reports on the future of Equity's democracy.

8. Members with Disabilities' Committee

The committee met three times in 2012 and its members were:

Simon Balcon, David Cockayne (Vice-President), Dan Edge, Paul Henshall, Ann Loraine, Floraidh F Macleod, Sheila Payne, Dennis Ray (Councillor), Mik Scarlet, Freddie Stabb

Committee members were extremely sad to hear of the death of Dennis Ray, Councillor and Members with Disabilities Committee Chair, in August. Members paid tribute to Dennis' hard work over many years on behalf of Equity, its members and its disabled members. Dennis had been indispensable in reinvigorating the work of the Members with Disabilities Committee and his work on behalf of disabled Equity members will be greatly missed.

Dennis had served as Chair and Mik Scarlet as Vice-Chair. After Dennis' death Mik and Freddie were elected as joint-Chairs, to oversee the work of the Committee until its re-election in 2013.

The Committee took forward its two year Aims and Objectives as follows:

At the beginning of the year the Committee launched its Facebook and Twitter pages as a way of connecting with Equity's disabled members. By the end of the year these pages were attracting more followers and enabling the Committee to communicate with both members and non-members on issues relating to Equity and work as a disabled performer or creative practitioner.

On the Committee's recommendation the Equalities Officer raised with broadcasters issues relating to low or no paid internships for disabled people in broadcasting. David also raised the committee's concerns about unpaid training opportunities for disabled members as an item for consideration by the No Pay Low Pay Working Party.

Work began on redrafting an Accessible Information Policy and this work will continue into 2013.

Dennis and Mik represented the committee at the TUC Disabled Workers Conference. The Committee's motion, which called on the TUC Disabled Workers Committee to create an on-line petition to demand that broadcasters take urgent action to increase the visibility and range of disabled people and disabled character roles on TV, was passed unanimously.

The Committee was represented at the ARC by Simon and Freddie. The Committee's motion, which called on Equity to support the organisation of a "Move on Up" style event for Equity's disabled members, was passed. The Committee produced a guide to language to use when communicating with disabled members which was included in the 2012 ARC Representatives packs.

The main item of work for the Committee over the year was taking forward its ARC motion. A project proposal to deliver a Move on Up style event for disabled members was formulated and put to the BBC for support. The BBC was pleased to support the proposal and commit resources to it and the BBC's Head of Equality, Amanda Rice,

then tabled the proposal at a meeting of the Creative Diversity Network (CDN) for its support and endorsement across the broadcasters. By the end of the year the CDN had agreed to support and help finance this event and work is underway to address a number of issues raised by the CDN to enable the event can be delivered in 2013. The idea is that the Committee will build on the profile of the Paralympics to promote the on-screen inclusion of disabled actors on television.

The Committee responded to the Financial Stability Working Party's reports on the future of Equity's democracy.

9. Minority Ethnic Members' Committee

The committee met four times in 2011 and its members were:

Lachele Carl, Coran Elliott, Muhith Hakim, Paul Hyu, Shiv Pande, Mark Holden (MEM Councillor 2012-2014), Olivette Cole-Wilson, Daniel York

Throughout the year Shiv served as Chair and Daniel as Vice-Chair.

The Committee took forward its two year Aims and Objectives as follows:

The main area of work for the Committee over the course of the year was on raising awareness of the lack of employment opportunities for East Asian performers and urging employers to address this. Daniel and the Equalities Officer met with Ben Stephenson, BBC Controller of Drama Commissioning, and Kate Harwood, BBC Controller of Series and Serials, to raise this particular issue.

An informal working party of East Asian members was formed to take forward the issue of the lack of East Asian employment.

Towards the end of the year the lack of employment of East Asian actors in theatre was brought into sharp focus by the RSC's casting of the Chinese classic *The Orphan of Zhao*. East Asian actors mobilised in protest against the RSC's decision to cast only three actors of East Asian descent out of a cast of seventeen in this play. Their protest was highly organised and public and achieved a great deal of press attention both national and international. Their condemnation of the RSC's casting decisions was supported by organisations and individuals from around the world.

In response, the Vice Chair of the Committee worked with Equity to enable issues relating to the casting and employment of East Asian actors to be looked at and addressed by the theatre sector as a whole. A Steering Group was formed, consisting of Equity, Arts Council England, SOLT/TMA, the CDG, the ITC and the Young Vic to formulate a cross-industry initiative to address issues that had been raised. The Steering Group commissioned an Open Space event entitled *Opening the Door*, taking place on 11th February 2013, which will bring together East Asian performers, theatre practitioners and employers to debate these issues and agree action points to take forward in 2013. This Open Space event is being facilitated by Improbable Theatre Company.

Recruitment was another focus of the work for the Committee throughout the year. Committee members sought to build on the YES vote in the Rule Change Referendum to encourage minority ethnic performers and creative practitioners to join Equity. The Committee began work on formulating a strategy to increase the number of minority ethnic members who join Equity and participate in the union. This work will continue in 2013. Committee members were also keen to encourage minority ethnic members to participate in Equity's democratic structures. Committee members attended the *Changing the Face of Your Union* training at the beginning of the year to urge participants to get involved in Equity and Daniel gave a presentation as part of the training about why he got involved in the MEM Committee and what he gets out of his involvement.

Recruitment and retention was also the focus of the Committee's ARC motion. The Committee was represented at the ARC by Daniel and Coran. The Committee's motion, which called on the Council to make every effort to build a more diverse membership base by requiring it to undertake particular actions, was carried.

Daniel and Shiv represented the Committee at the TUC Black Workers Conference. The Committee's motion, urging the TUC Race Relations Committee to call on broadcasters and arts organisations to promote integrated as opposed to tokenistic casting, was unanimously carried.

Lachele made links with the North American Artists Association in order to encourage American actors to join Equity. The committee created a Minority Ethnic Members Committee Facebook page as a means of promoting its

work and engaging with minority ethnic Equity members.

The Committee responded to the Financial Stability Working Party's reports on the future of Equity's democracy. The committee sent one motion to Council in 2012.

10. Models' Committee

The Models' Committee met three times during 2012 with the new Co-Chairs Dunja Knezevic and Alexa Brown. They Committee have set up a website page, a twitter account and Facebook page. The Committee also drew up a Ten Point Code for Photo shoots both in studios and locations. The Code was launched publically at the TUC Congress where Dunja Knezevic was a speaker to Equity's Motion concerning the enforcement of basic employment rights and asking Congress to support Equity's efforts to organise models, to improve working conditions, remove inappropriate sexual attention and harassment, and most particularly to prevent child models under the age of 16 being used as adult models. This Motion was supported by Congress. The Committee is engaged in discussions with major retailers and publishers to see whether they can publically support the Code.

Vika Skyte was co-opted to the Committee to replace Rachel, who was working in Canada and America with the film *Girl Model*

Members of the Committee are as follows:

Dunja Knezevic (Chair), Alexa Brown (Vice Chair), Victoria Keon-Cohen, Ross Allison, Rachel Blais, Dominyka Gajauskaite, Eva Fahler, Mohan Randhawa, Julian Okines

The BFC and the Model Programme continued to meet during 2012. Unfortunately, due to lack of sponsorship Erin O'Connor's Models Sanctuary closed at London Fashion Week but was replaced by the Relaxation Zone which is wholly funded by the BFC.

11. Stage Management Committee

The Committee met five times during 2012. The Committee's representatives to the ARC were Sarah Cowan and Brian Perkins. The Committee did not put a motion to the ARC but did put an amendment to the North West of England General branch motion. Fiona and Sylvia were the Committee representatives on the Commercial Theatre working party. Fiona Mott, Graham Hookham and Steve Burnett sat on the West End working party. The Committee contributed to the production of a new recruitment leaflet aimed at stage management personnel. In July the Stage Management Committee and the board of the SMA held a joint meeting. The Committee had input into the provision of driving guidelines for ITC contracts. The Committee set up a Facebook page for use as a forum for debate on stage management matters.

Members of the Committee Sylvia Carter (Chair), Graeme Reid (Vice-chair), Stephen Burnett, Jamie Byron, Sarah Cowan, Joanne Grabham, Prudence Haynes, Graham Hookham, Fiona Mott, Brian Perkins, Ethan Taylor, Tabatha Williams

12. Stunt Committee

The Equity Stunt Committee met 3 times during 2011 and there was also the annual open meeting at Shepperton Studios in October. It proved difficult to arrange meetings during the first part of the year as the Committee were reduced to 9 members following the separation of the JISC and ESC. There was an election for the ESC in August 2011 which 8 candidates stood for. The numbers were brought back up to 12 after a further 4 members of the register were co-opted. The JISC met 3 times altogether in 2011 and with the new structure agreed, they are now in the process of drafting an updated version of the rules of the register which will hopefully be in place by 2013. Equity ran a successful day's Health and Safety training for members of the register in March 2011. A new training structure for stunts is being implemented in 2012 and the first classes in screen combat have already taken place. An issue of the Stunt News was published in June 2011. The members of the Committee are: Jim Dowdall (Chair), Greg Powell (Vice Chair), Andrew Bradford, Derek Lea, James Grogan, Paul Heasman, Richard Bradshaw, Sarah Franzl, James O'Dee, Seon Rogers.

13. Theatre Designers' Committee

The Committee met four times during the year.

The principal business of the Committee was spent on the restructuring of the Union and the place of creative team committee members within that restructure.

A number of campaigns were raised: one regarding credit for designers and the Jeanette Cochrane Theatre. Neither were actioned by the end of the year.

One meeting of the four commenced with a training session led by Shannon Burns, Organising Assistant in the Live Performance Dept.

One meeting out of the four was held in Manchester, as over half of the Committee were outside of London, mostly in the north west of England and Wales. This took the form of a whole day session on the specifics of Equity contracts so that the Committee could better explain the provisions to non-members. An open meeting for designers working in the area followed.

Members of the Committee 2011-3

Judith Croft (Chair) Foxton (Vice-Chair), David Cockayne (Councillor & Minutes Secretary), Sean Cavanagh, Ben Cracknell, Anna Gooch, Kasper Hansen, Richard Lambert, Edmund Sutton, George Taylor, Ian Teague, Fiona Watt

14. Theatre Directors' Committee

The Committee met four times during the year. In February the Committee invited Rafe Beckley and Nick Field to come and talk to it about the Open Book system of financial production. Ivor Benjamin and Vanessa Pope were the Committee's representatives to the ARC. The Committee's motion to the ARC sought to ensure representation for creative team members on Council and committees. The Committee continued its work on pay and agreement negotiations. Two further editions of the newsletter for director members were produced and distributed during the year.

Members of the Committee

Ivor Benjamin – Chair, Nicky Diprose - Vice-chair, Catherine Arden, John Carnegie (Councillor until July 2012), Di Christian (Councillor from July 2012), Simon Dunmore, Clifford Milner, James Norris, Vanessa Pope, Jeff Teare, David Warwick, Faynia Williams

15. Theatre Fight Directors' Committee

The Committee remained in office until 19th October 2012 but did not meet. During that time, Council debated, considered and finally approved the standing orders for a working party and annual general meeting to manage the register.

The AGM was primarily an opportunity to explain the new structure for the Register and the then proposals for the restructuring of the entire committee system.

One motion was debated and then put to a postal ballot of the members of the Register, who voted in favour of it. This motion was sent to the January 2013 council meeting.

There was also a vote for a new working party. The position of vice-chair was tied, and so a run-off vote was held, the result due in January 2013.

Members of the Committee 2011-12:

Andrew Ashenden, Nicholas Hall, Renny Krupinski, Philip d'Orleans, Kevin McCurdy, Michael Poynor, Philip Stafford, Derek Ware (resigned 2011), Kate Waters

Members of the Working Party 2012-4

Andrew Ashenden – Chair, Renny Krupinski/Kate Waters – in run-off vote for vice-chair, result due January 2013, Philip d'Orleans – Minutes Secretary

16. Theatre Safety Committee

The Theatre Safety Committee (whose membership includes the Employers' Associations, ABTT and the Unions) met four times during the year to discuss relevant matters including relevant legislation, draft reports produced by the HSE, accident and near miss reporting and other relevant matters. Mark White of the ABTT was elected Chair of the Committee for 2012. The Committee are looking into providing improved advice on the effect of Smoke Effects and through the ABTT found an appropriate researcher and author. They have produced guidance for Stage Managers who are required to drive and are producing a poster on working at height.

17. Walk On and Supporting Artists' Committee

The committee met five times during 2012 and continued to provide advice to Equity on all matters relating to Walk On and Supporting Artists.

In February Malcolm Sinclair and Christine Payne gave a report to the committee of the thinking behind the drafting of the Report of the Financial Stability Working Party's discussion paper and highlighted the main elements of the proposed re-structuring including the scope and the role of the Screen Committee. This was then followed by a wide-ranging lively and high-spirited question and answer session.

In June Steve Keeler, Senior Investigations Manager, Employment Agency Standards Inspectorate gave a presentation to the committee and the FAA committee. He explained that the EASI terms of reference come directly for the Employment Agencies Act 1973, the Conduct Regulations 2003 and various other related amendments. There are 13 regional inspectors who have the authority to access premises, ask questions, copy data, seek compliance and if necessary prosecute. Steve also confirmed that the licensing of agencies was abolished in 1995 and he defined an agency as being a "work finding service". EASI can issue prohibition orders via Employment Tribunals which ban persons from working as an agent. During the year 2011/12 a total of 8 prohibition orders was served. He confirmed that EASI also works with HMRC regarding the NMW and that EASI publish an annual report which can be accessed via its website. Topics discussed during the Q & A session included, agency book fees, breach of warranty, split deals, licensing of agencies, the Spotlight directory and NMW.

The committee submitted the following motion to the ARC,

This ARC rejects the annihilation of specialist committees and asks that the status quo be retained.

The committee had also written to OFCOM, the BBC and PACT highlighting production companies who fail to use the appropriate collect agreement and breach the National Minimum Wage. To date when one large production company was challenged in response they gave a firm commitment to pay the appropriate SA rates and also make retrospective fee payments.

In December in partnership with BECTU/FAA the following letter was circulated to all of the known UK agents.

Dear Sirs,

Equity and BECTU/FAA are Trade Unions which represent 65,000 professional performers, including walk-on, supporting / background artists and creative personnel who work across a range of media including television and films.

We are jointly circulating this communication to all of the known UK agents who supply walk-on supporting and background artists to independent producers of television programmes for the BBC.

Should its contents not be relevant to your agency then we offer our apologies in advance; however, there may well be certain matters of sufficient interest to yourselves to prompt a response for which we would be most grateful.

Certain Agents have been accepting engagements from independent producers which ignore Equity's and BECTU's Collective Agreements, offering fees to artists that are often below the National Minimum Wage (NMW) requirements and omitting Statutory Holiday Pay entitlement and NI payments. We believe that these independent producers, who may not be members of the Producers Association for Cinema and Television (PACT), are disregarding the BBC's Terms of Trade by encouraging Agents to engage artists in breach of the BBC's Code of Conduct and of the Law.

We have brought our concerns to the attention of the BBC, PACT, OFCOM, the Department of Business, Innovation and Skills (BIS), the Employment Agency Standards Inspectorate (EAS) and Her Majesty's Revenue and Customs (HMRC).

The Employment Agency Standards Inspectorate's advice to Agents who are approached by an independent producer offering artists a fee which is less than the National Minimum Wage (currently £6.19 per hour) is to report those employers via the confidential helpline which provides help and advice on government-enforced employment rights and on the NMW Act:

Pay and Work Rights Helpline: Telephone No. 0800 917 2368

Equity and BECTU/FAA request that all responsible Agents follow the advice issued by the Employment Agency Standards Inspectorate and report all NMW breaches to the confidential Helpline. If you also inform us we will hold that information in the strictest confidence.

Members of the committee: Anthony Blakesley, Shirley Bridges, Christine Bucci, Michael Earl, Linda Hardy, Maggie Hevicon-Thompson, Yvonne Joseph, Ann Loraine, Brenda Marsh, Roger Morgan, Roy Radford, Sally Treble

18. Women's Committee

The Committee met four times in 2012 and its members were:

Joan Blackham, Karina Cornell, Eleanor Dearle, Norma Dixit, Shirley Jaffe, Susan McGoun, Jean Rogers (Vice-President), Lynda Rooke, Flip Webster

Throughout the year Lynda served as Chair and Flip as Vice-Chair.

The Committee took forward its two year Aims and Objectives as follows:

Lynda, Jean and the Equalities Officer met with ACE on two occasions to discuss issues relating to women's employment in theatre. The first meeting was with Neil Darlison, then Director of Theatre for London, and Tony Panayioudou, Director of Diversity. The second meeting was with Barbara Matthews, Director for Theatre and Tony Panayioudou. At both meetings Committee members called on ACE to make monitoring of performer employment mandatory by theatres in receipt of public funds and to require theatres to publish this monitoring data transparently. Lynda and Jean called on ACE to take action to promote women's performer employment in theatre, referring to ACE's duties under the Equality Duty. By the end of the year it was clear that ACE had not been persuaded of the case for introducing monitoring of performer employment. The Committee is currently formulating its response to this.

In the early part of the year Jean took part, as a guest speaker, in a conference organised by Sphinx Theatre Company in Leeds on the subject of women's employment and portrayal – Vamps, Vixens and Feminists. This conference was attended by members of the Women's Committee.

The Committee was in correspondence with Nicholas Hytner, Artistic Director of the National Theatre and Mark Rosenblatt, Studio Associate at the NT, on the subject of women's on stage employment at the NT. This dialogue will continue in 2013.

Jean corresponded on behalf of the Committee with the BBC Director General on the subject of the BBC's report *Serving All Ages*. She raised issues relating to the BBC's employment and portrayal of older women performers on screen.

Committee members discussed and responded to a number of issues that had been brought to the Committee's attention by women Equity members, such as the misogynistic language that sometimes appears in casting breakdowns and the fact that new writers' schemes often exclude the participation of older women.

The Committee was proud to march under the Equity banner with Equity members at the UK Feminista rally and march on Parliament. As part of this day of feminist activity, Women's Committee members met with their MPs to urge action on women's employment in the entertainment industry.

Committee members began work on formulating a strategy designed to encourage women members to participate in Equity's democratic structures and specifically to stand for election to Equity committees in 2013 to the Council in 2014.

During the year the Women's Committee's Facebook page continued to attract more followers and has become a highly effective way of the Committee communicating with members about its work.

Lynda and Jean represented the Committee at the TUC Women's Conference, held in London. The Committee proposed two motions at this conference, one of Role Models for Women and one of Women on Boards, both of which were passed.

Members of the Women's Committee attended the ARC and the Committee's motion, which called on the Equity Council to explore the idea of there being a UK version of *Miss Representation*, was passed. A trailer of the American film *Miss Representation* was shown in the main ARC conference hall and the Committee held an open discussion group with ARC representatives to debate the possibility of there being a UK version of the film. The Committee also sent a motion to Council asking it to put to the ARC in the Council's name a motion to change Rule 26 (Election of Appeals Committee) to achieve a 60:40 gender split in the composition of the Appeals Committee. This motion was put to the ARC in the name of the Council and as a consequence legal advice on this matter has been received.

The Committee responded to the Financial Stability Working Party's reports on the future of Equity's democracy. The Committee sent two motions to Council in 2012.

19. West End Deputies' Committee

The Committee met seven times during 2012. Throughout 2012 Rebecca Louis remained Chair of the Committee and Graham Hookham as Vice-chair. Oliver Lidert and Carrie Sutton were the Committee's representatives to the ARC. The Committee's motion to the 2012 ARC sought to deal with issues that arose out of the negotiations for the previous West End Agreement to ensure that the current negotiations were transparent and successful. At their June meeting the Committee welcomed Jessica Carter from the Dancers Career Development. The Deputies Committee played a crucial role in the consultation process during the negotiations for a new West End Agreement which went on throughout 2012. Indeed a number of the deputies attended some of the negotiating meetings with the SOLT representatives.

Rebecca Louis, Graham Hookham, Alex Harland, Anthony Shuster, Jonathan Coy, Belinda Lang and Nick Crossley all sat on the West End working party.

20. Young Members' Committee

The Young Members' Committee has been active both inside and outside the union this year, taking their message to bodies including, but not limited to, the Women's Committee, the Low Pay, No Pay Working Party, the TU Young Members' Forum & Conference and to the annual Performers' Alliance Parliamentary Reception.

The committee has continued to campaign on their top priority of low paid or unpaid work which affects young members disproportionately if not exclusively.

The committee has also been actively engaged in taking forward initiatives regarding the future of the student membership scheme, and the lowering of the age of entry into the union.

Members of the committee: Abigail Tarttelin, Brogan West, Ellie Paskell (resigned 2012), Kezia Davis, Laura Bailey, Mal Kutub, Matthew Ibbotson, Robert Kane, Ryan Forde Iosco (resigned 2012), Tom Rolfe

CHAPTER 11:

STAFF CHANGES

A. RETIREMENTS

Jan Murdock – Contract & General Enquiries

Chris Ryde – National & Regional Organiser – Wales and South West

B. INTERNAL MOVES

Wayne Bebb - Recruitment and Retention Organiser – Wales and South West

Laura Messenger - Industrial Organiser, Recorded Media Department

C. NEW APPOINTMENTS

Emily Paulin - Recruitment and Retention Organiser, Recorded Media Department

Beth Haines Doran – Personal Assistant to the Head of Live Performance

Simon Curtis - National & Regional Organiser – Wales and South West

CHAPTER 12:

MEMBERSHIP**A. IN BENEFIT MEMBERS AT 31st DECEMBER 2012**

Total Members	37,429	
Male	18,733	
Female	18,696	
Region	Dec-12 Total	Change on 2012
London	14,077	298
South East	7,878	173
Northern Area	5,573	40
Midlands	2,855	32
South West	2,539	87
Scotland	1,739	20
Wales	1,418	0
International	374	16
Northern Ireland	365	22
Europe	348	-4
Missing	263	-40

B. NEW MEMBERS

CATEGORY	TOTAL	%
Actor Film	66	2.3%
Actor PACT	45	1.6%
Actor ITV	11	0.4%
Actor BBC TV	27	0.9%
Actor Channel	41	0.0%
Actor Radio	3	0.1%
Actor TV/Comm	36	1.3%
Actor West End	37	1.3%
Actor Com TH	39	1.4%
Actor Sub Rep	63	2.2%
Actor Small Scale	36	1.3%
Actor Tac	1	0.0%
Actor Opera	3	0.1%
Actor RSC/RNT/Globe	28	1.0%
Actor Guidelines Recorded Media	74	2.6%
Actor Guidelines Live Performance	355	12.4%
Actor Overseas	116	4.1%
Actor Fringe	0	0.0%
TOTAL ACTORS	941	32.9%
Dancer Film	0	0.0%
Dancer PACT	0	0.0%
Dancer ITV	1	0.0%
Dancer BBC TV	2	0.1%
Dancer TV/Comm	2	0.1%
Dancer West End	5	0.2%
Dancer Com TH	8	0.3%
Dancer Sub Rep	3	0.1%
Dancer Small Scale	7	0.2%
Dancer Opera	6	0.2%
Dancer RSC/RNT	9	0.3%

Dancer Guidelines Recorded Media	3	0.1%
Dancer Guidelines Live Performance	53	1.9%
Dancer Overseas	20	0.7%
TOTAL DANCERS (excluding variety & ballet dancers)	119	4.2%
Singer Film	0	0.0%
Singer PACT	0	0.0%
Singer ITV	0	0.0%
Singer BBC TV	0	0.0%
Singer Radio	0	0.0%
Singer TV/Comm	0	0.0%
Singer West End	1	0.0%
Singer Com TH	0	0.0%
Singer Sub Rep	1	0.0%
Singer Small Scale	0	0.0%
Singer RSC/RNT	0	0.0%
Singer Guidelines Recorded Media	0	0.0%
Singer Guidelines Live Performance	2	0.1%
Singer Westminster Abbey	0	0.0%
Singer Overseas	5	0.2%
Singer	7	0.2%
TOTAL SINGERS (excluding variety, concert & opera singers)	16	0.6%
Stage Management Com Theatre	13	0.5%
Stage Management Sub Rep	17	0.6%
Stage Management Small Scale	6	0.2%
Stage Management Guidelines	24	0.8%
Stage Management Opera & Ballet	2	0.1%
Stage Management Variety	8	0.3%
Stage Management Overseas	0	0.0%
Stage Management RSC/RNT	4	0.1%
Stage Management Fringe	0	0.0%
TOTAL STAGE MANAGEMENT	84	2.9%
Variety	292	10.2%
Variety Singer	138	4.8%
Variety Dancer	89	3.1%
Circus	176	6.2%
TOTAL VARIETY	695	24.3%
Ballet Dancer	25	0.9%
Concert Singer	8	0.3%
Opera Singer	25	0.9%
Theatre Director	30	1.0%
Choreographer	16	0.6%
Theatre Designer	22	0.8%
Model	23	0.8%
TV Presenter	13	0.5%
Radio Presenter	7	0.2%
Audio Artist	42	1.5%
TOTAL OTHER CONTRACTS	211	7.4%
Walk-on	105	3.7%
Youth Member Upgrade	9	0.3%
Graduate	681	23.8%
TOTAL	2861	100%

CHAPTER 13:

OTHER BENEFITS**A. BENEVOLENT FUND**

£27,222.92 was paid out by way of grants and loans to members during 2012. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

B. FOREIGN LANGUAGE REGISTERS

The registers, which are maintained at Equity's head office, continued to be used by employers requiring artists who are able to speak a foreign language fluently with an authentic accent and often to take direction in a foreign language.

C. INSURANCE

The policy was renewed with the Royal and Sun Alliance in October 2012.

- a) Full members remain insured for £10,000,000 limit of indemnity including temporary trips World Wide (including USA and Canada) provided that they are usually resident in Great Britain Northern Ireland Channel Islands or Isle of Man.
- b) Members who have registered under the Equity category of "Model" are insured under the Standard Members Public Liability Cover in respect of their professional modelling activities.
- c) Student members are insured whilst "participating in self produced productions rehearsals profit share performances and occasional professional performances whilst in full time performing arts education" This cover extends to temporary trips World Wide excluding USA and Canada provided that the student member is usually resident in Great Britain Northern Ireland Channel Islands or Isle of Man. The limit of indemnity is £2,000,000.
- d) Fire Performers may apply for public liability cover at an annual cost of £58 including insurance premium tax and fee. Equity currently subsidises this premium by £26.50 leaving the member to pay the remaining balance of £31.50.
- e) Stage Hypnotist can apply for public liability cover at an annual cost of £742 including insurance premium tax.

12 claims have been recorded between 1st October 2011 and 30th September 2012 with current claims paid and estimated at circa £64,130

Members Accident and Backstage Cover (Excluding Stunt Performers and Arrangers).

- a) Cover was renewed in October 2012 at the existing benefit levels as follows;

Loss of Life/ Permanent Disablement	£20,000
Temporary Disablement	£125 per week payable for a maximum of 52 weeks
Facial Disfigurement (up to a maximum)	£5,000
- Cover applies whilst the member is "engaged in an Equity Related Occupation and while in the course of daily travel directly between residence (normal or temporary) and place of Equity Related Occupation"
- b) Members who have registered under the Equity category of "Model" are insured on a 24hr basis to a maximum £10,000 in respect of facial disfigurement. Hand scarring is also insured where the member is registered as a hand model.
- c) Performers Accident MRI/RIB remains at £10.60 per member for £1,000 cover
- d) Stunt Performers and Arrangers have been offered cover under their own scheme arrangement administered by First Act Insurance tel 0208 686 5050. Equity currently subsidises this premium by £165.
- e) Equity members engaged on qualifying West End contracts can extend the Members Accident Cover to operate on a 24 hour a day worldwide basis meaning that accidents outside work would be insured. The cost of this additional is £5 per annum.
- f) The Backstage cover remains at £500.

In all cases the other policy terms and conditions remain unchanged.

93 claims have been reported for the period 1st October 2011 to 30th September 2012 with claims estimated at circa £123,001.31 at the present time.

Members who have any queries with regards to the Equity Members Insurance Benefits should contact First Act Insurance on tel 0208 686 5050.

Full details in respect of all the above are available either on www.equity.org.uk or www.firstact.co.uk

D. EQUITY PENSION SCHEME (EPS)

- Total income from contract related contributions in the year totalled £4,248,490 (up 16.5% on 2011)
- Total income from personal contributions (not contract related) totalled £947,232 (down on last year but expected given the economic climate)
- The number of individuals with funds under management is now circa 6,200 with total funds under management exceeding £56.1 million (18.3% up on last year)

TV & Film - Total contract related income - £1,569,184 (up 21.8%)

- BBC - £607,000 (up 12%)
- ITV Companies - £656,253 (up 113.4%)
- PACT/TAC - £305,930 (up 48.9%)

Theatre – Total contract related income - £2,629,586 (up 12.2%)

- SOLT - £1,095,381 (up 4.5%)
- TMA Commercial - £531,644 (up 55.5%)
- TMA Sub Rep - £365,656 (up 2.8%)
- ITC - £9,129 (up 2174.8%)
- House Agreements - £563,996 (up 5.3%)
- Production Cos – staff schemes - £63,776 (up 2.9%)
- Misc – Total income - £49,720

2012, as with 2011, has been a difficult year for everyone with uncertainty in financial markets; however the EPS continues to attract new members.

E. LEGAL ADVICE AND PROTECTION

The past twelve months have been busy for Equity's Legal Department. Equity supported a total of 498 cases for breach of contract and 329 cases for personal injury sustained in the course of a professional engagement. We were happy to extend our personal injury litigation service to offer members full cover for accidents that occurred outside their professional working capacity.

During 2012 Equity saw a steady increase in the number of claims received from our membership. The existing CCFA agreement continued to produce results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. We also successfully resolved a large number of contractual claims working in partnership with Pattinson & Brewer Solicitors.

Under the terms of the agreement the Union receives a small revenue in return for underwriting the risk of PI litigation. These funds are returned to the legal budget to safeguard future legal services.

The widely reported Joseph case came to trial in the last quarter of 2012. The outcome of this case has been widely reported on our website where you may also find a full copy of the judgment.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. There were no emergent trends with Equity members sustaining injury's at work in most areas of the entertainment industry. The service extension to injury cases outside the work place saw an increase in claim numbers as members became more aware that Equity could assist in those circumstances.

The prevailing economic recession together with the cuts made to public spending and arts funding has triggered a noticeable increase in members approaching Equity for legal advice in redundancy situations. This factor also arises in contractual negotiations whereby the majority of defendant companies seem to dispute the small payments just as much as high value actions.

The figures for year ending December 2012 as far as recoveries are concerned are up on the previous year with the number of claims increasing by 23% on contract cases and 24% on personal injury related cases. There were a series of disputes arising against agencies with a number of members experiencing difficulties in being paid within the statutory time limits.

F. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS

Throughout 2012 we have continued to operate our Advice & Rights Helpline on Mondays and Thursdays between 10.00 – 1.00 p.m. and 2.00 – 5.00 p.m. The advice given covered a wide spectrum of issues around tax, national insurance, welfare benefits and tax credits and several queries resulted in extensive casework with the team supporting members in reviews or appeals.

JSA - as in previous years, we dealt with many queries relating to Jobseeker's Allowance (JSA) and these included questions of status for JSA purposes i.e. employed or self-employed; issues around the operation of the Jobseeker's Agreement; overpayments; and the treatment of secondary payments and the requirements to undertake training or job trials in connection with the Work Programme and other mandatory schemes. As part of our role this year, we have monitored members' experiences at Job Centres and we have detected a disturbing trend for members to be put under pressure very early in their claim to accept any kind of work. One example of this was a member who had graduated from a leading drama school with first class honours and had already secured one lengthy acting job – she was told that 'acting was not a proper job' and sanctioned for not going to an interview at a factory over an hour's drive from her home. We assisted her in getting this sanction overturned and she was permitted to look for acting work for the first three months of her claim (in fact, one month into her claim she had secured further acting work). There were several other instances of this kind reported to us which suggests that members will need our support in their front-line dealings with Jobcentres.

Housing and Council Tax Benefit – this continues to provide an essential resource for many members on a low income but, as usual, casework relating to this has taken up a large amount of time for the team. As with JSA, issues around status are important as is the declaration of work undertaken during the claim and the treatment of repeat fees and royalties. We have also had to challenge a very restrictive view on what are allowable expenses for housing benefit purposes in calculating net profit figures – housing benefit does not follow the Revenue rules in this respect in that many items, such as capital allowances, are not allowable.

Working and Child Tax Credits – as in the previous year we have had many enquiries on tax credits some of which have become ongoing cases. There has been a notable increase in the number of appeals relating to the 30-hour work requirement where we have argued that preparatory work and time spent at auditions should count towards the total. It remains to be seen whether the new Universal Credit rules will produce a fairer system more capable of taking into account our members' itinerant work patterns.

Disability Benefits – A significant number of all were made to the Helpline from members who had suffered injury or illness which prevented them from working. These principally related to Employment Support Allowance (ESA) and Disability Living Allowance (DLA) – among our successes we managed to ensure that a member continued to receive her middle rate care and higher rate mobility of DLA which was of vital importance financially. Like many other welfare organisations, we are concerned about the new regime for checking ESA entitlement which could result in many members being forced on to JSA and to look for full-time work which their health conditions may make extremely difficult.

In the course of 2012, we continued to work on the Welfare Reform issues thrown up by the proposals for Universal Credit and the more draconian sanctions regime for JSA. We worked with Louise McMullan, the Head of the General Secretary's Department, and the FEU on this and we continued our contact with the Department for Work and Pensions (DWP) to express our concerns about the new welfare reform agenda. We were concerned that under the new arrangements for JSA and Universal Credit members would be subject to greater conditionality and to a sanctions regime designed for workers who are in non-itinerant occupations. Key areas included the need for new guidance for Personal Advisers in Job Centres so that member's dual status for tax and national insurance is appreciated and there is an awareness of typical work patterns. It is also essential to promote an appreciation of the value of the creative industries amongst Job Centre staff and the level of training and skills required of successful practitioners. Towards the end of 2012 we met with senior civil servants at the DWP to discuss these matters further and hopefully this will lead to a clarification of members' benefit status within the new regulations and the formulation of suitable guidance to DWP frontline staff.

2013 will usher in a highly challenging landscape of wholesale changes in the benefits system with the introduction of Universal Credit. Our department will be undertaking a series of briefings for members on the main changes in the offing and we will continue to work at the policy level on influencing policy-makers so that members' interests are taken into account.

The Helpline also received many calls from members with queries about tax and national insurance contributions. Common questions concerned what expenses were allowable against tax, employment status and income from abroad. We provided casework advice and representation to members who were under investigation by HMRC.

The national insurance status of our members was called into question as a result of the ITV Services case which was appealed to the Upper Tax Tribunal. The case has been appealed to the Court of Appeal and it has caused a great deal of confusion amongst employers about the national insurance liability of our members. We provided advice to members and employers about the effect of the ITV Services case and HMRC guidance.

Throughout the year we met with senior civil servants at The Treasury in respect of a number of Equity members who are directors of Personal Service Companies. We are taking a test case to the Lower Tax Tribunal in an attempt to represent the interests of a small group of members who are affected by HMRC recovery action in respect of their Personal Services Companies.

In the course of 2012 we continued our visits to Drama Schools to inform members about the basic tax and national insurance rules as they affect them. The schools visited included Mountview, Circus Space, RADA, WAC, Arts Ed and Bird College. We were also pleased to participate in the Chortle Conference at the Soho Theatre.

CHAPTER 14:

IN MEMORIAM

Ian Abercrombie
 John Adrian
 Kay Adrian
 Charles A.M. Aitchison
 Jackie Allen
 Jean Allister
 Bob Anderson
 Michael Ashton
 Susan Bailey
 Vic Banks
 Helen Barnaby
 Ilona Barnard
 Romy Baskerville
 Fontella Bass
 Anthony Bate
 Stephen Bateman
 Master Bates
 Sheila Beckett
 Elizabeth Bell
 Noreen Berry
 Marian Berry-Hart
 Douglas Bevons
 Giselle Birke
 Alexander Blyth
 Ernest Borgnine
 Rafael Borzym
 Nancy J. Bourne
 Barry Boys
 Ben Brain
 Averil Brennan
 Stella Brett
 Harry Brindle
 David Brocklehurst
 Faith Brook
 Jill Brooke
 Chuck Brown
 Moira Butt
 Max Bygraves
 Edward Byles
 Tony Caron
 Richard Carpenter
 Frank Carson
 John Carol Case
 Ann Castle
 June Charlier
 Nigel Charnock
 Martin Chesterman-Harris
 Dennis A.R. Chinnery
 Barry Clayton
 Clyde Clayton
 Jim Clenaghan

John Clive
 Brian Cobby
 Alec Coleman
 Bruce Condell
 Elizabeth Connell
 Stanley Cooper
 Eric Coverdale
 Frank Cullen
 Howard David
 Dorothy de Gamage
 Joan Deering
 Denis Demarne
 Kathie Dene
 Margaret Dent
 Ted Dicks
 Virginia Dignam
 Phyllis Diller
 Clive Dunn
 Greta Dunn
 Hilton Earl
 Anthony Edwards
 Carl Edwards
 Jan Edwards
 James Elliott
 Colin Elmore
 June Epstein
 Ernest Jones Evans
 Nina Evans
 Cressida Falcon
 Jon Finch
 George Fleming
 Olga Fleming
 John Forrest
 Harry Fowler
 Chris Fox
 Tony Franz
 Malcolm Fraser
 Joe Frazier
 David Freed
 James G
 Margaret Garbett
 Ben Gazzara
 Michael Geliot
 Robin Gibb
 Anne Godfrey
 Victor Godfrey
 Joyce Golding
 Roy Goodall
 Ken Goodwin
 Rita Gorr
 Julie Gotheridge

James D Grout
 Larry Hagman
 Peter Halliday
 Marvin Hamlich
 Roger Hammond
 Derek Hammond-Stroud
 Anjula Harman-Daniels
 Julius Harris
 Tim Harrison
 Frank Harvey
 Kenneth Hastwell
 Jill Haworth
 Eilis Hetherington
 Val Hewitt
 Brian Hibbard
 Colin Higgins
 Penny Hilland
 Briony Hodge
 Gerald Holding
 Robert Holness
 Gary Hope
 Murry Hope
 Helen Hopwood
 Jack Horton
 Whitney Houston
 Tone Howard
 Geoff Hughes
 Ian Humphris
 Bernard Hunter
 Gow Hunter
 Etta James
 Martyn James
 Derek Jameson
 Olivia Jardith
 Stephen Jenn
 Stephen Joel
 Caroline John
 Stephen John
 Douglas Johns
 Robert H Johnson
 Davy Jones
 Hywel Jones
 J.O. Jones
 Maciej Karas
 Perdita Kark
 Lila Kaye
 Robert Kee
 David Kelly
 Kenneth Kendall
 Morar Kennedy
 Leo Kersley

Jack Klugman
 Hilda Kriseman
 Norman Lambert
 Margaret Lang
 Trevor Lawrence
 Joshua Le Touzel
 Drew Leavy
 George Leech
 Jeff Lee-Walker
 Dave Legge
 Sally Lewis
 Hans Lindhuber
 Antony Linford
 Celia Lipton
 Natasha Lisak
 Huw Lloyd-Langton
 Herbert Lom
 Richard Longman
 Marie Lorraine
 Louisiana Red
 Billie Love
 Joan Lovelace
 Patricia Lovett
 Howard Ludlow
 David Lyn
 Michael Anthony Lynch
 Jack Lynn
 James MacDonald
 Andrew MacKenzie
 Philip Madoc
 Oliver Maguire
 Laurie Main
 Peter Majer
 Miriam Makeba
 Andrew Malkin
 Robert Marlowe
 Michael Marra
 Wayne Martell
 Valerio Martinez
 Joaquín Martínez
 Patrick Masefield
 Marion Mathie
 Maggy Maxwell
 Val May
 Marion McDougall
 Alex McInnes
 Vera McKay
 Scott McKenzie
 Wayne McLean
 Patricia Medina
 Joe Melia
 Michael Milbourne
 George Miller
 Charlotte Mitchell
 John Moffatt
 Bill Moody

Joanne Moore
 Brian Moorehead
 Amanda More
 Patsy Morgan
 Reginald Morris
 Monty Morris
 Jean Morton
 Carole Mowlam
 Audrey Muir
 Betty Mulcahy
 Mary Murphy
 Jerry Nelson
 Cynthia Neptune
 Nancy Nevinson
 Joan Newell
 Wayne Nichols
 Eva Norman
 Terry Nutkins
 Rowland Ogden
 Neil O'Malley
 Michael O'Reilly
 Johnny Otis
 Daphne Oxenford
 Joy M Parker
 Robert Paterson
 Cheryl Pay
 Alf Pearson
 Robin Pemberton-Billing
 Jeffrey Perry
 Violet Philpott
 John Pitt
 Norman Platt
 Nada Pobjoy
 Christine Pollon
 Robert Poulton
 Stanley Prescott
 Dory Previn
 Janet Lees Price
 Dennis Ray
 Carol Raymont
 Joyce Redman
 Tracy Reed
 Angharad Rees
 George Reid
 Dennis Rhodes
 Fred Ridgeway
 Don Rivers
 Toby Robertson
 Margaret Robertson
 Kevin Robinson
 Deena Ross
 Maggie Ross
 David Rossini
 Joyce Rotchford
 Robert Russell
 Hayne Ryan

Celia Ryder
 Ian Sandy
 Michael Sarrazin
 Brenda Saunders
 Hilda M. Schroder
 Martin Scott
 Paul Scott-Johnston
 Earl Scruggs
 John Serene
 Les Shannon
 Marigold Sharman
 Alan Shaxon
 Viera Shelley
 Dinah Sheridan
 Julian Sherrier
 Barbara Shotter
 Kay Simmonds
 Matthew Simon
 Daphne Slater
 Rhoda Small
 Michael Smee
 Zeke Smy
 Janet Spearman
 Victor Spinetti
 Paul Stassino
 Ann Stephanie
 Dorinda Stevens
 Maureen Stevens
 Jennifer Stevenson
 Jonathan Stewart
 Elaine Stewart
 Maurice Stewart
 David Stoll
 Michael Stringer
 Keith Stringfellow
 Freddie Stuart
 Janet Stuart
 Ronnie Stuart
 Donna Summer
 Derek Suthern
 Allen Sutton
 Roger Swaine
 Maureen Swanson
 John Sweet
 Eric Sykes
 Mary Tamm
 Leon Tanner
 Stella Tanner
 Bill Tarmey
 Colin Tarrant
 Alison C Taylor
 Malcolm Taylor
 Dorien Thomas
 Hazel Thomas
 Tommy Thomas
 Maureen Toal

Jenny Tomasin
Frederick Treves
Alan Troy
Maryann Turner
Michael Turner
Anna Tzelniker
John Unicom
Adrian Vaux
Galina Vishnevskaya
Dougie Wallace
Barbara Walter
Leslie Want
Simon Ward
David Webb
Marcia Webb
Renee Bourne Webb
Philip Webster
Bert Weedon
Robert Welles
Timothy Welling
Judith Wells
Bill Weston
Christopher Whittingham
Andy Williams
Helen Wingate-Marsh
Ken Wynne
Dana Wynter

APPENDICES

APPENDIX 1:

ANNUAL REPRESENTATIVE CONFERENCE MINUTES

THE MINUTES OF THE 2012 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE PARAGON HOTEL, BIRMINGHAM FROM 19th -21st MAY 2012

Present: Malcolm Sinclair (President – in the Chair)
Members of the 2010/2012 Equity Council
Christine Payne (General Secretary)
Equity Representatives and Observers

1. Formal opening by The President

The Conference commenced at 3.45 p.m. The President formally welcomed representatives to the Annual Representative Conference. He invited the Vice-Chair of the Standing Orders Committee, Ian Barritt, to explain the role of the committee and the function of Standing Orders.

2. Report from Standing Orders Committee (SOC)

Ian Barritt explained to the ARC that Graham Padden, the Chair, would not be attending Conference until Sunday due to work obligations. He began by paying tribute to Joshua le Touzel, a member of the Standing Orders Committee, who had died a few weeks previously at the age of 48. He said that he had possessed many of the qualities needed in a member of the Committee: he was quietly intelligent, thoughtful, considered and above all fair. He would be greatly missed. His wife, Peggy-Ann Fraser, was present at the Conference and, on behalf of the whole Conference, Ian Barritt passed on their love and best wishes to her. This was followed by prolonged applause. He said that Joshua le Touzel was vividly associated with the bell to summon members to the Conference Hall which had accordingly been inscribed with his name.

The Vice-Chair went on to explain the function of the SOC and the timetable for the ARC motions. He said that at 5.50 p.m. Jean Rogers, Vice-President, would be giving an introduction to the Open Space sessions which would be finishing at 7.15 p.m. on Sunday. There would be no Guest Speaker and no International Committee for Artists' Freedom (ICAF) appeal but the proceeds from the Casino event in the hotel on Sunday would be going to ICAF.

He also explained the rules of conference and debate set out in Rules 37 and 39.

He wished all a good Conference, particularly those who were attending for the first time.

3. Obituaries

The Vice-Presidents Jean Rogers and David Cockayne read out the names of those members who had passed away during the previous year. This was followed by two minutes' silence and a final round of applause.

4. President's Address

The President greeted Conference representatives and said that the Conference represented a vitally important opportunity to come together and express what Equity meant as a union. This was one of the most difficult periods in the union's history given the lethal combination of the economic crisis, the globalisation of the industry, the rapid developments in new media and the consequent shrinkage in earnings and opportunities for work which were forcing many members to make some difficult decisions. He wished it were otherwise but nonetheless it was possible to point to a number of recent successes:

- The splendid reports and work done by the Low Pay/No Pay and Online Branch Working Parties.
- The recognition that decent credits do matter – not just to the union's performers but to thousands of members of the general public who joined with the union's campaign to get broadcasters to change their ways.
- In just a month's time, the WIPO treaty, giving audiovisual performers the rights and respect they deserve, is to be signed in Beijing.
- Despite protracted negotiations, the agreements, supported by Equity, for performers working on the Olympics opening and closing ceremonies breaks new ground. Up to 800 performers and stage managers would

now receive decent pay and working conditions. This represented the largest group of paid artists ever engaged for the ceremonies

- An agreement was reached for Commercial Theatre in spite of the economic downturn.
- There was, as ever, a daily fight to protect individual members' rights, their terms and conditions, and, crucially, their status as legitimate workers. On the last point, a small but significant win this year was getting an apology out of the Passport Office for Michael Sheldon – a member whose profession as an actor was not considered, as they put it, 'A Proper Job'. Following a letters to the Home Office, coverage in the press, an intervention in parliament and a lot of apologies, there was now no doubt that performing was very much a proper job.

The President said that the successes of the union showed that it arguably punched well above its weight but also that it must remain able to do so.

The President went on to say that there were storm clouds ahead. The promised cuts to public subsidy of the arts were now taking effect. The President had recently spoken to the director of a major regional theatre; the annual income of his theatre had been cut by half a million and the local authority, covering one of our largest cities, having just about absorbed the cuts demanded of them by central government, had now been instructed to cut back even more. So his theatre was awaiting more unwelcome news from city hall. With the policy of attrition being pursued by the government, no policy for growth and European partners struggling, the future looked bleak. The President said that an organisation as small as Equity could only do so much in the face of this continental and national crisis. But what we could, we must do. As representatives were all aware, there was an important debate on Sunday on changes to the union's democratic structure. People were exercised about what had been proposed and even about the way in which propositions had been arrived at. Over the last two months he had been all over the country seeking to explain the purpose of the changes and listening to complaints, worries, questions as well as some very welcome support. Whilst he did not wish to urge support for these changes in his opening address, he did urge Conference to take this matter seriously. The union had to fulfil its obligations in this matter with the utmost care. There was a risk of presiding over a union in decline with falling financial resources leading to a diminution in the protection we provide, the campaigns we could organise, and the power we were able to wield. Because this, ultimately, was what the union was about, creating and sustaining an organisation that had the power to confront those who would threaten our conditions of work, pay us less, treat us with less respect, and flout our contracts. We must concentrate our efforts and focus our aims to apply the power we can muster on where we can win and make a difference.

The union was in danger of dissipating its resources, both in money and people, on structures that may have some limited usefulness, but on a larger, strategic view could no longer have priority, if the Union was to do its job to the best of its ability.

We must be quick on our collective feet.

The President said that it may be difficult for us to agree what concrete proposals needed to be put in place to achieve these aims but it was important to make the attempt. One of the good things to come out of the economic crisis had been the degree of cooperation the union had been able to have with organisations such as Arts Council England, the Personal Managers' Association and Casting Directors' Guild – all of these organisations were working together to eliminate bad industrial practices and confront threats to our work.

More importantly, our members – in different ways and on a wide spectrum of issues - had been getting stuck in to the fight. The President then set out what some of these activists had achieved:

Firstly Peter Rylands, had run a magnificent campaign to protect the Dukes Theatre in Lancaster. In the summer of 2011, the President had gone up to meet the coalition of local activists who had gathered around him. With their backing and that of local audiences, we were now beginning to see the campaign gaining some success.

There was also the example of members like Andrew McBean and the South West London Branch who, in the last year, had undertaken to increase member engagement in their area with great success. Their outreach activities had been so successful that attendance at meetings had shot up.

And congratulations were also due to Tracey Briggs, here in Birmingham, for fighting the short-sighted decisions of the the BBC to remove production capacity from Britain's second city.

We must all learn from what had been done with limited resources combined with a lot of imagination and hard work. The President said that huge thanks were due to all these activists and many more like them. They represented the union at its best.

The President concluded by saying that the union had a lot of hard work and hard thinking to do. In all our debates

we must try and look for the common good, as we were in this all together.

The President cited Donald Sinden's fondness for quoting Sir Francis Bacon's aphorism: "Every man is a debtor to his own profession". He knew that everyone attending Conference wished to give something back to the profession whatever their experience of it. We were all debtors to the Union, we were all here to make it better, more powerful so we can protect the profession we love and those working in it.

He asked that Conference discharged that debt as comrades and fellow fighters on the same side against those who threatened it.

5. General Secretary's speech introducing the 2011 Annual Report of the Council

The General Secretary was pleased to introduce the 2011 Annual Report and the supplementary reports from the other three departments: Recorded Media, Live Performance and Communications and Membership Support. She began by speaking about Len Edwards, a distinguished member of the union and summarised some of his achievements: He had sadly passed away in January 2011. He regularly attended the ARC and she knew he would have been very proud to have attended the ARC here in Birmingham.

She also wished to thank the members in the Variety and General Branches and on the Midlands' Area Committee for organising the social event on Sunday evening.

Thanks were also due to someone who had done many jobs in Equity – ITV Organiser, Films Organiser and now Midlands Area Organiser – this was Tim Johnson who did a great job for members in the union but especially those in the Midlands.

The General Secretary said that all members were facing challenges and difficulties in the face of the Government's austerity cuts and there was no doubt whatsoever that this would be acutely felt within the entertainment industries in terms of work opportunities, pay and terms and conditions. She went on to look at some of these specific areas:

BBC

- In the last comprehensive spending review the BBC licence fee settlement was cut by 20 per cent by to take effect by the end of the current Charter in 2017 – this amounts to around £700 million.
- The TV Licence fee was frozen at £145.50 until 2017.
- The BBC is taking on an additional £340 million responsibility including the including the World service and S4C.

The BBC response was Delivery Quality First (DQF):

- since 2004 more than 7000 jobs have been lost at the BBC and under Delivering Quality First there were 2,000 job losses.
- standstill spending on comedy and drama with the promise of some additional re-investment at some time.
- an increase of 3 per cent for children's programming.
- A commitment to increase production in the nations but will this mean more work for local people or simply programmes being badged as "made in the nations"?
- A significant reduction in television and radio production in Birmingham which will cause lasting damage to the local economy and especially the creative industries in the West Midlands.
- The future of the BBC Singers is not yet clear.

The General Secretary said that one of the biggest impacts for Equity members would be in the current pay negotiations where the BBC would want to seek to do more with less, which would mean pressure on terms and conditions, fees, repeats, residuals, royalties and collective licence payments.

The General Secretary hoped that Conference would support the forthcoming postcard campaign against the cuts which the FEU was launching the week after Conference. She thought that a BBC weakened by these cuts would be far more vulnerable to its enemies who had consistently argued for it to be privatised. It was therefore important to urge the new Director General to consider alternatives, to review the Delivering Quality First programmes and urge the Government to review the licence fee settlement.

Lost arts

The General Secretary said that the union was already beginning to see the impact of the arts cuts on theatre and

the arts generally. A recent poll conducted by The Stage newspaper had found that of the 206 organisations that had lost funding from Arts Council England, 22% were at risk of closure.

This was why the Lost Arts website was really important and built on Equity's 'Theatre works - Don't wreck it' campaign.

- The Lost Arts website will demonstrate the devastating impact of public spending cuts on the cultural sector in terms of lost economic benefits and the number of jobs and workplaces put at risk including theatres, arts organisations, music venues, museums, libraries and galleries.
- The website will catalogue damage to arts activity and organisations from public spending cuts at national and local level.
- Lost Arts was a joint initiative which brought together trade unions representing workers from across the cultural sector – FEU, PCS, Prospect and Unite.
- Culture budgets were generally a comparatively small amount of national and local government expenditure yet the benefits to people's lives was immense.
- Investment in cultural activities could drive regeneration, community cohesion, tourism revenues and employment.
- The arts budget was tiny - according to the Arts Council England it 'costs 17p a week per person before the cuts. Yet for every £1 that the Arts Councils invests, an additional £2 is generated from elsewhere and the economic benefit to the UK economy was enormous – over £2.6 billion.

The General Secretary went on to say that as many local authorities concluded their budget discussions, there had been a number of cuts announced to local arts funding:

- Natural Theatre Company – this Bath based street theatre company, which had been funded by ACE for nearly 40 years, was scaling back its programme of work and making four redundancies after failing to become a National Portfolio organisation.
- Redbridge Drama Centre in east London, which works with young people alongside a full professional programme, was facing a 100% cut to its £292,000 local authority funding by the end of 2014.
- The Greenwich and Docklands International Festival was due to lose funding from Tower Hamlets council but had its grant of £25,000 reinstated following a campaign by local residents.
- Darlington Arts Centre was set to close in July after councillors voted to withdraw its £500,000 a year subsidy.
- Swale Borough Council was looking to make £1.6m of savings this year and was set to end funding for the arts (currently £76,000) completely.

The General Secretary said that these cuts would have a devastating effect and unless we helped ourselves there would be no one to argue for the restoration for what had been lost. This is what the website site was trying to do. So far, it had over 500 entries but the information could only be as good as we make it.

Olympics/commercial theatre/ITC

The General Secretary referred to the Live Performance supplementary report which contained updates on the union's negotiations with the ITC and the union's agreement for performers, stage managers and the creative team, with the TMA on our commercial theatre agreements and with LOCOG – London Organising Committee for the Olympic Games - covering professional performers working on the opening and closing ceremonies of the London Olympics and Paralympics.

As a result of hours of very difficult negotiations the union had achieved an agreement so that around 600 – 800 professional performers and stage managers working on the opening and closing ceremonies of the London Olympics and Paralympics would be working on Equity-supported contracts at a minimum of £600 a week. This was the largest group of paid performers ever involved in the Olympics. She stressed the following points:

- Performers would have their basic employment rights protected including breaks, hours of work, sick leave and Health and Safety.
- There was better protection against unfair dismissal than was the case for other Olympic employees.
- Class 1 National Insurance contributions would be paid giving performers valuable protection for when the engagement ends which is not what LOCOG wanted at all.
- Equity could have a permanent base at 3 Mills Studios in order to talk with performers, provide advice and recruit members.
- Equity officials would also be allowed access at lunchtimes and around the canteens. Louise Grainger was continuing discussions about organising an event with other industry bodies for newcomers to the business during the rehearsal period and there would be a regular Equity presence at the rehearsals.
- The union had also secured guarantees about the use of volunteers which ensured that they meet the

legal definition of volunteer and did not take work away from professional performers.

She wished to pay tribute to one person who had been involved in all of these major achievements for the union – this was the Theatre Organiser, Paul Fleming, who had only been working with the union for a year but who had already made his mark. She was delighted that he was working with Equity.

NI/ Referendum/LGBT Campaign

The General Secretary went on to make some comments about the Rule Change Referendum.

The ambition to change Rule 3.2.17 was member led from the start - this started six years ago at the ARC in Wales when members of the Minority Ethnic Members Committee set out to achieve the commitments to equality the union now has enshrined in its rules.

The result of the referendum was announced at last year's ARC and since then there had been a number of complaints that in the process the Council breached the rules - these complaints were not upheld by either the Appeals Committee or the Certification Officer.

The General Secretary wished to pay tribute to those members of the Committee who had steadfastly stood by what they believed the union needed to do and in, particular, to Shiv Pande, Roxanne Clinch, Sanita Simms and Daniel York who had made a really significant contribution to the development of the union.

She also wished to correct one mistake in the Review of the Year as the statement in support of the rule change was co-written by Sanita Simms and Peter Barnes who had very much helped and guided Sanita and members of the Committee in the drafting the Statement in support of the Rule Change.

The General Secretary also commended the work of the Tax and Benefits and Equalities Officer, Max Beckmann. She said that Equalities in any union was a big job and the union had one member of staff working with all four equality committees – on a part time basis. She worked very closely with the Committee on the rule change and with the LGBT Committee and Phil Pemberton on the 'I can Act but I won't pretend' campaign. This was a really important campaign given that, from our survey of members, around 57% of respondents said that they were not open to their agent about their sexual orientation and 35% said that they had experienced homophobia in their professional lives.

The rest of the time – along with Alan Lean - she is dealing with members concerns and problems around tax, national insurance, welfare benefits, tax credits, jobseeker's allowance, housing and council tax benefits, employment and support allowance, disability living allowance and other welfare benefits.

Representatives would also see from the supplementary report from the Communications and Membership Support department that Max Beckmann was leading the union through the ITV national insurance debacle and also the very serious threat by HMRC to those of our members who work through their own personal services companies.

In addition to all this, she had successfully completed a Law degree in her spare time and last year achieved a Distinction in her Legal Practice Certificate – the Solicitors exams. She was very grateful for the work and support given by Max Beckmann to the members.

Low Pay/No Pay

The General Secretary told Conference that work in the entertainment industry was offered at low rates of pay or for no pay at all. This caused significant concern among members and especially young members who were telling the union that it could take up to four years to get their first professional job meaning that they had to take unpaid work to build up their CVs and improve their chances of getting paid work.

What was less clear was what approach Equity should take. Some members believed Equity should try to put a stop to all no pay/low pay work whilst others thought that they should have the freedom to accept low pay/no pay work without hindrance from their union.

This thorny issue had caused a significant debate at the 2011 ARC and, following that debate, the Equity Council had set up a working party of members which, after four meetings, had presented a report to Council at its February meeting.

The Working Party came up with nineteen recommendations, all of which were supported by the Council. They included:

- Producing a leaflet explaining the issues to members and providing more information on the Equity website;
- Encouraging the development of a fringe theatre network;
- Requesting Council to review and tighten its statement on fringe theatre;
- Updating the Equity guidelines for youth, students and community groups in sub rep theatres;

- Informing drama schools of acceptable terms and conditions when they employed Equity members;
- Encouraging more members to fight National Minimum Wage cases;
- Persuading Casting websites not to include low pay/no pay work.

This was a really important piece of work and a job well done. She thanked all members of the Working Party and, in particular, Vice-President David Cockayne, who had guided the working party with firmness and fairness through some very tricky issues.

Scottish TUC (STUC) Women's Conference and TUC

The General Secretary said she had been very proud to attend the STUC women's conference chaired by Equity Councillor Natasha Gerson. This was the first time an Equity member had ever chaired a TUC conference. In addition, Kate McCall had been awarded the STUC Women's committee Commendation Award for her work for women in Scotland.

In 2011, the General Secretary had reported on the union's ongoing ambition to change the rules of the TUC General Council. Following our motion to the 2010 Congress, a consultation resulted in the definitions of a small union being reduced from 100,000 to 30,000.

Even the TUC finally accepted that change was needed but it was the larger unions rather than the smaller ones who supported the change. The smaller unions wanted to retain their control over which of the smaller unions were elected onto the General Council – so this was a very important part of the need for change.

The General Secretary then went on to make a few observations about membership figures:

In 2011, 1,786 members re-joined which represented a 9% increase on 2010 and 2,635 joined for the first time representing an increase of 5.1% on 2010. Since the website had gone live, 3100 student members joined on line. So clearly the union was doing something right.

She went on to speak about some of the current issues affecting the democracy of the union:

- 50% of committee members were elected unopposed in the last two elections.
- Voting in all Equity elections was very low.
- ¼ of the Council had been elected unopposed.

She said that elections were important as if you had not been directly elected it could be questioned how representative you were of your members. Membership numbers were important but participation was also key and the involvement of members working in the entertainment industries was essential. From the consultations, there was general agreement that change was needed but the question was what change?

The responsibility of Council and activists and her responsibility, as General Secretary, was to ensure that Equity remained a strong and independent Trade Union. This was not an easy task as many unions in the UK and around the world had found to their cost. As activists, our ultimate responsibility was to the wider membership both now and in the future and especially to our young members coming into the profession.

She concluded by saying that it was essential for the union to recruit and retain members in order to pay its bills, employ staff and provide the services members wanted and needed. To get this participation the union needed to be relevant – to deliver the agreements members needed in the industries they are working in and address the issues which affect them in the communities in which they live. This in turn involved gaining respect for the work of the union and respect from employers, those who we lobby and those who we need to influence. She posed two questions for Conference:

- If we talked to members in the workplaces what do you think they would say about our structures and what the union should be focussing its resources on?
- The last Constitutional Working Party took five years to complete its work and this was solely addressing the election of the President and changes to Council and not the issue of participation and committees – therefore how much time do you think we have to implement the changes we need?

She concluded by thanking staff, fellow officers and to all those members involved in the union. She looked forward to the forthcoming debate which would help the union produce the changes it needed.

Motions on Equal Opportunities

The first four Motions on Equal Opportunities were then taken.

6. Honorary Life Membership

The President addressed Conference on the Honorary Life Memberships which were being awarded at the 2012 ARC. He said that four Honorary Life Memberships were being awarded but two of the recipients would be receiving their awards at the June Council Meeting.

The first two recipients would be Tommy Wallis and Karen Karina. Karen, who had joined Equity in 1955, was a former member of the Executive Committee of the VAF and she had been a regular attendee at VAC meetings. It would be a pleasure to review her career with Equity in June. The second to be awarded in June was to Tommy Wallis, who had joined Equity in 1968 following the merger of the VAF into Equity. He was also a former member of the VAF Executive Committee and a regular attendee at VAC meetings. The President then read out a letter from Tommy Wallis to the General Secretary.

The other two awards were made to Equity members who were able to attend the ARC this year. The first was to a very distinguished actor, a past President of the union, member of the Council from 1978-1998, member of Executive Committee from 1984-89 and President from 1992-94. He had also been a Trustee of Equity from 2003-2008 and was this year standing for election to the Appeals Committee – this was Jeffry Wickham. Jeffry Wickham thanked Conference for the award and wished to add that he had worked first on the Scottish Committee in 1960. He also mentioned the fact that he was a co-founder of the Equity Charitable Trust, something he was very proud of and commended the work of IPAT urging Conference to contribute to this important cause.

The President introduced the other Honorary Life Membership award which was going to a long-serving member who had joined the union in 1971. She had served on the Midlands Area Committee, the Variety Advisory Committee, the Walk On and Supporting Artists' Committee (of which she became Chair in 2011) and was currently working on the BBC Policy for the commissioning of independent productions and the effect of this policy on walk on, background and supporting artists. She had served also as Midlands Area Councillor and the East Midlands Variety Branch Secretary – this was Sally Treble.

In accepting the award, Sally Treble paid tribute to all the other members of the union and long-term activists who did good work and were perhaps deserving of the award as much as she was. She said that they did not expect recognition for their efforts but she was pleased to accept the award on behalf of all of them.

7. Open Space introduction

Jean Rogers then provided information on the Open Space sessions which were timetabled for 6.15 p.m. on Sunday.

Conference then debated Motion 5 on Equal Opportunities.

Conference adjourned at 6.02 p.m. following which there was a showing of the trailer from the film *Miss Representation*.

DAY TWO

Conference reconvened at 9.00 a.m.

The President referred Conference to the two Fringe sessions which would be taking place at lunchtime: 'Building your Branch' and 'The Equity Website'.

8. Report by Martin Brown, Assistant General Secretary, Communications & Membership Support.

Martin Brown referred Conference to the report from the Communications & Membership Support department. Among the important issues raised in that report was the development of an Online Branch – he thought that too few members were involved in the democracy of the union and even effective branches such as the London General Branches attracted relatively few new members despite providing good opportunities for debate. Only thirty or so members regularly attended meetings out of possibly several thousand. It was therefore vital to determine what was stopping more members from turning up at these meetings. Participatory democracy could do nothing without the active involvement and participation of its members – he therefore wished to speak about new ways for members to get together and engage with their union in addition to the traditional face-to-face ways.

In terms of online branches, there were a lot of questions about how these could work originating from ideas put forward at the London Area AGM. These included how to replicate the engagement that took place in a room and stimulate a proper debate. The idea of an online branch was discussed at the 2011 ARC which backed the idea and which led to Council setting up a working party to look into the possibility further. Serious progress was being made and there could be a working model to be tested later in 2012.

The Assistant General Secretary (C&MS) thought that this was a good idea because many members cannot make meetings whether through mobility issues or due to questions of geography or family commitments. It would be a new way of engaging with the union. There was, however, a need to make online procedures straightforward so that anyone could get involved. He was confident that the web designers being employed by the union could deliver what was wanted but in addition to this there was a need for a key group of activists who would ensure that the online branch met the needs of members. There were no guarantees with this project and it was in an area in which Equity was acting as pioneer – no other Trade Union was doing this. The digital world was here to stay and progressive unions needed to grasp all the opportunities of this digital world. If Equity could make it work the prospects were exciting.

He concluded by thanking the people in his department who worked really hard on behalf of the members and were entirely dedicated to the union.

Conference then debated Motions on Communications & Membership Support.

9. Honorary Treasurer's Submission of 2011 Annual Statement of Accounts

The Honorary Treasurer began by saying that given the state of the UK economy and the fact that we were now back in recession, these were difficult times for all organisations. In particular, many of the cuts in arts funding announced by the coalition government had yet to have their full impact both on the economy as a whole and on Equity's members in particular. The future was therefore difficult to predict.

His principal job at an ARC was to report on the finances and accounts for the previous year ended on 31 December. And, as always, there was both good news and bad news; the good news was that, for the sixth year running, Equity had achieved an operating surplus and that our membership figures increased in 2011; the bad news was that the indebtedness of the Staff Pension Scheme had increased.

He said that representatives would see that in 2011 the union's total income was £5,965,557 – an increase on the previous year of £18,844 or 0.32%. Our Expenditure was £5,288,053 – a decrease of £499,371 or 8.63%. The Operating Surplus (Income minus Expenditure) was therefore £677,504. However, the vagaries of the technical reporting requirements relating to the Staff Pension Scheme have had the effect of enhancing the total income figure for the year by £208,000 and, but for this, the operating surplus would have come in, not at £677,504, but at £469,504. So the announced surplus, although entirely accurate, paints a rosier picture of the union's finances than he believed helpful.

In 2011, the union made a profit on the sale of investments of £161,026 and had also been able to reduce the provision for permanent impairment in our investments by £125,000. There was also an actuarial loss of £1,633,000 which was explained as follows. According to Accounting Standards, FRS17, the union was required to include the pension liability in respect of the Staff Pension Scheme - in 2011 this liability increased from £1,252,000 to £2,677,000. This increase occurred because of changes in actuarial expectations and our auditors have confirmed that there has been a general increase in liability across most, if not all, defined benefit schemes. A full triennial valuation, which is more accurate than the annual FRS17 figures, is due as from April 2012 and the union will receive this report later this summer.

Under the vagaries of the FRS17 regulations, the increase in liability of £1,425,000 has to be shown as an actuarial loss of £1,633,000 (shown on Page 25) together with adjustments of £85,000 in Note 6 and £123,000, which have inflated the income and expenditure account. He said that this meant that the Operating Surplus of £677,504 contained a total of £208,000 relating, somewhat artificially, to the Staff Pension Scheme.

Taking all these figures into account, the overall deficit for the year was £669,470 – represented by the operating surplus of £677,504 less the total of "other recognised gains and losses" of £1,346,974. This means that, as at 31 December 2011, the union's Net Assets had reduced to a figure of £7,856,241.

The Honorary Treasurer went on to look at some specific areas beginning with subscription income which represented the core funding of the union. This stood at £3,928,614, an increase of £99,434 on 2010. Although pleasing, this increase was somewhat surprising given that there was no increase in subscription rates during the year and membership figures went up by only 284. In 2011 the union installed a new membership data system, replacing an earlier system that had come to the end of its useful life. The Honorary Treasurer said that it was

believed that some of the increase in membership income related to the under-reporting from our previous data system, which had now been corrected.

Income related to Members and other performers came to £1,293,629, a decrease of £127,505 on the 2010 figure of £1,421,134. This was to be expected given the decision of Equity Council to cease retaining the ITV cable retransmission monies but to have them distributed to members on our behalf by BECS.

The Honorary Treasurer was pleased to report that the union's investment income in 2011 of £422,277 was a little higher than in 2010. The value of our investments, as at 31 December 2011, was £6,581,598 – a decrease of £253,214 on the 2010 figure. This was readily explained by the volatility in world stock markets in the latter half of 2011, not least because of the problems in the euro zone.

Total staff costs were £2,752,219, an increase of £56,297 or just 2.11% on the previous year. The 'benefits to members' section totalled £687,129 of which £98,547 represented Legal Aid for members, £25,684 was Funeral Benefit and £24,072 was financial assistance to 149 members of the union from our Benevolent Fund. The figure also included the two insurance policies taken out for every member – Accident and Backstage insurance and Public Liability insurance of £10 million pounds. These two policies cost the union a total of £304,435. This is just a small amount of the work that Equity did for its members.

In order to be able to maintain these benefits for members it was vital for the union to keep control of both our income and expenditure. He was pleased to report that, for the second year running, our administrative expenses cost us less than in the previous year - £324,320 in 2011 compared to £344,593 in 2010. There were further reductions in both computer support and in telecommunications.

The Honorary Treasurer said that he had been asked to break down the figures for international organising. The total figure was £23,615, which consisted of £12,653 spent on attending meetings of FIA (the International Federation of Actors), £2,562 covering the cost of visits by Andy Prodder and John Barclay to the USA in connection with the Equity films agreement and £8,400 which relates to our twinning arrangement with the Ghana Actors' Guild.

He said that he had also been asked how many of our dancers applied for a Euro/FIA Dance Passport – the scheme that enables dancers visiting a member country of the EU to avail themselves of the local facilities in that country, attending class, etc. He was sorry to report that none of our dancer members applied to the union for a Dance Passport during 2011.

The Honorary Treasurer went on to discuss that part of the accounts which dealt with the £1.3 million pounds that the union had held since the mid 1990s and for which there were no longer adequate or complete records. As has been reported to the membership in two joint statements from the General Secretary and from the Honorary Treasurer, the Council has decided on legal advice to apply to the High Court for permission to use these monies for the general benefit of the members of Equity. The investigations that we undertook and the necessary legal preparations had all taken an immense amount of time. However, he was happy to report that the union did now expect the application to the High Court to be heard before the end of 2012.

Before ending the report, he wished thank Duncan Smith, Equity's Head of Finance and Richard Mason who assists Duncan. Their help to the Honorary Treasurer was invaluable. He also wished to mention the union's auditors, Hard Dowdy, where the team is led by Philip Clark who had given the union a great deal of help and assistance throughout the last twelve months.

The Honorary Treasurer referred representatives to his report in the Review of the Year where he had pointed out that the prospects for 2012 were difficult to gauge. What impact will the cuts in arts funding have for our members? Will it lead to a downturn in our membership? So far, that had not happened but would the good news on membership figures continue? Will there continue to be uncertainty on world stock markets and, if so, what will be the effect on Equity's investments and the investments held by the Staff Pension Scheme? The Honorary Treasurer said that it was impossible to answer any of these questions at present.

Nevertheless, in 2011 the union was again able to buck the trend of other trade unions and increased its membership figures. We achieved an operating surplus of £677,504, but there was a reduction in our net assets to £7,856,241. The union's financial position therefore remained strong but, in these uncertain times, the future looks challenging.

Formal adoption of the 2011 Annual Statement of Accounts

The accounts were then formally adopted.

Conference then broke for fifteen minutes after which Motions on Internal Union Business were then taken.

10. Report on Live Performance from Stephen Spence, the Assistant General Secretary (Industrial & Organising)

The Assistant General Secretary (Industrial & Organising), Stephen Spence, referred to his written report and thanked the members of the Live Performance department for all their hard work during the year.

In his remarks, he referred particularly to the Organising for Success approach which was based on members and staff working together and which had a number of notable successes during 2011. An example of this had been the Licensing Act where member leaders had got involved along with branch secretaries. There was a demonstration outside Parliament facilitated by members and staff and coordinated with other unions and as a result of this member-led action changes were introduced so that the Act provided exemption for venues of under 200.

Another successful campaign involved that against Westminster Parking charges where other unions had been mobilised, the church, biker's group and the Press. Both of these campaigns had a big impact for Variety members.

A further example, which had been touched on by the President in his address, involved the campaign to save the Duke's Theatre in Lancaster led by Peter Rylands and put together by the Northern Area Committee with support from Jamie Briers, the North-West Organiser. The outcome of this had been the reinstatement of one of the productions leading to more work for members.

All of these were member-led successes assisted by professional staff and represented important examples of how effective Organising for Success could be.

Conference then debated Variety Motions 31 and 32.

Following this, the Chair of the Standing Orders Committee, Graham Padden, announced that Motions 15 and 16 had now been composited with the agreement of the Devon and Cornwall General Branch, Scottish National Committee and the Independent Theatre Arts Committee (ITAC). Hard copies of the composite would not be available but the motion, as composited, would be shown to Conference on the screen in the Conference hall.

Motions 17-24 would be proposed and seconded separately but then debated together followed by votes on each motion.

Conference then broke for lunch at 12.25 p.m. and resumed at 1.30 p.m.

11. Presentation from the General Secretary and Honorary Treasurer

The President then introduced a presentation on the FSWP report to be given by the General Secretary and the Honorary Treasurer.

The General Secretary explained the background to the FSWP proposals as now revised. She began by explaining the current structure of a Council of 46 plus the President, a Committee structure of 27 plus the Appeals Committee and Standing Orders Committee and the 17 Variety Branches and 20 General Branches. She said that in terms of the union's democracy, everything currently came down to the Council. She went on to show Conference slides showing the current configuration of the entertainment industry. When one came to look at the union's structures, it was clear that there was a mismatch between these and the membership and also the industry.

There was nowhere in the union's current structure to represent Television, Film, Commercials or the Corporate sector. The issue was therefore that the union's method of organisation did not match how members worked.

The General Secretary went on to explain the nature and purpose of the Financial Stability Working Party and the reason why this body had carried out the review of structures.

Structures needed to be designed to increase industrial strength and those currently in place excluded a number of members. The aim was therefore to address this and involve more members working in TV, film and theatre. Strong Industrial Committees would make the union stronger – these would not have to defer to Council as current committees do. Branches were also key to the proposed changes so that the involvement of members was increased both where they worked and in the communities in which they lived.

Among the proposals was one for a smaller Council of twenty-nine – this followed on from the consultation of members which had taken place between January and March 2012. Four English Area Councillors had been added in to the proposals although the FSWP still did not see the need for English Area Committees. These Councillors would meet up to five times a year with the branch secretaries in their area so that there was a better connection between members, their representative and the Council. Those Councillors who also had committees should automatically be observers for those committees for which they were responsible. The revised proposals retained Variety, Screen and Stage Committees but had dropped the idea of a Voice Committee following the consultations. Instead, it was proposed that there be two sub-committees Audio and Singers with the Chair or Vice-Chair of each automatically being a full voting member of the Stage and Screen Committees. The same structure would apply to the Stunt Committee with the Chair automatically being a full voting member of the Screen Committee and with the Equity Deputies, West End Deputies and Opera Deputies, the Chair and Vice-Chair would automatically be members of the Stage Committee.

She said that another question had been that of how these Committees should be made up for example whether the Variety Committee should be composed of 12 elected members or the 17 Variety Branch Secretaries. Following debate, it was suggested guaranteeing places on committees for those members working in those industries – in the case of the Screen Committee, this would include actors, walk-ons, stunt performers, choreographers and dancers and on the Stage Committee it would include actors, dancers, choreographers, Theatre Designers, Theatre Directors and Stage Managers. She said that Committees would also be able to co-opt.

For detailed work on agreements such as Theatre Directors' Agreement, the Stage Committee, for example, would set up a working party which would include Theatre Director members working of the Stage Committee, co-opted members and online working groups.

The General Secretary said that some Committees would stay the same such as the Equality Committees and National Committees. It was now proposed, following the latest consultation, that the National Committees would meet six times a year. The National Committees for Wales, Scotland and Northern Ireland would have a built in representation for branch secretaries and the relevant Councillor would be able to attend as an observer.

It was proposed to have AGMs in all the English regions and in Scotland and these would have representatives at the ARC – it was agreed that it would be better for the English Area AGMs to have two representatives elected by members attending the AGMs.

The General Secretary gave a further example of how the new structure could operate: an example would be the BBC negotiations which, under the new structure, could be carried forward by a working party made up of Screen Committee members and members of online branches. The working party could co-opt and would negotiate directly with the BBC with the final decision being made by the Screen Committee unless a change of Council policy were involved or the Committee thought it better for the matter to come back to Council.

Thus the new structure would incorporate a smaller Council and three powerful and strong Committees elected by and from members working in those areas. The three-year rule for recent work would apply to these Committees and also to the Equality Committees. This new structure would help the union to achieve agreements such as that reached in the West End which had involved working members – this approach needed to be applied more broadly across the union.

The Honorary Treasurer commented that the initial suggestions of the FSWP had been modified and it was clear that there were a variety of opinions on the proposals – some members did not think any change was needed, some agreed with the need for change but not with the FSWP proposals and others were supportive of what the FSWP had put forward. He said that the opposing views were genuinely held and that, given the lack of consensus, little would be gained by any further delay. Decisions therefore needed to be made. The Council was elected every two years to serve the interests of Equity but at the last Council by-election, caused by the sad death of Jonathan Cecil, only 9% had voted. Those who took an active part in the union, reading the magazine or voting in referendums therefore amounted to no more than 10% and those were who were active in branches or took part in working parties were a smaller number than that. In looking at the proposed changes, members needed to consider how they would affect the membership as a whole. The Honorary Treasurer said that change was always difficult but the duty now was to look forward and decide what the future of the union required over the next ten or fifteen years.

Following this, the President explained the procedure for debating the Structure motions and read out the new Composite Motion arising from motions 15 and 16. New Composite Motion

Motions 17-24 on Internal Structure were then proposed and seconded which was followed by a debate and a vote on each motion separately.

This was then followed by a debate and vote on the remaining Structure motions 25 and 26.

DAY THREE

The President formally reconvened Conference at 9.03 a.m. He began by telling Conference how much had been raised in the raffle for the International Committee for Artists' Freedom (ICAF) and also referred to the Casino event on Sunday evening which had raised £970 for ICAF.

Conference then debated Motions 27-32 on Live Performance.

12. Report on Recorded Media from Stephen Spence, Assistant General Secretary (Industrial & Organising).

The Assistant General Secretary (Industrial & Organising), Stephen Spence, then gave his report on the work of the Recorded Media department. He referred to the Annual Report and the Supplementary report in the Conference papers.

He made particular reference to Tracey Briggs from the Midlands Area Committee and her campaign against the cuts to BBC Birmingham under the Organising for Success agenda, an initiative led by members like Tracey and organised by staff. He said that the negotiations with the different broadcasters to reach new TV agreements had been long and tortuous and these were being advanced producer by producer and broadcaster by broadcaster. Fortnightly meetings were now taking place and it was hoped to have agreements in place by October and November.

However, the Assistant General Secretary (I&O) mainly wished to discuss the issue of Broadcasting in the Nations. He explained that this was a campaign which had already started in The Stage and in other Press and in the Parliamentary group. Meetings were already taking place in Northern Ireland. He went on to show Conference the different posters which had been put together by the different National Committees bearing the message 'Make it Here' for Northern Ireland, 'Make it in Scotland' for Scotland and 'Cast in Wales' for Wales - the emphasis in each nation would be about promoting local jobs with producers making programmes in the Nations. Thus for a production in Scotland, the union would be pushing for Scottish performers, Scottish technicians and Scottish walk-ons. The Cast in Wales campaign again placed emphasis on members who live locally getting the opportunity to work. The launch of the campaign in each of the nations would take place later in the year according to what members in these areas wanted.

As an example of what the union was aiming for, Stephen Spence cited 'Game of Thrones' which, whilst it had

stimulated the local economy in Northern Ireland, had been made by an American production company – it would be good to have home-grown producers doing this.

The campaign being launched today was the result of the collective work arising from last year's ARC motions. This was an opportunity for the union to promote work opportunities locally for those members who live and work in the Nations.

Stephen Spence concluded by thanking the Recorded Media department for all their hard work under the able leadership of John Barclay.

Conference then proceeded to debate Motions 33 – 41, the Recorded Media motions.

The adoption of the Annual Report for 2011 was then proposed by Sally Treble and seconded by Graham Hamilton and AGREED.

13. Open Space Event – Jean Rogers

There was then a report on the Open Space event by Jean Rogers, Vice-President, and facilitator of the event.

14. Farewell to Chris Ryde, Welsh Organiser

The President and General Secretary then paid tribute to Chris Ryde, Equity's Wales and South West Organiser, who was retiring after 37 years with Equity. This was followed by a presentation of gifts to Chris Ryde and prolonged applause.

The President concluded Conference by thanking Tim Johnson and his team in Birmingham and the members of the local Variety and General Branches and the other Equity staff who had contributed to the event.

He also gave his special thanks on Conference's behalf to Louise Grainger. This was followed by prolonged applause.

The Conference concluded at 12.40 p.m. on Monday.

EQUAL OPPORTUNITIES

MOTION 1: Minority Ethnic Members' Committee

The result of the 2011 Rule Change Referendum sent out a clear message that Equity supports equal opportunities and is actively opposed to harassment, prejudice and discrimination. Equity must continue to build on the steps already taken in becoming a more inclusive union that is representative of the diversity of professionals who work in the entertainment industry.

This Annual Representative Conference recognises the importance of building a more diverse membership and activist base and calls on the Equity Council to make every effort to do so. In particular Conference calls on the Equity Council to:

- 1 Continue efforts to recruit minority ethnic members into Equity membership.
- 2 Produce targeted recruitment materials for minority ethnic professionals and continue to produce recruitment materials which portray Equity as an inclusive and diverse union.
- 3 Ensure that minority ethnic-led theatre companies are visited by Recruitment and Retention Organisers where this is possible.
- 4 Work with the Minority Ethnic Members' Committee to formulate a high-profile campaign which will be of particular relevance to Equity's minority ethnic members.
- 5 Hold an event in early 2012 to promote the benefits of Equity membership to minority ethnic professionals.
- 6 Deliver targeted training throughout 2012 which is designed to encourage Equity's minority ethnic members to become active within their union.

FIRST AMENDMENT: The Council
In paragraph numbered 5, delete: "early"

SECOND AMENDMENT: Yorkshire Ridings General Branch

Insert at the end of the motion: " 7. Promote and develop equal opportunities and anti-discrimination training opportunities for branch officers and committee members. "

Coran Elliott spoke for the motion and was seconded by Daniel York. Both amendments were accepted. There was one speaker against the motion. The motion was CARRIED with 1 against and 1 abstention.

MOTION 2: Lesbian, Gay, Bisexual and Transgender Committee

This Annual Representative Conference welcomes and supports Equity's renewed commitment to equal opportunities, demonstrated by the position Equity and its members took on the recent Rule Change Referendum.

Now that equal opportunities and diversity work is a focus across the work of the union, Conference calls on the Equity Council to create a dedicated equalities budget to take forward the equal opportunities work of the union, including the work of the equal opportunities committees. This budget would be determined by Council on the basis of the overall resources of the union and the two-yearly Aims and Objectives set by the equalities committees and would be overseen by the Equalities Officer. The creation of a dedicated equalities budget would enable a strategic, efficient and cost-effective approach to equalities work to be undertaken.

The motion was proposed by Joan Beveridge and seconded by Ruby Diamond.

Bryn Evans, Honorary Treasurer, spoke against the motion on behalf of the Council. There were three other speakers, one for and two against the motion. The motion was DEFEATED.

MOTION 3: Members with Disabilities' Committee

This Annual Representative Conference recognises the additional barriers to work that are experienced by disabled talent within the entertainment industry and calls on the Equity Council to support the organisation of a "Move on Up" style event for Equity's disabled members.

Move on Up is a name given by the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) to the networking events it organises to promote the employment of its Black members. It is a diversity concept which assists under-represented professionals to make contacts and widen access to networks and sources of information from which they have been excluded. It also assists industry executives who hire workers or commission work to make contacts with industry professionals who they had previously missed.

The motion was proposed by Simon Balcon and seconded by Daniel York.

The motion was CARRIED unanimously.

MOTION 4: Women's Committee

This Annual Representative Conference commends Jennifer Siebel Newson for directing the award winning American film, Miss Representation, which explores how media misrepresentations of women have led to the under-representation of women in positions of power and influence. This film was recently screened by the All Party Parliamentary Group on Body Image at an invited screening in the House of Commons.

This Annual Representative Conference believes a UK version of Miss Representation should be produced to challenge the media's portrayal of women and highlight the lack of positive female role models across all media platforms. Conference urges the Equity Council to approach the All Party Parliamentary Group on Body Image with a view to taking forward the idea of producing a UK version of Miss Representation. Equity is ideally positioned to make the necessary contacts with leading UK-based women who may wish to be involved in this important film.

The motion was proposed by Karina Cornell and seconded by Jean Rogers.

The motion was CARRIED nem con.

MOTION 5: The Council

This Annual Representative Conference agrees to change Rule 26 (Election of Appeals Committee) to achieve a 60:40 gender split in the composition of the Appeals Committee.

AMENDMENT: The Council

In line 1, delete: "agrees to change", and insert: "calls on the Equity Council to draft changes to"

In line 2, after: "gender split", insert: "whenever possible"

Add at the end of the motion: "and bring such proposals to the 2013 Annual Representative Conference".

The motion was proposed by David Cockayne, Vice-President, on behalf of Council. The motion was seconded by Pauline Moran. The amendment was accepted.

There were four further speakers, two speaking for the motion and two against.

The motion was CARRIED overwhelmingly.

COMMUNICATIONS AND MEMBERSHIP SUPPORT**MOTION 6: London Area Annual General Meeting**

This Annual Representative Conference calls on the Equity Council, in the interests of all practitioners in the cultural sector, to persuade the Federation of Entertainment Unions to hold a Symposium on Bullying in The Arts. The scale of bullying is such that we urgently need to better understand the problems bullying behaviour causes and to raise awareness among members. In addressing the issue thoroughly, a code of practice should be put in place to enable members to recognise and challenge such behaviour when it is encountered and ensure that every member can enforce his or her right to dignity at work. Bullying contaminates professional working relationships and the failure to address it harms individuals, workplace teams and the reputation of the arts and entertainment sector. This calculated and systematic practice has to change. It suppresses artistic freedom, stifles creativity, can ruin livelihoods and destroy careers. From the starting point of the Symposium, we would aim ultimately to eradicate the practice.

The motion was proposed by Billy McColl and seconded by Yvonne Bonnamy.
The motion was CARRIED unanimously.

MOTION 7: Manchester and District Variety Branch

Since the Equity website is broadcast on the world wide web, the full title should read "Equity incorporating Variety Artistes' Federation".

FIRST AMENDMENT: Walk-On and Supporting Artists' Committee

Add at the end of the motion: "as registered with the Certification Officer, HMRC etc in 1967"

SECOND AMENDMENT: North and West Yorkshire Variety Branch

Add at the end of the motion: "and also printed on all existing headings, advertising and publicity"

The motion was proposed by Yvonne Joseph and stated that the Committee was willing to withdraw the first amendment as it was inaccurate. The motion was seconded by Jeremy Phillips.

The first amendment fell as there was no formal proposer for it.

Valerie Jean Mann spoke for the second amendment and was formally seconded.

Corinna Marlowe spoke against the second amendment on behalf of the Council.

There were four further speakers against the second amendment.

The second amendment was DEFEATED overwhelmingly

The motion was CARRIED overwhelmingly.

MOTION 8: Brighton and Sussex General Branch

This Annual Representative Conference is concerned that although the Financial Stability Working Party, in their discussion regarding the restructuring of the union, see the branches as central to their suggested models, the amount of space now allocated to all but two branches in each quarterly journal has been reduced to a minimum in the back pages. This would suggest an editorial imbalance, as there is no information as to what is being done at a local level.

Conference urges the Equity Council to ensure that the branches are given the prominence and space that members need in the journal, in order to be a central voice as is proposed in the restructuring.

The motion was proposed by Kate Dyson and seconded by Sylvia Alexander-Vine.

David Cockayne spoke for the Council in giving the motion Qualified Support.

There were three further speakers, two for the motion and one against.

The motion was CARRIED overwhelmingly.

MOTION 9: Independent Theatre Arts Committee

This Annual Representative Conference instructs the Equity Council to lobby relevant organisations, including Drama UK and the Standing Conference of University Drama Departments (SCUDD), for inclusion of specific professional business skills training, relevant to contracted work within the entertainments industry, in all curricula for higher education and further education courses preparing students for jobs in the industry. For example, professional ethics and standards, use of contracts, employment law, etc. Council to liaise with relevant committees to clarify aims and structures for the lobbying process.

FIRST AMENDMENT: Northern Area Committee

In line 2, add a comma after 'UK' and delete 'and'

In line 3 after: 'SCUDD,' insert: 'and Skillset'

At the end, delete the full stop and insert 'and to seek Equity representation on the relevant boards.'

SECOND AMENDMENT: West End Deputies' Committee

In line 6, after: "employment law", insert: "and the role of trade unions and employers' organisations".

The motion was proposed by Morna Burdon and seconded by Nigel Harris. Both amendments had been accepted.

There was one further speaker in favour of the motion.

The motion was CARRIED unanimously.

INTERNAL UNION BUSINESS**MOTION 10: The Council**

It is estimated that RPI will average 3% during 2012. This Annual Representative Conference therefore agrees that, with effect from 1 January 2013, subscription rates will increase by 2.65% rounded to the nearest whole pound. The minimum subscription rate will rise from £113 to £116. Those paying by Direct Debit will continue to receive a discount of £5. There will be a consequential increase in the entrance fee, which will rise to £27 from 1 January 2013.

The motion was proposed by Bryn Evans, Honorary Treasurer, on behalf of the Council and seconded by Rhubarb the Clown.

The motion was CARRIED with one against.

MOTION 11: The Council

In Rule 35.1, delete: "prepare" and insert "scrutinise". Delete: "preparing" and insert "scrutinising".

The amended Rule 35.1 would read:

The financial year shall end on 31st December in each year, and the accounts of the Union shall be made up to and including that day, and shall be audited by a professional auditor who shall have qualifications in compliance with the requirements of current legislation and shall be appointed by the Council. It shall be the duty of the auditor to scrutinise the Union's annual statement of accounts and balance sheet and in scrutinising same to carry out such investigations as shall enable them to form an opinion on the following:

35.1.1 : whether proper records are being kept at Head Office;

35.1.2 : whether a satisfactory system of control of its transactions has been maintained at Head Office;

35.1.3 : whether the accounts to which the balance sheets refer are in agreement with the accounting records.

The motion was proposed by Bryn Evans and formally seconded by Dennis Ray.

The motion was CARRIED unanimously.

MOTION 12: East Anglia Variety Branch

This Annual Representative Conference suggests the Equity Council to add to the many proposals now going forward in the union's new structures the resurrection of a department dealing solely with variety matters. Conference feels that variety members are being left behind and need to be able to talk to staff who have knowledge and understanding of the art of the variety performer and have the aptitude to deal with the countless problems the professional variety entertainer comes up against these days.

The motion was proposed by Peachy Mead and formally seconded.

John Webb spoke for the Council in opposing the motion.

There were seven further speakers, five for the motion and two against.

The motion was CARRIED on a vote with 66 for and 58 against by a simple majority.

MOTION 13: North West of England General Branch

In light of some of the points regarding the future importance and strengthening of branches, contained within the recent Financial Stability Working Party report, this Annual Representative Conference would like the Equity Council to consider applying auto-recycling to the 5% commissions paid to branches in the case of members paying by direct debit and/or credit/debit card – especially where those payments are themselves subject to auto-recycling or auto-rebilling. This will save time, money and paper incurred by the present system, which requires a consent form to be sent out, signed and returned on an annual basis.

AMENDMENT: Stage Management Committee

Delete all after: "branches" in line 1 and insert: "this Annual Representative Conference agrees that 5% of all subscriptions should be given to the relevant branch."

The motion was proposed by David Cordon and seconded by Richard Howell-Jones.

Remission of the motion was not agreed initially and the amendment was not accepted.

The amendment from the Stage Management Committee was proposed by Sarah Cowan and formally seconded.

The motion was opposed by Bryn Evans, Honorary Treasurer, on behalf of the Council and there were three other speakers, two against the motion and one in favour.

The General Secretary clarified that decision of the Council was that the system would be operated for a year and reviewed in January 2013.

The proposer of the motion, after consulting his seconder, then decided to permit the motion to be remitted to Council should the ARC agree to do this.

It was AGREED overwhelmingly to remit the motion as amended.

MOTION 14: Kent General Branch

This Annual Representative Conference agrees that local branches be given more autonomy by being granted a limited annual budget. This would give branches more flexibility, more accurate, responsible control of their spending and enhance their presentation. This budget, which would be fully audited, could then be used to pay for occasional expertise, for example a web master to maintain the local section of their web site to the same professional standard as the new Equity one.

Sian Jones from the Kent General Branch told Conference that, following consultation, it had been agreed to remit the motion to Council.

The motion was therefore REMITTED to Council.

STRUCTURE

The original motions Motions 15 and 16 read as follows.

MOTION 15: Devon and Cornwall General Branch

This Annual Representative Conference wholeheartedly abhors the changes proposed in the Report from the Financial Stability Working Party (January 2012) and requests the Equity Council to initiate full consultation with all members and committees before drafting new proposals for the reorganisation of our union structure, and to present them to a Special Representative Conference before any implementation.

AMENDMENT: Independent Theatre Arts Committee

In line 1, delete: "wholeheartedly abhors the changes proposed in the Report from the Financial Stability working Party (January 2012) and requests the", and insert: "instructs the"

In line 3, delete: "initiate", and insert: "continue"

In line 5 delete: "before any implementation", and insert: "for agreement on implementation"

MOTION 16: Scottish National Committee

Democratic structures within any union are enshrined 'in rule' and are normally based on practice and industrial concern. To change any whole structure without informed debate and consideration would be folly. The proposals for changes to the Equity Council put forward by the current Financial Stability Working Party seem to be drawn up in haste and are full of unsupported suppositions which render many of the arguments meaningless.

This Annual Representative Conference calls for the suspension of consideration of the Financial Stability Working Party proposals for changes to the make-up of Council and further asks for the setting up of a Constitutional Working Party to review the composition of the Council. This should be done with the fullest consultation with all present committees and branches with the sole purpose of presenting a paper to Council and for that to be put to the 2013 Annual Representative Conference.

The motions were composited and the COMPOSITED MOTION now read as follows:

"Democratic structures within any union are enshrined in rule and are normally based on practice and industrial concern. To change any whole structure without informed debate and consideration would be folly. The proposals for changes to Equity's democratic structure put forward by the current Financial Stability Working Party seem to be drawn up in haste and are full of unsupported suppositions which render many of the arguments meaningless. The Annual Representative Conference therefore strongly urges the Council to continue full consultation with all members of committees and have new proposals drafted either by a Constitutional Working Party, who will present them to the next ARC, or at a Special Representative Conference. This should happen before any changes are implemented".

The composite motion was proposed by Michael Mackenzie, Scottish Committee and seconded by Sarah Dukes.

There were 23 further speakers in the debate with 16 speaking against the motion and 7 for.

On a vote, the composite motion was DEFEATED with 56 for, 74 against and 2 abstentions.

Motions 17 through to 24 were debated together but voted on separately.

MOTION 17: The Council

This Annual Representative Conference calls upon the Equity Council to put to referendum a rule change to Rule 13 – The Governing Body to reduce the size of the Council to make it more efficient and cost-effective, and also more representative of minorities and young members, together with any necessary consequential amendments to other rules.

FIRST AMENDMENT: Women's Committee

In line 3, after: "and cost-effective", insert: "equally representative of men and women on the General List,"

SECOND AMENDMENT: Theatre Directors' Committee

In line 3, after: "representative of", insert: "actors, creative team,"

THIRD AMENDMENT: East Anglia Variety Branch

In line 3, delete: "of minorities and young members"

Motion 17 was proposed by Bryn Evans, Honorary Treasurer, on behalf of the Council, and seconded by Jean Rogers, Vice-President.

The First Amendment was proposed by Linda Rooke and formally seconded.

The Second Amendment was proposed by John Carnegie and seconded by Paul Mead

The Third Amendment was proposed by Michael Branwell and seconded by Peachy Mead.

The First Amendment was DEFEATED on a vote with 40 for, 77 against

The Second Amendment was DEFEATED

The Third Amendment was DEFEATED.

The motion was CARRIED overwhelmingly.

MOTION 18: Theatre Designers' Committee

The Annual Representative Conference agrees that it shall be the policy of this union to ensure that all professional specialisms and minorities are adequately represented in the governing body of the union.

AMENDMENT: Theatre Designers' Committee

In line 2, delete: "adequately", and insert: "effectively"

At the end of line of the motion, insert: "It also urges Council to ensure that an elected committee or committees continue to exist to represent members of the 'creative team'."

The motion was proposed by Judith Croft and seconded by Edmund Sutton. The amendment from the Theatre Designers' Committee was accepted.

The motion was CARRIED on a vote with 78 for and 33 against – this was therefore a two-thirds majority.

MOTION 19: Theatre Directors' Committee

In any restructuring of representative democracy in Equity, it is essential that specialisms continue to have representation in and with the Equity Council that is based on direct elections and not on arbitrary co-option. Accordingly, this Annual Representative Conference agrees that any proposals for restructuring shall ensure that members of the Creative Team retain directly elected representation on Council. It also urges Council to ensure that there shall be committees which are elected by and represent the interests of the members of the Creative Team.

The motion was proposed by Ivor Benjamin and seconded by Vanessa Pope.

The motion was CARRIED with 67 and 44 against – this was therefore a simple majority.

MOTION 20: Walk-on and Supporting Artists' Committee

This Annual Representative Conference abhors the annihilation of specialist committees and asks that the status quo be retained.

AMENDMENT: South West Area Committee

In line 1, after: "specialist", insert: "and area".

The motion was proposed by Michael Earl and seconded by Maggie Hevican -Thompson.

The amendment from the South West Area Committee was accepted.

The motion was DEFEATED.

MOTION 21: South Yorkshire Variety Branch

This Annual Representative Conference urges the Equity Council to retain the status quo and oppose options B,C and D for the committee structures as outlined in the recent report of the Financial Stability Working Party until more consensual proposals can be developed, as all these options would reduce the democratic accountability to members and would not energise the democracy of the union. The cost savings are speculative and with the undoubted need for more working parties could amount to low or no cost savings.

It should be recognised that area committees address the very real and concrete concerns of the regions and have proved instrumental in both the creation and succour of new branches. A union with as diverse a range of members, skills and working areas as ours requires a range of specialist advice, as we currently enjoy in this union. As active members, we agree that we should strive for greater member participation but feel the proposals contained in this report will not achieve this end.

AMENDMENT: Midlands Area Committee

In line 8, after: "succour of new branches", inset: "and urges the Equity Council to retain English Area Committees and Area Councillors within any revised structure."

The motion was proposed by Joy Palmer and seconded by Anthony Blakesley.

The amendment from the Midlands Area Committee was accepted.

The motion was DEFEATED.

MOTION 22: East Midlands Variety Branch

This Annual Representative Conference, whilst welcoming the work of the Financial Stability Working Party in examining the running costs and democratic structure of the union, believes that the report fails the primary test

of bringing the democratic authority of the members to the actions of the union, or of providing the members with improved opportunities to participate in and influence the union on matters relevant to their working lives. While it notes that the emphasis of the report focuses on reducing the size of the Equity Council and dispensing with committees, it fails the test of ensuring a strategic link with the members, either geographically or with specific skills, representation on the governing body the Council.

Conference urges the Equity Council to ensure that any proposed plan meets these essential criteria which are absent from options B, C and D, as currently presented.

The motion was proposed by Peter Tomlyn and formally seconded.

The motion was DEFEATED on a vote with 57 for and 75 against.

MOTION 23: North East Variety Branch

This Annual Representative Conference notes with sadness the draconian changes being proposed in the Report of the Financial Stability Working Party, in particular the loss of English Area Committees as well as most specialist committees including the Variety Advisory Committee. Conference also expresses concern that the Financial Stability Working Part report lists variety membership at about 5,000 when Variety Branch membership stands at around 9,000. Conference agrees that Equity cannot afford to lose its variety members and with clubs closing in our area it is important to keep up the morale and to show the members that Equity cares.

FIRST AMENDMENT: East Midlands Variety Branch

Line 6, delete: "its variety members and", and insert: "the Variety Advisory Committee and the Area Committees without disenfranchising variety members. Coupled"

SECOND AMENDMENT: South East Area Committee

In line 6, insert: "pubs and" before "clubs"

In line 6, delete: "in our area", and insert: "throughout the country".

THIRD AMENDMENT: Birmingham Variety Branch

In line 6, delete: "in our area", and insert: "in all areas".

The motion was proposed by Brenda Marsh and seconded by Yvonne Joseph.

All three amendments were accepted.

The motion was DEFEATED.

MOTION 24: The Council

This Annual Representative Conference calls upon the Equity Council to put to referendum a rule change to Rule 37 – Representative Conferences to provide for representation of Industrial Committees and Area Annual General Meetings.

The motion was proposed by Graham Hamilton, on behalf of the Council, and seconded by David Cockayne.

The motion was CARRIED on a vote with 83 for and 37 against which was a two-thirds majority.

There were 18 speakers in the debate on Motions 17-24

MOTION 25: Scottish Variety Branch

This Annual Representative Conference strongly voices its opposition to any proposals that diminish the role of the Variety Advisory Committee. Conference urges the Equity Council to ensure that, whatever changes in the union's structure are debated, the VAC is kept in its current form.

AMENDMENT: Variety Advisory Committee

At the end of the motion insert: "and that there continue to be regular meetings of the Variety Branch Secretaries, if possible quarterly."

The motion was proposed by Linda Rifkin and seconded by Grace Joss. The amendment was accepted.

The motion was opposed by Bryn Evans, Honorary Treasurer, speaking on behalf of the Council.

There were four other speakers in the debate, three in favour of the motion and two against.

On a vote, the motion, as amended, was CARRIED with 70 for and 50 against – this was by a simple majority.

MOTION 26: Young Members' Committee

This Annual Representative Conference recognises the need for change in Equity's democratic structures and

welcomes the debate in the union stimulated by the Financial Stability Working Party's discussion document. However Conference believes that in respect of the Equity Council the Financial Stability Working Party options do not go far enough. In order properly to represent the members who elect them, all members of the Equity Council must have recent experience of work in the entertainment industry. Conference calls on the Equity Council to ensure that any future referendum on the structure of the Equity Council includes the requirement for all candidates in all seats to have at least one day's work in the three years previous to an election.

AMENDMENT: West and South West London Branch

Add at the end: "Also, no elected member will serve for more than three consecutive terms without a break."

This enabling motion was proposed by Brogan West and seconded by Mal Katub.

The amendment was proposed by Andrew MacBean and seconded by Esther Ruth Elliott.

Martin Brown provided professional advice.

There were seven speakers in the debate, one for the motion, five against the motion and one against the amendment.

The amendment was DEFEATED.

The motion, unamended, was DEFEATED.

LIVE PERFORMANCE — THEATRE

MOTION 27: West End Deputies' Committee

This Annual Representative Conference acknowledges:

- the worrying hostility amongst some members (and non-members) towards the union,
- that this hostility derives in part from the perceived weaknesses of, and a lack of trust in, the union and its negotiations with the Society Of London Theatre.

This motion seeks to:

- address and assuage this hostility,
- rectify the "us and them" misconception amongst hostile elements which is so harmful to successful union activity,
- thereby encourage greater cohesion and awareness that the union is its members,
- establish the union as a beacon of permanence uniting a transient workforce otherwise geared toward self-interest.

This Annual Representative Conference calls on the Equity Council to continue the transparency of negotiations implemented during the last round, utilising the community spirit engendered at that time (80 percent membership), and extending this by responding to criticism of the last process, achievable by:

- 1 issuing a printed response to misconceptions and complaints.
- 2 hosting a meeting/series of meetings for members and non-members which would address the current negotiation and also answer pre-selected questions from the floor regarding the negotiation process.

AMENDMENT: North and East London Branch

At the end add: " 3 ensuring that any final deal is approved by the West End Deputies' Committee and - if possible - at cast meetings before being ratified by Council."

The motion was proposed by Oliver Lidert and seconded by Carrie Sutton.

The amendment was proposed by Billy McCall and formally seconded by Shenagh Govan.

The amendment was opposed by Frederick Pyne on behalf of the Council.

The amendment was DEFEATED.

The motion, unamended, was CARRIED nem con.

MOTION 28: Welsh National Committee

Fees for much role play work in the public sector have been at a standstill for several years. Now there are reports of substantial take-it-or-leave-it cuts. This Annual Representative Conference calls for an urgent survey of role play fees, especially of those being paid in the public sector, and asks Council to then formulate a strategy to protect members working in this area of our industry.

This was proposed by Gerri Smith and formally seconded.

Professional advice was provided by Hilary Hadley.

There were five speakers in the debate, all in favour of the motion.

The motion was CARRIED nem con.

MOTION 29: Northern Area Annual General Meeting

This Annual Representative Conference notes with alarm the tendency in publicly-funded theatres to replace Artistic Directors with Chief Executives, and in particular deplores the action taken in that regard at Hull Truck Theatre in 2010/11. Conference calls on Council to affirm the policy of supporting artistic leadership in such theatres and to promote that policy to the Arts Councils and other funding bodies.

The motion was proposed by Eleanor Dearle and seconded by Ann Lorraine.

There were four speakers all of whom were in favour of the motion.

The motion was CARRIED nem con.

MOTION 30: Bristol and West General Branch

Many theatre companies and producing venues are employing performers on a day or half-day basis and paying them a fee that is often below either a pro rata day rate based on weekly minimum comparators or the National Minimum Wage. This Annual Representative Conference urgently requests that the Equity Council, by the end of 2012, negotiates with the TMA an agreement which would encompass this type of work. It would guarantee a professional fee to members and, at the same time, keep intact the main stage minimum rates already in place.

The motion was proposed by Gerard Cooke and seconded by Lynda Rooke.

Jean Rogers, Vice-President, spoke on behalf of Council who were opposing the motion if not remitted.

Stephen Spence provided professional advice.

There were four other speakers in the debate.

The motion was CARRIED unanimously.

LIVE PERFORMANCE — VARIETY, LIGHT ENTERTAINMENT AND CIRCUS

MOTION 31: Variety Advisory Committee

Members are suffering a loss of work through outdoor events being cancelled due to local complaints, for example on the grounds of noise. This Annual Representative Conference calls on the Equity Council to enter into a dialogue with local authorities to ensure the continuation of work for our members through proportionate regulation and control of events.

The motion was proposed by Michael Branwell and seconded by Eva Lorraine from the Scottish National Committee.

There were ten speakers in the debate with seven for the motion and three against.

The motion was CARRIED overwhelmingly.

MOTION 32: Humberside Variety Branch

In view of the rapidly shrinking markets for variety artists in the traditional venues of pubs and clubs, this Annual Representative Conference calls on the Equity Council to mount a campaign among organisations which manage small venues to encourage a return to widespread live entertainment in order to make capital from the imminent passage of the Live Music Bill, which will exempt venues that accommodate fewer than 200 people from the licensing requirements.

The campaign should also consider other avenues of work and ways in which these could be developed including digital media.

The motion was proposed by Christie Clifford and seconded by Yvonne Joseph.

There was one further speaker who spoke in favour of the motion.

The motion was CARRIED unanimously.

RECORDED MEDIA

MOTION 33: North and East London Branch

This Annual Representative Conference rejects the notion that the BBC can Deliver Quality First by cutting 2000 jobs and attacking the rights and conditions of its staff as a response to the Government's freezing of the licence fee and adding S4C and the World Service to the BBC's financial responsibilities. As a result, the BBC will have an initial £550m less to spend on creative production, and it plans to make 20% cuts over five years. It is already clear that not only the jobs and conditions of BBC staff, but also TV and radio programming and Equity jobs will be affected.

Conference urges the Equity Council to:

- 1 Make the strongest representations to the BBC and the Government in opposition to these cuts.
- 2 Support the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU), the National Union of Journalists (NUJ), and Unite in action to defend jobs, conditions and the quality and amount of creative output: to include organising participation in their demonstrations and picketing, and urging Equity members to respect picket lines and not work during strike action.
- 3 To determine with these unions a joint plan of action to secure the long-term future of the BBC against these attacks and outside commercial pressures.
- 4 Defend the role of the BBC as a public service broadcaster and fight for at least an inflation-linked licence fee so that quality TV, radio and film can be produced at increasing not decreasing levels.

AMENDMENT: The Council

In paragraph numbered 2, delete: "to include organising participation in their demonstrations and picketing, and urging Equity members to respect picket lines and not work during strike action"

The motion was proposed by Billy McCall and seconded by Sheenagh Govan.

The Council amendment was proposed by Alan Thompson.

Stephen Spence provided professional advice.

There were five speakers in the debate, five in favour of the motion and the amendment and one in favour of the motion unamended.

The amendment was CARRIED with 62 for and 42 against.

The motion, as amended, was CARRIED overwhelmingly.

MOTION 34: Midlands Area Annual General Meeting and Central England General Branch

The BBC in its report Delivering Quality First and its recent consultation exercise has made it clear that it proposes to close its Midlands production facilities for TV and radio drama entirely in the medium term, and to do this, ensure that the short term changes being proposed make continued production in the Midlands uneconomic and unviable.

Midlands-based radio and television drama production cannot be allowed to go quietly in the night. It is recognised that only through raising the issue, on every occasion, in all negotiations with the BBC, parliamentary briefings, and lobbying nationally with the support of the Equity Council can sufficient pressure be maintained on the BBC to ensure that existing drama production is retained and new drama productions can be produced in the Midlands region.

This Annual Representative Conference calls on the Equity Council to maintain and re-invigorate its support for the loss of work to Midlands-based actors in BBC Radio and Television with the move of drama production to Cardiff, Bristol, London and Salford. Conference further calls on the union use every opportunity, be it political lobbying events at Parliament or at any and every meeting with the BBC, to challenge this proposal and ensure a fair and equitable proportion of the BBC drama budget for radio and television is spent in the Midlands Region.

The motion was proposed by Tracey Briggs and seconded by Kelly Costigan.

There were five speakers in the debate, all in favour of the motion.

The motion was CARRIED unanimously.

MOTION 35: Northern Area Committee

This Annual Representative Conference agrees that, since Media City is now based in Salford, every effort will be made to encourage casting and employment from amongst the northern-based Equity members.

AMENDMENT: Isle of Man Branch

In line 2, delete: "northern-based", and insert: "northern United Kingdom and Isle of Man based"

The motion was proposed by Jeremy Phillips and seconded by Ann Lorraine. The amendment was accepted.

There were three speakers in the debate, all in favour of the motion.

The motion was CARRIED overwhelmingly.

MOTION 36: Audio Committee

The games industry is now worth vastly more than the film industry and is continuing to expand worldwide, providing new areas of work for all those in the entertainment industry. However, as the UK has withdrawn tax breaks previously given to productions in this sector, companies are now basing their productions elsewhere in countries that provide more favourable incentives, resulting in a brain drain of talent and a loss of jobs for Equity members.

This Annual Representative Conference requests that the Equity Council puts pressure on the government as a matter of urgency to reinstate tax breaks and other incentives to games companies in order to ensure the future of this sector within the UK and employment opportunities for Equity members.

AMENDMENT: Audio Committee

In line 2, delete: "However, as the UK has withdrawn tax breaks previously given to productions in this sector, companies are now ", and insert, "This Annual Representative Conference welcomes the government's decision to reinstate the tax breaks previously withdrawn from productions in this sector, which has led to companies".

Delete the second paragraph and insert: "In light of this, this Annual Representative Conference now requests that Equity puts pressure on TIGA (The Independent Game Developers' Association) and the games companies to improve the terms and conditions for members working in this area."

This motion was proposed by Laurence Bouvard and seconded by David Thorpe. The Audio Committee had accepted its own amendment.

There were two speakers in the debate on this motion, both in favour of the motion.

The motion, as amended, was CARRIED unanimously.

MOTION 37: North and West Yorkshire Variety Branch

This Annual Representative Conference calls on the Equity Council to explore the potential dangers and benefits to Equity members, especially those working in variety, afforded to us by new media platforms and especially live relays.

AMENDMENT: South and South East London Branch

Delete all after: "explore" in line 1 and insert: "and respond to the potential dangers and benefits to all Equity members afforded to us by new media platforms and live relays; including, but not limited to, contracts, pay and broadcast rights."

The motion was proposed by Valerie Jean Mann and formally seconded.

The amendment was proposed by Tigger Blaize and formally seconded.

There were three speakers in the debate, all in favour of the motion and the amendment.

The motion, as amended, was CARRIED unanimously.

MOTION 38: Northern Ireland Committee

The 2012 London Olympics has been heavily subsidised through the public purse. Part of that subsidy was gleaned from existing mainstream publicly funded sources; including lottery funding to film and television production through the various screen agencies. Northern Ireland Screen was no exception to this and prior to the "raid on funds" the funding given to Northern Ireland Screen was £800,000. That funding has been reduced by 50% which dramatically affects the organisation's ability to attract new developments and hence create opportunities for Equity members. To properly incentivise the industry that funding should be restored to its previous levels at least and ideally increased to offset inflation.

This Annual Representative Conference calls on the Equity Council, as part of its wider campaign in broadcasting, to lobby the Westminster Government to ensure that from April this year that funding is reinstated and increased in accordance with inflation.

The motion was proposed by Louis Rolston and formally seconded.

The motion was CARRIED nem con.

MOTION 39: Northern Ireland Annual General Meeting

The Home Box Office production of Game of Thrones has been the biggest single boost to television production in Northern Ireland for decades. It is also produced on an Equity contract and members here in Northern Ireland have benefitted from that. Thousands of jobs in the support industries have also been created furthering the Northern Ireland economy.

However that production like many others can only happen with the right support from the local economy as well as the devolved and national governments. Northern Ireland is constantly under threat from losing productions both to the Republic of Ireland and overseas because of the incentives and lures that are available, primarily through tax incentives. Currently only film productions receive tax credits with the UK.

This Annual Representative Conference calls upon Equity at every level to lobby for that scheme to be expanded to include television drama production as well.

AMENDMENT: Scottish National Committee

in lines 10 and 11, delete: " This Annual Representative Conference calls upon Equity at every level to lobby for that scheme to be expanded to include television drama production as well", and insert: "This Annual Representative Conference is mindful of the recent budget where the Chancellor announced that Tax Incentives would be introduced to 'High end Television Production'. Therefore as a Union we should make it clear to Government that Television Drama Production in all of the National Areas should be included in his definition of high end Television Production."

The motion was proposed by Al Logan and formally seconded. The amendment was accepted.

Although the amendment had been accepted, Clunie Mackenzie for the Scottish National Committee, provided Conference with the reasons supporting the amendment.

The motion, as amended, was CARRIED unanimously.

MOTION 40: Scottish Annual General Meeting

The television industry is heavily centralised in London despite attempts to move production out of London. The broadcasters have certain obligations to move some production 'out of London'. Ofcom tries to monitor 'out of London' production but its definition of 'out of London' simply means everything outside the M25.

This Annual Representative Conference calls upon the Equity Council to campaign to get Ofcom to recognise the constituent countries of the British Isles together with the different regions of England. Conference therefore calls upon Ofcom to develop more comprehensive definitions of a production's true origin in order to help monitor where productions are made to ensure that the jobs and benefits associated with those productions are shared more fairly across these islands.

FIRST AMENDMENT: Young Members' Committee

In line 7, after: "England", insert: " in such a way that reflects the existing constituencies of regional screen bodies"

SECOND AMENDMENT: Northern Ireland Committee

Insert at the end of the motion: "Part of those more comprehensive definitions should also include criteria for employing front of Camera talent, particularly Actors based in the area of production, in much the same way the current definition talks about employing behind Camera talent."

THIRD AMENDMENT: Members with Disabilities' Committee

At the end of the motion insert: "Conference also asks Council to call upon Ofcom to require broadcasters throughout the UK to undertake and publish transparently comprehensive equal opportunities monitoring of performer employment."

The motion was proposed by Isabella Jarrett and seconded by Natasha Gerson.

The first and seconded amendment were accepted.

The third amendment was withdrawn by the Members with Disabilities Committee.

There were two speakers in the debate, one in favour of the motion as amended and one against the First Amendment which had already been accepted.

The motion, as amended, was CARRIED unanimously.

MOTION 41: Birmingham Variety Branch

Now that every known walk-on agent in the UK has been identified and listed, along with phone numbers, email addresses and websites, it is time for that information to be put to use. Every agent must be made aware that they must not engage performers on a fee which is less than that stated in our collective agreements or in breach of the National Minimum Wage Act.

This Annual Representative Conference agrees that the Equity Council will circulate information to agents concerning their role in the engagement of television walk-on and supporting artists for independent producers. Agents must be urged to ensure that independent companies either comply with Equity's collective agreements or, in the case of fixed-fee engagements, that the duration of said engagement will not result in a breach of the National Minimum Wage Act.

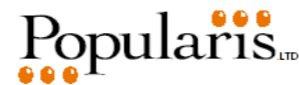
The motion was proposed by Sally Treble and formally seconded.

There were two speakers in the debate who both spoke in favour of the motion.

The motion was CARRIED overwhelmingly.

APPENDIX 2:

PRESIDENT, COUNCIL, THE APPEALS COMMITTEE AND STANDING ORDER COMMITTEE ELECTIONS



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EQUITY PRESIDENT, COUNCIL, THE APPEALS COMMITTEE AND STANDING ORDER COMMITTEE ELECTIONS 2012 INDEPENDENT SCRUTINEER'S REPORT (TRADE UNION AND LABOUR RELATIONS (CONSOLIDATION) ACT 1992 AS AMENDED)

This report is issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.

Result of votes cast:

The total number of ballot papers received and dispatched is common to each election.

Ballot papers sent in original mailing	36374	
Supplementary ballot papers sent	104	
Total eligible members to vote	36374	
Spoilt ballot papers (serial no removed)	10	
Total ballot papers received	4193	12%
Total valid ballot papers	4183	

EQUITY PRESIDENT - 1 to be elected

Dave Eager	603	
Jean Rogers	1503	
Malcolm Sinclair	1819	ELECTED
Spoilt ballot papers	4	
Spoilt ballot papers no vote	254	

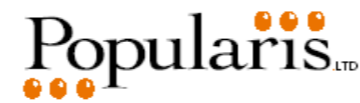
EQUITY COUNCIL GENERAL LIST - 17 to be elected

Stephen Aintree	527	
Laura Bailey	1246	ELECTED
Ian Barritt	1260	ELECTED
Kenneth C Birch	436	
Anthony Blakesley	477	
Jamie Byron	440	
Jo Cameron Brown	1516	ELECTED
Anna Carteret	1855	ELECTED
Susi Cassidy	326	
Stephanie cole	1900	ELECTED
David Corden	491	
Jonathan Coy	1398	ELECTED
Josephine Crawford	627	
Amanda Doherty	810	



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Michael Earl	835	
Clifford Lee Evans	393	
Alexander James Fallon	258	
Nick Fletcher	1549	ELECTED
Peggy-Ann Fraser	1209	ELECTED
Tony Gardner	840	
Caryl Griffith	576	
Graham Hamilton	1292	ELECTED
Barbara Hyslop	913	
Joseph Kloska	1321	ELECTED
Peter Kosta	942	
Belinda Lang	2039	ELECTED
Angel LaVey	463	
Steve McAvoy	274	
Andrew Macbean	806	
Stephen McGuire	486	
Carl Paul Mann	451	
Fiona Martin	572	
Pauline Moran	1273	ELECTED
Shiv Pande	400	
Peter Polycarpou	1081	
Frederick Pyne	1217	ELECTED
Roy Radford	512	
Ian Redford	1007	
Jean Rogers	2432	ELECTED
Brodie Ross	1296	ELECTED
Andrew Santanna	361	
Teri Scoble	610	
Philip Simon	291	
Malcolm Sinclair	2309	(ELECTED PRESIDENT)
Claude Starling	553	
Carrie Sutton	707	
Jay Taylor	716	
Nicolas Tennant	639	
Alan Thompson	1109	
Susan Twist	749	
John Webb	1300	ELECTED
Brogan West	837	
Samuel West	2195	ELECTED
Spoilt ballot papers	26	
Spoilt ballot papers no vote	141	



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AUDIO ARTISTS - 1 to be elected

Laurence Bouvard	1641	ELECTED
Sheila Mitchell	1325	
Spoilt ballot papers	3	
Spoilt ballot papers no vote	1214	

DANCE - 1 to be elected

Natasha Gerson	1522	ELECTED
Nicholas Keegan	1149	
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1511	

MINORITY ETHNIC MEMBERS - 1 to be elected

Elaine Heywood	881	
Mark Holden	1702	ELECTED
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1600	

SINGERS - 1 to be elected

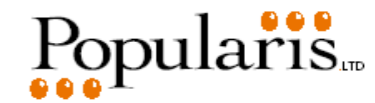
Viva Cassidy	1330	
Dennis Ray	1366	ELECTED
Spoilt ballot papers	5	
Spoilt ballot papers no vote	1482	

STAGE MANAGEMENT - 1 to be elected

Adam Burns	1369	ELECTED
Fiona H Mott	1227	
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1587	

STUNT PERFORMERS - 1 to be elected

Riky Ash	1237	
Chris Webb	1342	ELECTED
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1604	



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VARIETY, LIGHT ENTERTAINMENT AND CIRCUS - 6 to be elected

Chris Barltrop	818	
Beano the Clown	862	
Annie Bright	1467	ELECTED
Chris Cotton	743	
Dave Eager	1455	ELECTED
Mary Lane	1196	ELECTED
Eva Lorraine	910	
Valerie Jean Mann	659	
Brenda Marsh	1059	ELECTED
Tina May	1543	ELECTED
Mr Jug	727	
Jim Townsend	623	
Paper Wizard	548	
Rhubarb the Clown	1389	ELECTED
Spoilt ballot papers	9	
Spoilt ballot papers no vote	1198	

WALK ONS - 2 to be elected

Henrietta Branwell	1040	
Christine Bucci	1087	ELECTED
Maggi Hevicon-Thompson	1029	
Paul Kirby	1052	ELECTED
Joy Palmer	764	
Spoilt ballot papers	5	
Spoilt ballot papers no vote	1416	

NORTHERN AREA - 1 to be elected

Yvonne Joseph	1163	ELECTED
Mal Kutub	417	
Peter Rylands	795	
Spoilt ballot papers	8	
Spoilt ballot papers no vote	1800	

SCOTLAND - 1 to be elected

Isabella Jarrett	1162	ELECTED
Kate McCall	1020	
Spoilt ballot papers	1	
Spoilt ballot papers no vote	2000	



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SOUTH EAST AREA - 1 to be elected

Michael Branwell	1435	ELECTED
Michael Neilson	1019	
Spoilt ballot papers	3	
Spoilt ballot papers no vote	1726	

WALES - 1 to be elected

Julia Carson Sims	1405	ELECTED
Roger Nott	659	
Spoilt ballot papers	0	
Spoilt ballot papers no vote	2119	

APPEALS COMMITTEE - 5 to be elected

Joan Blackham	1542	ELECTED
Kate Dyson	1218	
Lynn Farleigh	1768	ELECTED
Michael Mackenzie	992	
Doreen Mantle	2008	ELECTED
Robert Mill	1096	
Graham Padden	1234	ELECTED
Jeremy Phillips	902	
Jeffrey Wickham	1359	ELECTED
Spoilt ballot papers	10	
Spoilt ballot papers no vote	1044	

Uncontested elections:

The following members have been ELECTED UNOPPOSED

Choreographers	Paul Mead
Chorus and Ensemble	Tom Emlyn Williams
Opera	Bryn Evans
Theatre Designers	David Cockayne
Theatre Directors	Di Christian
TiE and Young People's Theatre	Andy Medhurst
London Area	Peter Barnes
Midlands Area	Sally Treble
Northern Ireland	Louis Rolston
South West Area	Nicky Diprose

STANDING ORDERS COMMITTEE

Sylvia Alexander-Vine
John Carnegie
Robert Mill
Graham Padden
Jeremy Phillips



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In accordance with Section 53 and Equity Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of members nominated in the Constituencies as listed above did not exceed the number to be elected, and a ballot for these positions was therefore not required. Where the number of nominations did exceed the number to be elected in a constituency, an election was held.

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

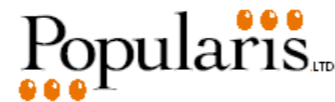
Equity appointed TU Ink Ltd as an Independent Person under Section 51A of the Act for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of TU Ink Ltd.

Yours sincerely

Anne Hock
Managing Director

11th July 2012

APPENDIX 3:

COUNCIL BY ELECTION

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**EQUITY COUNCIL BY ELECTION 2011
INDEPENDENT SCRUTINEER'S REPORT
(TRADE UNION AND LABOUR RELATIONS (CONSOLIDATION) ACT 1992 AS AMENDED)**

This report is issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.

Result of votes cast:

CATHERINE ARDEN	99	
KARINA CORNELL	364	
CLIFFORD LEE EVANS	208	
OLIVIA FRANCES	371	
LINDA HARDY	86	
PAUL KIRBY	294	
PETER KOSTA	395	
ROY RADFORD	231	
ALAN THOMPSON	872	ELECTED
FLIP WEBSTER	317	
Spoilt ballot papers	9	
Total ballot papers received	3246	9%
Total ballot papers dispatched	35959	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity appointed TU Ink Ltd as an Independent Person under Section 51A of the Act for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of TU Ink Ltd.

Yours sincerely

Anne Hock
Managing Director
6th January 2012

APPENDIX 4:

RULE CHANGE REFERENDUM

Popularis Ltd • 6 De Montfort Mews • Leicester • LE1 7EU • Tel 01162 542259 • Fax 01162 542258 • email annehock@popularis.org

EQUITY RULE CHANGE REFERENDUM**INDEPENDENT SCRUTINEER'S REPORT**

Result of votes cast:

QUESTION 1: Do you approve of the change to Equity Rule 13 and consequential and other amendments to Rules 14,15 and 16?

YES	1274	59%
NO	870	
Spoilt ballot papers	4	
Voted by web	389	
Voted by post	1759	
Total ballot papers received	2148	6%
Total ballot papers dispatched	36867	

QUESTION 2: Do you approve of the change to Equity Rule 37?

YES	1274	60%
NO	854	
Spoilt ballot papers	20	
Voted by web	389	
Voted by post	1759	
Total ballot papers received	2148	6%
Total ballot papers dispatched	36867	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity appointed TU Ink Ltd as an Independent Person for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of TU Ink Ltd.

Anne Hock
Managing Director
30th November 2012

APPENDIX 5:

VARIETY BRANCH OFFICIALS

Birmingham Chairman:	Conk the Clown 193 Shard End Crescent Shard End Birmingham B34 7RE	Secretary:	Jim Townsend 45 Eachway, Rubery Birmingham West Midlands B45 9DG Tel: 0121 453 6952	Greater Manchester M7 4UB	Great Manchester M7 4UB Tel: 0161 792 2035		
Blackpool Chairman:	Nikki Leonard 2 Wesham Hall Road Wesham, Kirkham Lancs PR4 3BW	Secretary:	Chris Cotton 7 Woodlands Drive Warton, Preston PR4 1UQ Tel: 07941 550315	Merseyside Chairman:	Norah Button 146 North Sudley Road Liverpool L17 6BT	Secretary:	Les O'Neill 20 Greenfield Drive Huyton With Roby Liverpool L36 0SZ Tel: 0151 480 8056
Coventry & Leicester Chairman:	Digg Haywood White Cottage 7 Wallace Drive Groby, Leics LE6 0GQ	Secretary:	Annie Gay 11 Warwick Row Coventry CV1 1EX Tel: 02476 221719	North East Chairman:	Richard Sands Wyndin The Willows Barmston, Washington Tyne & Wear N38 8JE	Secretary:	Brenda Marsh 5 North Dene Birtley Co Durham DH3 1PZ Tel: 0191 410 2660
East Anglia Chairman:	Tony Dennes 126 Bull Close Road Norwich Norfolk NR18 0SP	Secretary:	Peachy Mead "Cavendish House" 10B Mill Hill Road Norwich Norfolk NR2 3DP Tel: 01603 624981	North & West Yorkshire Chairman:	Janie Voltaire 51 Back Heights Road Thornton Bradford BD13 3RP Tel: 01274 831049	Secretary:	Valerie Jean Mann Snow White Cottage 16 Birkhill Crescent Birkenshaw West Yorkshire BD11 2LJ Tel: 01132 853 848
East Midlands Chairman:	Bernie Kayla 4 Shaw Lane Markfield Leics LE67 9PU	Secretary:	Chris Shaw 28 North Road West Bridgford Nottingham NG2 7NH Tel: 0115 974 5512	Northern Ireland Chairman:	B.B. Tohill Fairhaven, 24 The Cutts Dunmurry, Belfast Northern Ireland BT17 9HN	Secretary:	Roxanne James 19 Stewartstown Park Belfast Northern Ireland BT11 9GH Tel: 02890 623274
Humberside Chairman:	Brian Blakey 29 Beaufort Crescent Cleethorpes North East Lincs DN35 0RR	Secretary:	Christie Clifford Lyndale Lodge Queens Way Cottingham HU16 4EP Tel: 01482 848031	Scotland Chairman:	Eva Lorraine Flat 3/2 33 Albert Avenue Queens Park Glasgow G42 8RB	Secretary:	Linda Rifkind Tawny Woods Sandringham Avenue Newton Mearns Glasgow G77 5DU Tel: 0141 639 6969
Manchester & District Chairman:	Jeremy Phillips 10 Bradshaw Street Higher Broughton Salford	Secretary:	Yvonne Joseph 10 Bradshaw Street Higher Broughton Salford	South Wales Chairman:	Haze 22 Maes Dewi Pritchard Brackla Bridgend CF44 9TE	Secretary:	Shellie Dawn 3 Cefndon Terrace Hirwaun Nr Aberdare CF31 2ET Tel: 01685 812779

South Yorkshire

Chairman: Anthony Blakesley
15 Common Lane
Aukley
Nr Doncaster
South Yorkshire
DN9 3HU

Secretary: Joy Palmer
13 Harborough Drive
Manor Park Estate
Sheffield
S2 1RJ
Tel: 0114 264 4833

Thames

Chairman: Rhubarb the Clown
72 Hillside Road
London
N15 6NB

Secretary: Deborah Charnley
13 Stockfield Road
London
SW16 2LU
Tel: 07760 105831

Wessex

Chairman: Vacant

Secretary: Vacant

West of England

Chairman: Vacant

Secretary: Mary Lane
21 Darnley Avenue
Bristol
BS7 0BS
0117 373 0614

West of England

Chairman: Mary Lane

Secretary: Mary Lane
21 Darnley Avenue
Bristol
BS7 0BS
0117 373 0614

APPENDIX 6:

VARIETY ADVISORY COMMITTEE

Members of the Committee:

Elected Members from December 2010 for two years and further extended following a decision by Council to June 2013

Chris Barltrop (Vice Chair)
Beano the Clown
Anthony Blakesley
Nicholas Brand
Michael Branwell
John Brennan
Tony Dennes (replaced Dennis Ray)
Eva Lorraine
Mandelea
Sally Novello
Jeremy Phillips (Chair 2011/ Vice Chair 2012/3)
Dennis Ray (Deceased August 2012)
Sally Treble (Chair 2012/3 / Vice Chair 2011)

Variety, Light Entertainment and Circus Councillors (to July 2012 - 2014)

Annie Bright
Dave Eager
Mary Lane*
Brenda Marsh*
Tina May
Rhubarb the Clown

Variety Branch Secretaries

Deborah Charnley
Christie Clifford
Chris Cotton
Shelli Dawn
Roxanne James
Yvonne Joseph
Mary Lane
Brenda Marsh
Valerie Jean Mann
Peachy Mead
Les O'Neill
Joy Palmer
Sheila Payne
Linda Rifkind
Jim Townsend
Sally Treble

Elected by the Executive Committee of the VAF

Karin Karina
Tommy Wallis

*Also Variety Branch Secretary

APPENDIX 7:

INDEPENDENT RADIO COMMERCIALS RATE CARD



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RATE CARD INDEPENDENT RADIO COMMERCIALS PAYMENTS 1 JANUARY 2012 - 31 DECEMBER 2012

Guidelines & Minimum Rates for analogue transmission commercials recorded via ISDN and in situ by radio stations and independent production facilities.

- One fee per voice performed per script per listed station, paid at the transmitting stations' rates as indicated below, unless TX is on **both** of the FM & AM pairs of stations on the back page, when the listed rates apply.
- All remakes and tag changes are charged as individual scripts.
- Demo commercials are charged at the station rate.
- Where an Advertising Agency/Client or other person not directly employed by the producing company participates in an ISDN engagement a premium of £114.00 minimum per session will be charged.
- Usage: 12 months from date of recording and for UK domestic only.
- Usage fees apply to any further use, whole or in part, of these recordings, as does transmission on further stations, other media, or after the 12 month usage period.
- For 2012, stations that are now grouping together are still charged at individual rates for each station within those groups.

For commercials made by Advertising Agencies, please see the Agency Rate Card

NOTES

R: Regional Station

1: Changed name since previous Ratecard.

2: New additions to the Ratecard since the previous edition. (The names of some stations not on air at the time this Ratecard was compiled may change prior to launch)

3: Changed payment bands since the previous Ratecard. Based on TSA and changes in RAJAR reach (up to Q2/11).

These rates cover the voice fee only for commercials recorded via ISDN and in situ. They do not cover additional production services such as the recording, preparation and supply of mp3 files, which will normally attract an additional charge at a rate to be agreed with individual artists.

2nd and subsequent recordings will be charged at the same rate.

In accordance with the Late Payment of Commercial Debts (Interest) Act 1998, as amended and supplemented by the Late Payment of Commercial Debts Regulations 2002 (EC Directive), the right is reserved to charge interest at 8% above the Bank of England base rate on all amounts outstanding for more than 30 days from the tax date indicated on this invoice. Members may reserve the right to charge for reminders or statements."

Failure to notify and pay for correct usage is a breach of international copyright law and therefore the copyright is retained by the artist to use accordingly.

Radio Commercials New Media Rates

1. Commercials made for broadcast on existing terrestrial radio stations also made available via digital, internet, satellite, cable and other media. No charge is currently made for this additional usage of Equity members' contributions. However, the situation is under review and Equity members reserve the future right to make supplementary charges for new media usage of their contributions.

2. Commercials for broadcast on digital, internet, satellite and/or cable only radio stations made by such stations or sub-contracted independent production facilities A flat rate of £36.50 per script per voice performed for six months use. This rate is considered an interim entry level fee and does not reflect the final level of fees. The rate has been set at an initially low level in recognition of the developmental stage of these media, and will be subject to review once accurate audience figures are made available or after twelve months.

3. These rates do not include commercials made by advertising agencies for broadcast on digital, internet, satellite and cable radio stations and other media.

4. Spotify - £220 for 6 months usage

5. Permission must be sought from voice artists and appropriate fees negotiated prior to inclusion of their performances on third party websites.

THE RATES valid until 31st December 2012

(Errors and omissions excepted)

£674.50

Classic FM
(Any macro region: £260.15)

£607.20

RTÉ Radio 1 (LW 252)
talkSPORT
London macro: £123.00
South macro: £123.00
Midlands macro: £123.00
North East macro: £57.70
North West macro²: £57.70
Northern Ireland macro²: £57.70
Scotland macro : £57.70
Absolute Radio (Any macro region £233.85)

£77.65

95.8 Capital FM (Greater London)
Heart 106.2 (Greater London)
Kiss 100 (Greater London)
Magic 105.4 (Greater London)

£60.80

Absolute Radio (Greater London)
Buzz Asia 96.3 & 97.2 AM²
Choice FM 96.9/107.1 (Greater London)
Gold London 1548am
(was Greater London - 1548am)¹
Kismet Radio (Greater London)
LBC 97.3 FM
LBC News 1152 AM
Premier Christian Radio
102.2 Smooth Radio (Greater London)
Spectrum Radio
Sunrise Radio (Greater London)
Xfm (Greater London)



RATE CARD- INDEPENDENT RADIO COMMERCIALS PAYMENTS 2012

£31.25

96.4 BRMB fm
Radio City 96.7
102.5 Clyde 1
Clyde 2
102.2 Capital FM (Birmingham) (was Galaxy)
102 Capital FM (Manchester) (was Galaxy)
105-106 Capital FM(North East) R
(was Galaxy)
105 Capital FM (Yorkshire) R (was Galaxy)
Capital 106fm (Scotland) (was Galaxy)³
Gem 106 R (was Heart 106 East Midlands)
Heart 100.7 (West Midlands) R
106 Jack FM (Southampton) R
(was The Coast)¹
Kerrang! 105.2 (West Midlands) R
Key 103 (Manchester)
Kiss 101 (Severn Estuary) R
Kiss 105-108 (East of England) R
Magic 1152 AM (Tyne & Wear)
Metro Radio
100 -101 Real Radio (Scotland) R
100 -102 Real Radio (North East) R
Real Radio Wales (2 charged separately)
♦ 105 -108 Real Radio (North & MidWales)¹
(was North Wales)¹
♦ 105 -106 Real Radio (South Wales) R
105.4 Real Radio (North West) R
106 -108 Real Radio (Yorkshire) R
97.5 & 107.7 Smooth Radio (North East) R
100.4 Smooth Radio (North West) R
105.2 Smooth Radio (Glasgow)
105.7 Smooth Radio (West Midlands) R
106.6 Smooth Radio (East Midlands) R
Wave 105 (Solent) R

£28.05

CityTalk (Liverpool)
Gold Birmingham & North Worcestershire
1152am (was Gold Birmingham 1152am)¹
Gold Manchester 1458am
Magic 1548 (Liverpool)
Magic 1152 (Manchester)
Nation Radio R
106.1 Real Radio XS (Manchester)
(was 106.1 Rock Radio(Manchester))²
Xfm (Manchester)³

£22.45

96.3 Radio Aire
107.8 Arrow FM
Asian Sound Radio
Atlantic FM (Cornwall)
The Bay 96.9/103.2
(Morecambe, Windermere & Kendal)
The Beach (Great Yarmouth & Lowestoft)
Beacon 97.2 & 103.12 FM
106.5 The Bee (Preston)
(was 106.5 Central Radio (Lancashire))²
107 The Bee (Blackburn)
Radio Borders
Breeze 107.3 (Bristol)
(was 107.3 Star Radio (Bristol))¹
Breeze 107.4 (Bridgewater)
(was Total Star Bridgewater 107.4 FM /
Quay West 107.4 FM)
Breeze 107.9 (Bath)
(was Total Star Bath/ Bath FM)²
106.3 Bridge FM (Bridgend)
Bright FM (Hayward Heath & Burgess Hill)

£22.45 (cont.)

Capital (East Midlands) (3 charged separately)
♦ 102.8 Capital FM (East Midlands-Derby)
(was Derby's RAM FM)
♦ 105.4 Capital FM (East Midlands-Leicester)
(was Leicester Sound)
♦ 96 Capital FM(East Midlands-Nottingham)
(was 96 Trent FM)
103.2 Capital FM(South Coast) (was Galaxy)
97.4/103.2 Capital FM(South Wales)
(was Red Dragon)
97.1 Radio Carmarthenshire
103 Central FM
(Stirling, Falkirk & Clackmannanshire)
CFM Radio (Carlisle, Penrith & W. Cumbria)
Channel 103 FM (Jersey)
Chelmsford Radio 107.7
City Beat 96.7
Compass FM
Connect FM Northants 97.2/107.4
(was Connect FM)
Connect FM Peterborough 106.8 (was Lite FM)
Cool FM
Dearne FM (Barnsley)
Dee 106.3 (Chester)
Downtown Radio (DTR)
Dream 100 (Colchester)
107.9 Dune FM
96.4 Eagle Radio
Radio Exe (was Exeter FM)¹
Fire Radio
97.3 Forth One
1548 Forth 2
Fresh Radio
Gold Bristol & Bath 1260am
Hallam FM
Heart Cambridgeshire (2 charged separately)
♦ Heart 102.7 (Peterborough)
(was Hereward FM)
♦ Heart 103 (Cambridge) (was Q103)
Heart Devon (4 charged separately)
♦ Heart 96.2/97.3(N Devon)(was Lantern FM)
♦ Heart 96.4/97/103 (Exeter, Torbay, S Devon)
(was Gemini 96.4 & 103 FM)
♦ Heart 97/96.6 (Plymouth)
(was 97 FM Plymouth Sound)
♦ [PLUS Heart 100-102 (South Hams)
(was South Devon) @£18.20]
Heart Essex (3 charged separately)
♦ Heart 96.1 (Colchester)
(was SGR Colchester)
♦ Heart 96.3/102.6 (Essex) (was Essex FM)
♦ Heart 101.7 (Harlow) (was Ten-17 FM)
Heart Gloucestershire
♦ Heart 102.4 (Gloucestershire)
(was Severn Sound)
Heart Hertfordshire
♦ Heart 96.6 (Hertfordshire)
(was Hertfordshire's Mercury)
**Heart Four Counties (was Home Counties)
(4 charged separately)¹**
♦ Heart 96.6 (Northamptonshire)
(was Northants 96)
♦ Heart 96.9 (Bedfordshire)
(was Heart Bedfordshire 96.9/Chiltern 96.9)²
♦ Heart 97.6 (Beds, Bucks Herts)
(was Heart Dunstable 96.7/Chiltern 97.6)¹
♦ Heart 103.3 (Milton Keynes)
(was Horizon Radio)
Heart Kent
♦ Heart 103.1/102.8 (Kent) (was Invicta FM)

£22.45 (cont.)

Heart Norfolk & Suffolk (2 charged separately)
♦ Heart 97.1/96.4 (Suffolk - Bury St Edmunds & Ipswich) (was SGR Ipswich)
♦ Heart 102.4 (Norfolk & N. Sufflok)
(was Radio Broadland)
Heart North West & Wales (4 charged separately)
♦ Heart 96.3 (N. Wales Coast)
(was Coast 96.3)
♦ Heart 97.1 (Wirral)
(was Wirral's Buzz 97.1)
♦ Heart 103 (Anglesey & Gwynedd)
(was Champion 103 FM)
♦ Heart 103.4 (Cheshire & N E Wales)
(was Marcher Sound)
Heart South Coast (2 charged separately)
♦ Heart 96.7/97.5 (Hampshire & W Sussex)
(was Ocean FM)
♦ Heart 102.3 (Dorset & New Forest)
(was 2CR FM)
Heart Sussex (2 charged separately)
♦ Heart 102.4 (Brighton) (was Southern FM)
♦ Heart 102.4 (Reigate & Crawley)
(was 102.7 Mercury FM Reigate & Surrey)
Heart Thames Valley (2 charged separately)
♦ Heart 102.9/97 (Berkshire & North Hants)
(was 2-Ten FM)
♦ Heart 102.6/97.4 (Oxfordshire)
(was Fox FM)
Heart West Country (2 charged separately)
♦ Heart 96.3/103 (Bristol & Bath)
(was GWR Bristol & Bath)
♦ Heart 102.6 (Somerset) (was Orchard FM)
Heart Wiltshire
♦ Heart 92.7/102.2 (Wiltshire)
(was GWR Swindon & W Wilts)
Heartland FM (97.5 Pitlochry & Aberfeldy)
Imagine FM
104.7 Island FM (Guernsey)
Isle of Wight Radio
106 Jack FM Hertfordshire (was Hearbeat fm)
106 Jack FM Oxfordshire (was Jack FM)
106.5 Jack FM (Bristol) (was Original 106.5)
Juice 107.2 (Brighton)
107.6 Juice FM (Liverpool)
KCFM 99.8 (Kingston-upon-Hull)
Kestrel FM North (107.6) (was Kestrel FM)
Kestrel FM South (97.1/101.6/101.8/102)
(was Delta FM)³
Kingdom FM
KL.FM 96.7
KMFM East (4 charged separately)¹
♦ Kmfm Canterbury (Canterbury, Whitstable & Herne Bay)
♦ Kmfm Shepway & White Cliffs Country
(Folkestone & Dover)
♦ Kmfm Thanet (Thanet, Sandwich & Deal)
♦ [PLUS Kmfm Ashford @£18.20]
KMFM West (3 charged separately)¹
♦ Kmfm (Maidstone)
♦ Kmfm Medway (Medway Towns)
♦ Kmfm West Kent
(Tunbridge Wells & Sevenoaks)
Lincs FM 102.2
London Greek Radio
London Turkish Radio (LTR)
Magic 828 (Leeds)

Equity RATE CARD- INDEPENDENT RADIO COMMERCIALS PAYMENTS 2012

£22.45 (cont.)

Magic 1161 AM
(*Humberside, E. Yorks & N. Lincs*)
 Magic 1170 (Teeside)
 Magic AM (South Yorkshire)
 Mansfield 103.2
 Manx Radio
 Mercia FM
 Midwest, Blandford & The Vale
(*Vale 96.6/97.4 FM*)
 Midwest, Somerset & W Dorset
(*Ivel 105.6/106.6 FM*)
 Minster FM
 Mix 96 (Aylesbury)
 Moray Firth Radio 1107 AM
 More Radio 107.7 FM (Swindon)
(*was Total Star Swindon 107.7FM/BrunelFM*)¹
 NECR
 Northsound 1
 Northsound 2
 99.9 Radio Norwich
 Nova Radio
(*was 107.7 Star Radio Weston-Super-Mare*)
 Oak 107 FM (Loughborough)
 Oak 107.9 FM (Hinckley)¹
 Original 106 (Aberdeen)
 Palm 105.5 (Torbay)
 Peak FM (Chesterfield)
 102.5 Radio Pembrokeshire
 Pirate FM (Cornwall)
 Radio Plymouth 106.7 FM
 The Pulse of West Yorkshire
 Pulse 2 (Yorkshire)³
 Q97.2 Causeway Coast Radio (Coleraine)
 Q101 West (Omagh & Enniskillen)
 Q102 (Londonderry)
 Reading 107fm
 96.3 Real radio XS (Paisley)
(*was 96.3 Rock Radio (Paisley)*)¹
 96.2 The Revolution³
 Ridings FM
 97.4 Rock FM (Preston & Blackpool)
 Rother FM (Rotherham)
 Rutland Radio
 Sabras Radio
 Seven (107 FM) (Ballymena)
 106.5 & 107.1 The Severn
(*Shrewsbury & Oswestry*)
 107.4 The Severn (*was 107.4 Telford FM*)¹
 Signal 1
 Signal 2
 106.9 Silk FM
 Southend Radio 105.1
 South West Sound FM
 107.5 Sovereign Radio
 102 Spire FM
 Spirit FM
 107.7 Splash FM
 107.9 Star Radio (Cambridge & Ely)
Star Radio North East (3 charged separately)
 ♦ Star Radio NE (Darlington - 103.2fm)
 ♦ Star Radio NE (Durham - 102.8/106.8)
 ♦ [PLUS Star Radio NE Northallerton 103.5/
 102.3] (*was Minster Northallerton*) @£18.20
 97.2 Stray FM
 103.4 Sun FM
 Sunshine 106.2 & 107fm (Monmouthshire)
 Swansea Sound
 Tay FM
 Tay AM

£22.45 (cont.)

TFM Radio
 Time 107.5 (*Romford, Barking & Dagenham*)
 Time 106.6 (*Maidenhead, Windsor, Slough*)
 Total Star 107.5 Cheltenham
(*was Star 107.5 FM Cheltenham*)
 107.4 Tower FM
 Town 102 fm (Ipswich)
 Touch Radio 96.2 (Coventry)
 Touch Radio 101.6/102.4 (Tamworth)
 Touch Radio 102 (Stratford-upon-Avon)
 Touch Radio 107.3 (Warwick)³
 Trax FM (Bassetlaw & Doncaster)
 2BR (Burnley)
 U105 (Belfast)
 96.9 Viking FM
 96.4 FM The Wave (Swansea)
 Radio Wave 96.5 (Blackpool)
 Wave 102 (Dundee)
 Wessex FM
 96.7 West FM
 West Sound 1035 AM
 107.2 Wire FM (Warrington/Widnes/Runcorn)
 107.2 The Wyre (Kidderminster)
 102.4 Wish FM
 107.7 The Wolf
 Wyvern FM
 Radio XL 1296 AM (Birmingham)
 Yorkshire Coast Radio (Scarborough)
£18.20
 Andover 106.4 fm (Andover)
 Argyll FM (Kintyre, Islay & Jura)
 96.7 Ashbourne Radio
 107.6 Banbury Sound
(*was Touch Radio 107.6 Banbury*)³
 102.1 Bay Radio (Swansea)³
 Breeze 102.4 (West Somerset) (*was Total Star
 West Somerset/Quay West 102.4 FM*)¹
 Breeze 107.5 (Warminster) (*was More Radio
 107.5/Total Star 107.5 FM/107.5 3TR FM*)¹
Breeze 107 (2 charged separately)
 ♦ Breeze 107.2/107.8 (Winchester &
 Southampton) (*was Play Radio*)³
 ♦ Breeze 107.4 (Portsmouth)
 (*was 107.4 The Quay*)³
 Radio Ceredigion³
 County Sound Radio 1566 MW (Guildford)
 Cuillin FM (Skye & Lochalsh)
 Energy FM (Douglas, Isle of Man)
 Five FM (Newry & Surrounding Areas)
 Glide FM 107.9 (*was Oxford's FM 107.9*)
 Gold Berkshire & N. Hampshire 1431/1485am
(*was Thames Valley 1431/1485am*)¹
 Gold Cambridgeshire 1332am
(*was Peterborough 1332am*)¹
 Gold Dorset & Hampshire 828 am
(*was Bournemouth 828am*)¹
 Gold East Midlands 945/999am
(*was Nottinghamshire & Derby 999am*)¹
 Gold Essex 1359/1431am
 Gold Gloucester 774am
(*was Gloucester/Cheltenham 774am*)¹
 Gold Hampshire 1170/1557am
(*was S. Hants 1557/1170am*)¹
 Gold Herts, Beds & Bucks 792/828am
(*was East of England 828/792am*)¹
 Gold Kent 1242/603am
 Gold Norfolk 1152am
 Gold Northamptonshire 1557am
(*was Northampton 1557*)¹

£18.20 (cont.)

Gold North Wales & Cheshire 1260am
(*was Wrexham 1260am*)¹
 Gold Plymouth 1152am
 Gold South Wales 1305/1359am
 Gold Suffolk 1170/1251am
 Gold Sussex 1323/945am
 Gold Warwickshire 1359am
(*was Coventry & Warwickshire 1359am*)¹
 Gold Wiltshire 936/1161am
(*was Swindon & Wiltshire 936/1161am*)¹
 Gold Wolverhampton & Shropshire 990/1017am
(*was Wolverhampton, Shrewsbury,
 Telford 990/1017am*)¹
 Radio Hafren (*was Radio Maldwyn*)¹
Heart Devon (4 charged separately)
 ♦ Heart 100-102 (South Hams)
 (*was South Devon/South Hams Radio*)¹
**[PLUS the 3 other £22.45 Heart Devon
 stations]**
 Heartland FM (106.6 Perth) (*was Perth FM*)¹
 High Peak Radio (Buxton)
 Isles FM
 107.8 Radio Jackie
KMFM East (4 charged separately)
 ♦ KmfM Ashford
**[PLUS the 3 other £22.45 KMFM East
 stations]**
 (Note: There is a KMFM West grouping in the
 £22.45 band)
 Lakeland Radio
 Lochbroom FM
 Magic 999 (Preston)
 Nevis Radio
 Newbury Sound
 North Norfolk Radio
 Oban FM
 RNA FM (Arbroath/Carnoustie)
 107.1 Rugby FM
 97.5 Scarlet FM
 SIBC
 Six FM (Mid Ulster)
Star Radio North East (3 charged separately)
 ♦ Star Radio NE (Northallerton - 103.5/
 102.3) (*was Minster Northallerton*)
**[PLUS the 2 other £22.45 Star Radio NE
 stations]**
 Sunrise FM (Yorkshire)
 Sunshine Radio 855 (South Shropshire)
 3FM (Douglas, Isle of Man)³
 Two Lochs Radio (2LR)
 Waves Radio 101.2 (Peterhead)
 Yorkshire Coast Radio (Bridlington)
 YOUR radio
(*Dumbarton, Helensburgh, Argyll & Bute*)
 All Community Stations
 All RSLs
 All University Radio Stations
 All Garrison Stations

In-Store Radio Commercials

Per voice performed per script used in or
 transmitted to:
 1 - 149 stores: **£25.00**
 150 - 299 stores: **£29.45**
 300 + stores: **£36.50**



Since January 2004 previously linked pairs of FM and AM radio stations on the Equity Rate Card have been "unbonded", meaning that a separate voice-over fee has become payable for transmission on the second station of a previously bonded pair. Whilst the principle of separate payments for separate stations is now accepted by all parties, we are aware that in practice some radio stations have expressed difficulties concerning its immediate implementation. In light of this, Equity has put in place transitional arrangements as follows:

If TX is on both FM + AM stations as per the following list-

AM station to be charged at 25% of Rate Card AM rate.

The combined rates for these pairs are below:

Rates valid until 31 Dec 2012 (Errors and omissions excepted)

96.3 Aire + Magic 828 (Leeds) = £28.05
Beacon FM + Gold Wolverhampton/Shrewsbury/Telford = £27.00
96.4 FM BRMB + Gold Birmingham & North Worcestershire 1152 am = £38.25
95.8 Capital FM (Greater London) + Gold London 1548 = £92.85
102.8 Capital (East Midlands -Derby) + Gold East Midlands 945/999am = £27.00
96 Capital (East Midlands -Nottingham) + Gold East Midlands 945/999am = £27.00
103.2 Capital South Coast + Gold Hampshire 1170/1557am = £27.00
97.4/103.2 Capital FM (South Wales) + Gold South Wales 1305/1359am = £27.00
Radio City 96.7 + Magic 1548 (Liverpool) = £38.25
Clyde 1 + Clyde 2 = £39.05
96.4 Eagle Radio + County Sound Radio 1566 (Guildford) = £27.00
97 Forth One + 1548 Forth 2 = £28.05
Hallam FM + Magic AM (S. Yorks) = £28.05
Heart 96.3 (Bristol) + Gold Bristol & Bath 1260am = £28.05
Heart 96.3/102.6 (Essex) + Gold Essex 1359/1431am = £27.00
Heart 96.6 (Northamptonshire) + Gold Northamptonshire 1557am = £27.00
Heart 96.7/97.5 (Hampshire & W Sussex) + Gold Hampshire 1557am = £27.00
Heart 96.9 (Bedfordshire) + Gold Herts, Beds & Bucks 792/828am = £27.00
Heart 97/96.6 (Plymouth) + Gold Plymouth 1152am = £27.00
Heart 97.1/96.4 (Suffolk - Bury St Edmunds & Ipswich) + Gold Suffolk 1170/1251am = £27.00
Heart 97.2/102.2 (Wiltshire) + Gold Wiltshire 936/1161am = £27.00

Heart 97.6 (Beds Bucks Herts) + Gold Herts, Beds & Bucks 792/828 am (<i>was East of England 828/792 am</i>) = £27.00
Heart 102.3 (Dorset) + Gold Dorset & Hampshire 828am (<i>was Bournemouth 828am</i>) = £27.00
Heart 102.4 (Gloucestershire) + Gold Gloucester 774am (<i>was Gloucester/Cheltenham 774am</i>) = £27.00
Heart 102.4 (Norfolk & N. Suffolk) + Gold Norfolk 1152am = £27.00
Heart 102.4 /103.5 (Sussex) + Gold Sussex 1323/945am = £27.00
Heart 102.7 (Peterborough) + Gold Cambridgeshire 1332am (<i>was Peterborough 1332am</i>) = £27.00
Heart 102.9/97 (Berkshire) + Gold Berkshire & North Hampshire 1431/1458am = £27.00
Heart 103.1/102.8 (Kent) + Gold Kent 1242/603am = £27.00
Heart 103.4 (Cheshire & North East Wales) + Gold North Wales & Cheshire 1260am = £27.00
Key 103 (Manchester) + Magic 1152 (Manchester) = £38.25
LBC 97.3 FM + LBC News 1152 AM = £76.00
Mercia FM + Gold Warwickshire 1359am = £27.00
Metro Radio + Magic 1152 AM (Tyne & Wear) = £39.05
Northsound 1 + Northsound 2 = £28.05
The Pulse of West Yorkshire + Pulse 2 = £28.05
97.4 Rock FM (Preston & Blackpool) + Magic 999 (Preston) = £27.00
Signal 1 + Signal 2 = £28.05
Tay FM + Tay AM = £28.05
96.6 TFM + Magic 1170 (Teeside) = £28.05
96.9 Viking FM + Magic 1161 AM (Humberside/E.Yorks/N. Lincs) = £28.05
96.4 FM The Wave (Swansea) + Swansea Sound = £28.05
96.7 West FM + West Sound AM = £28.05

Equity Contact

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www.equity.org.uk

APPENDIX 8:

MEMBERS OF STAFF**GENERAL SECRETARY'S DEPARTMENT****General Secretary**

PA to General Secretary

Hod, Policy Development Officer & Assistant to General Secretary

Head of Finance

Finance Officer

IT Manager

Reception & Administration Assistant

Administration Assistant

Administration Assistant (Postroom)

COMMUNICATION & MEMBERSHIP SUPPORT**Assistant General Secretary (Communications & Membership Support)**

Campaign & Publications Officer

Marketing, Events & Training for Members Officer

Tax & Welfare Benefits Officer/Equalities Officer

Tax & Welfare Rights Organiser/Minute Secretary'

Legal Claims Referral Officer

Membership Relations & Head of Department

Membership Relations Assistant

Job Information Officer

Membership Records Officer

Membership Records Officer

Membership Records Support

Membership Records Support

Membership Records Support & Organising Assistant

LIVE PERFORMANCE DEPARTMENT**Assistant General Secretary**

HoD

PA to HoD

West End Organiser

London Area & Commercial Tours Theatre Organiser

Variety Organiser

Contract & General enquiries

Recruitment Organiser - London based

Organising Assistant - Live Theatre and Variety rates

Organising Assistant - Theatre and Variety rates

South East Organiser

Christine Payne

Natalie Barker

Louise McMullan

Duncan Smith

Richard Mason

Matthew Foster

Sandy Nation Hay

Sarah Phipps

Moreno Ferrari

Martin Brown

Phil Pemberton

Louise Grainger

Max Beckmann

Alan Lean

Martin Kenny

Matt Hood

Kristin Hamada

Tracey Stuart

Linda Elves

Pauline Yip

Cheryl Philbert

Glenda Burgess

Brenda Toussaint

Stephen Spence

Hilary Hadley

Beth Haines Doran

Virginia Wilde

Paul Fleming

Michael Day

Jan Murdock

Steve Rice

Shannon Burns

Kevin Livgren

John Ainslie

RECORDED MEDIA DEPARTMENT

HoD

BBC television agreement/TV WP/presenters/walk-on & supporting artists committee

ITV Organiser/TV WP/BBC Audio Agreement/BBC Singers/Audio Cmt/Audio books WP

TV commercials Organiser

Royalties & Residuals Manager

Organising Assistant (BBC, PACT TV, ITV and Audio)

Films Organiser and Contract Enforcement Officer

Organising Assistant

Recruitment and Retention Organiser

CARDIFF OFFICE

National & Regional Organiser - Wales & South West

Recruitment and Retention Organiser

Organising Assistant

GLASGOW OFFICE

National Organiser - Scotland & Northern Ireland

National Organiser - Scotland & Northern Ireland

Organising Assistant

MANCHESTER OFFICE

North West Regional Organiser

Recruitment Organiser

Organising Assistant

MIDLANDS OFFICE

Midlands Organiser

SHEFFIELD OFFICE

North East Regional Organiser

John Barclay

Ian Bayes

Cathy Sweet

Tim Gale

Nick Craske

Alex Moreau

Laura Messenger

Christine Blake

Emily Paulin

Simon Curtis

Wayne Bebb

Mair James

Lorne Boswell

Drew McFarlane

Marlene Curran

Jamie Briers

Andrew Whiteside

Mary Hooley

Tim Johnson

Nigel Jones

APPENDIX 9:

GENERAL BRANCHES**LONDON BRANCHES****NORTH AND EAST LONDON**

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking.

RICHARD HEAP

richardtheap@onetel.com

NORTH WEST LONDON

Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Harrow and Westminster (W1, W9, NW1, NW6 and NW8 only).

NIM JOHNSON 16 Heath Hurst Road LONDON, NW3 2RX Tel: 07885 186443*

* DECEMBER 2012 replaced by Elise Harris
eliseharris@gmail.com

WEST AND SOUTH WEST LONDON

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

JENNIFER THORNE

56 Melrose Av

LONDON, SW19 8BX

Tel: 020 8946 1859

SOUTH AND SOUTH EAST LONDON

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

RICHARD DARGAN

26 The Glade

Old Coulsdon

Surrey, CR5 1SL

Tel: 01737 559450

REGIONAL BRANCHES**BRIGHTON AND SUSSEX****DI LANGFORD**

16a Hamilton Road
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equity.bristolwestgen@googlemail.com

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Incorporating the Variety Artists' Federation
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Vice Presidents: DAVID COCKAYNE and JEAN ROGERS
Honorary Treasurer: BRYN EVANS
General Secretary: CHRISTINE PAYNE

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Pauline Moran
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Brodie Ross
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Paul Mead

Chorus & Ensemble

Tom Emlyn Williams

Dance

Natasha Gerson

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Regional Offices

North West: Express Networks, 1 George Leigh Street, Manchester M4 5DL. Tel: 0161 244 5995

North East: The Workstation, 15 Paternoster Row, Sheffield S1 2BX. Tel: 0114 275 9746

Midlands: Office 1, Steeple House, Coventry, CV1 3BY. Tel: 02476 553612

Scotland & Northern Ireland: 114 Union Street, Glasgow G1 3QQ. Tel: 0141 248 2472

Wales & South West: Transport House, 1 Cathedral Road, Cardiff CF1 9SD. Tel: 029 2039 7971

Opera

Bryn Evans

Singers

Dennis Ray

Stage Managers

Adam Burns

Stunt Performers

Chris Webb

Theatre Designers

David Cockayne

Theatre Directors

Di Christian

TIE & YPT

Andy Medhurst

Variety, Light Entertainment & Circus

Annie Bright
Dave Eager
Mary Lane
Brenda Marsh
Tina May
Rhubarb the Clown

Walk-ons

Christine Bucci
Paul Kirby

London Area

Peter Barnes

Midlands Area

Sally Treble

Northern Area

Yvonne Joseph

Northern Ireland

Louis Rolston

Scotland

Isabella Jarrett

South East Area

Michael Branwell

South West Area

Nicky Diprose

Wales

Julia Carson Sims