

# **EQUITY ANNUAL REPORT 2009**

**THE SEVENTY-NINTH ANNUAL REPORT**

**Adopted by the Council at its meeting held on 13 April, 2010  
for submission to the Annual Representative Conference  
23 & 24 May, 2010**

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## CHAPTER 1:

# GENERAL

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### **A. ANNUAL REPRESENTATIVE CONFERENCE**

The 2009 Annual Representative Conference was held at the SAVOY HOTEL, BLACKPOOL on the 16th, 17th and 18th MAY, 2009. The maximum attendance was 142 members being representatives, Council members and observers. A full report of the Conference is set out as Appendix A.

### **B. BALLOTS**

1. The elections for Equity's national, area and specialist committees for the 2009-2011 period were held in 2009. A nomination paper was sent with the Spring edition of the Equity magazine in March and ballot papers were sent to members in June. There were contested elections in eleven committees: London Area Committee; Midlands Area Committee; Northern Area Committee; Scottish National Committee; South West Area Committee; Members With Disabilities' Committee; Minority Ethnic Members' Committee; Theatre Directors' Committee; Lesbian, Gay, Bi-Sexual And Transgendered Committee; Walk-On & Supporting Artists' Committee; Women's Committee. The results of these elections, except for the Women's Committee are set out in Appendix 2. Due to an error in the printing of the ballot papers, the Women's Committee election had to be rerun. The result of this election is set out in Appendix 3. The result of the election of the Stunt Committee – held separately – and the members elected unopposed to committees where there were not enough nominations to trigger a ballot (Audio; Choreographers; Concert And Session Singers; Independent Theatre Arts; Models; Northern Ireland; South East; Stage Management; Theatre Designers; Welsh Committee; Young Members' Committee) are listed in Appendix 4.

2. It was necessary to hold bye-elections to fill vacancies on a number of committees in 2009. Appendix 5 lists the results of elections to the Walk-On & Supporting Artists' Committee and the Appeals Committee. In addition Sylvia Alexander Vine was elected unopposed to a vacancy on the Standing Orders Committee and Tim Walton was elected unopposed to the Chorus and Ensemble vacancy on Equity Council.

### **C. LOBBYING ACTIVITY**

During 2009 Equity initiated and continued to pursue a number of lobbying campaigns on behalf of members working across sectors organised by Equity. These campaigns were backed up by the activities of the Performers' Alliance Parliamentary Group, which pursues political objectives on behalf of members of Equity, the Musicians' Union and the Writers' Guild of Great Britain.

#### **i. Consultations**

Equity responded to a total of 14 Consultations during 2009. The Consultations were issued by organisations including the Department for Culture, Media and Sport, the Department for Business, Innovation and Skills, the Low Pay Commission, Ofcom, the Intellectual Property Office and Arts Council England. There were significant developments in a number of key areas of concern for Equity members:

##### **a. PUBLIC SERVICE BROADCASTING**

During the summer months Equity prepared a response to the Department for Culture, Media and Sport consultation on 'Sustainable independent and impartial news; in the Nations, locally and in the regions.' This Consultation addressed the Governments proposals to establish a 'contained contestable element' of the BBC Licence Fee, otherwise known as 'top slicing'. The proposals originated in the recommendations of the Digital Britain Report as a means to aid struggling broadcasters in their production of regional news programming.

The Equity response expressed our concern that any proposal to diminish Licence Fee funding would have a severe impact on the working lives of our members and would threaten the future production of quality public service content. To raise awareness among union members and the public, Equity and its sister unions in the FEU organised a lobby of parliament and a postcard campaign calling on the Secretary of State for Culture to look into alternative means to deal with the funding gap.

Equity, the Musicians' Union and representatives from the Performers' Alliance Parliamentary Group also met with Siôn Simon MP, Minister for the Creative Industries to discuss the issue prior to the publication of the Digital Economy Bill.

##### **b. WORKERS IN ADULT ENTERTAINMENT**

Through the Policing and Crime Bill, published at the start of 2009, the Government moved to reclassify lap dancing and other such venues as 'sex encounter establishments'. Equity expressed concerns that the legislation would have the effect of reducing the number of workplaces available to some of its members and the potential labelling

of dancers as 'sex workers'. Baroness Miller, a Liberal Democrat peer, agreed to submit a number of amendments to the Bill representing Equity's views during the Lords Committee stages.

The Policing and Crime Act finally received Royal Assent on the 12th November. Following a final burst of lobbying and media work, as well as the successful passage of Equity's motion on the issue at TUC Congress, the Government changed its view. Clause 26 of the Bill was successfully amended so that 'sex encounter establishments' were replaced with 'sexual entertainment venue'. This was Equity's second most preferred option after 'adult/erotic entertainment venue'.

The change represented a significant achievement in terms of recognising the status of these workers as legitimate performers, especially given the significant level of opposition and high profile campaigning groups led by groups such as Object and the Fawcett Society.

#### **c. UP FRONT FEES**

In November the Department for Business, Innovation and Skills published its response to the Consultation on the Conduct of Employment Agencies and Employment Businesses Regulations 2003. These regulations govern the conduct of the private recruitment industry and set minimum standards for employment agencies and employment businesses.

In response to the submissions made by Equity, BECTU and other interested parties the Government agreed to ban all upfront fees for work-finding services for models, extras and walk-ons and to extend the cooling off period in respect of upfront fees, photographic and motion picture services provided by employment agencies from 7 days to 30 days. Employment agencies will now be required to notify all new clients of this in writing and clients will also be entitled to a refund if agencies do not produce their promised publications within 60 days.

The introduction of the new regulations, due to happen in 2010, is to be accompanied by awareness-raising activities, including new guidance and information for workers in the entertainment and modelling industries.

#### **d. DIGITAL ECONOMY BILL**

A consultation on measures to tackle the problem of illegal file-sharing arose from the recommendations of the Digital Britain White Paper, published in June 2009. The proposals, which it is hoped will reduce illegal file-sharing activity by 70% by 2011, were then taken forward in the Digital Economy Bill.

Equity took the view that the legislation had a good chance of making a difference and protecting thousands of jobs throughout the creative sector and so joined together with the other unions of the FEU and industry representatives through the Creative Coalition to support its passage. Towards the end of 2009 the Coalition engaged in a considerable amount of activity, including providing briefings on specific amendments, writing to union-friendly Lords and meeting with media journalists. As Chair of the Coalition, Equity's General Secretary Christine Payne featured frequently in the press in the second half of 2009.

The Creative Coalition held a successful fringe meeting on the Digital Economy Bill at the 2009 Labour Party Conference in Brighton on the 28th September. The aim of the event was to press the Government to introduce technical measures to tackle serial copyright infringement. A number of speakers representing Equity, the music, film, television and sport industries, and as Siôn Simon, Parliamentary Under-Secretary for the Creative Industries made contributions at the event.

#### **e. THE VETTING AND BARRING SCHEME**

Following considerable criticism of the newly established Independent Safeguarding Authority and the introduction of the Vetting and Barring Scheme by parents, artists, writers and voluntary groups, Ed Balls, the Secretary of State for Children, Schools and Families asked Sir Roger Singleton (Chair of the ISA) to revisit the new rules for those who work or volunteer on a 'frequent' or 'intensive' basis with children and vulnerable people.

Equity was also keen to influence the review of the scheme and wrote to Baroness Morgan, Minister for Child Protection and Sir Roger Singleton to raise the concerns of members. A significant proportion of Equity members work in roles which involve contact with children and vulnerable people including entertainers, clowns, puppeteers, magicians and actors working in Theatre in Education. Many of these performers are low paid, casual and freelance workers who would not be able to bear the financial burden of registration under the existing rules of the scheme.

In December the Review, entitled 'Drawing the Line: A Report on the Government's Vetting and Barring Scheme' was published. On the same day a Ministerial Statement was issued by the Department for Children, Schools and Families regarding changes to the Scheme. This statement was the Government's formal response to Sir Roger report and stated that the Government was prepared to accept and implement all of the Report's recommendations.

The Review changed the definition of 'frequent contact' with children and vulnerable groups to mean 'once a week' rather than 'once a month'. 'Intensive contact' was redefined as 'more than 4 times a month'. Most crucially it was agreed that the scheme would only apply when workers are dealing with the same children on each occasion. This means that performers working in different schools or with different groups of children/vulnerable people will, in most cases, not have to register.

**f. LICENSING ACT**

On 22 October, as Parliament prepared for a debate in Westminster Hall on the Culture, Media and Sport Committee's report on the 2003 Licensing Act and the government's response, hundreds of performers from variety, circus and other supportive Equity and Musicians' Union members held a demonstration in parliament square. The aim of the protest was to highlight the unfairness of the existing regime and to call for Government to reconsider its refusal to implement the recommendations for reform put to it by MPs. Supportive MPs and Lords from each of the three main political parties spoke at the event and conveyed the unions' concerns in the debate in Westminster Hall that afternoon.

Three weeks later Equity, the Musicians' Union and MPs from the Performers' Alliance Parliamentary Group had a very positive follow-up meeting with Gerry Sutcliffe, the Minister responsible for the Licensing Act. The Minister committed to a consultation on introducing an exemption from the Licensing Act for smaller venues (those with capacity under 100) and stressed that the Government was open to considering an exemption for venues with capacity of 200 or less if the majority of consultation responses express this view. The consultation was published on 31st December.

The Minister also agreed to convene two meetings with representatives from the unions, the PAPG and local government bodies to facilitate agreement on the small venue exemption through a Legislative Reform Order. A further meeting to bring together representatives from the circus industry, unions, the PAPG and local government bodies in order to get develop a system to simplify the licensing requirements for travelling entertainment was also actioned.

Equity engaged in further campaigning around the Licensing Act through its support for The Live Music Bill. The Bill proposes an exemption from the Licensing Act for alcohol-licensed premises which have a capacity up to 200, hospitals, schools and colleges with a capacity up to 200 and for venues putting on gigs involving one or two musicians, unamplified or minimally amplified.

**ii. Other activities**

During 2009 Equity also met with Government Ministers and officials from a number of departments and organisations to discuss theatre and arts funding, the national minimum wage and work permit arrangements. Equity continued its discussions concerning copyright issues with the Intellectual Property Office, British Copyright Council and other interested bodies.

Equity continues to engage with Skillset and Creative and Cultural Skills, the Sector Skills Councils for the creative industries.

**D. MARKETING AND COMMUNICATION****i. Job Information Service****a. BREAKDOWN**

Acting Male:	827
Acting Female:	709
Dance Male:	316
Dance Female:	304
Singing:	337
Variety:	92
Non-Performance (stage management, choreography, theatre design, theatre directing):	105
<b>TOTAL JOBS:</b>	<b>2690</b>

**b. JOB PROVIDERS***Casting Directors:*

Jill Green for Spike Milligan's 'Adolf Hitler: My Part in his Downfall'

Pippa Ailion for West End productions: 'Legally Blonde The Musical', 'Wicked', 'Billy Elliot The Musical', 'High School The Musical', 'The Lion King', 'Spring Awakening' and 'We Will Rock You'.

Debbie O' Brien for 'Starlight Express', 'Crazy for You', 'Grease' and 'Priscilla Queen of the Desert The Musical'. (West End), 'Chitty Chitty Bang Bang' and 'The King and I'.

Gemma Hancock for West End and UK Tour of 'Waiting for Godot' and 'Priscilla Queen of the Desert The Musical'.

Hubbard Casting

*Theatre Companies, Theatre in Education Companies and Regional Theatres:*

Y Touring Theatre

Speakeasy Theatre

Quantum Theatre for Science

Walking Forward Theatre

Red Ladder  
 Half Moon Theatre  
 Chol Theatre  
 Konflux Theatre in Education  
 20 Stories High  
 London Bubble Theatre  
 Talawa Theatre Company  
 Kazzum  
 Box Clever  
 Impact Universal  
 Oily Cart  
 Birmingham Repertory Theatre  
 Hull Truck  
 Chichester Festival Theatre  
 Spectacle Theatre  
 York Theatre Royal  
 The Play House  
 New Vic Theatre  
 Old Vic  
 Octagon Theatre  
 National Theatre  
 Royal Exchange Theatre  
 Queen's Theatre Hornchurch  
 Theatre Royal Bath  
 Lawrence Batley Theatre  
 Pitlochry Festival Theatre  
 Regent's Park Open Air Theatre  
 The Comedy School  
 Almeida  
 Aberystwyth Arts Centre  
 Tobacco Factory  
 Gala Theatre  
 Spectacle Theatre  
 Stephen Joseph Theatre  
 Watermill Theatre  
 Dundee Rep  
 Northern Stage

*Training Schools and Universities:*

RADA  
 Arts Educational Schools  
 The BRIT School  
 Oxbridge Programs  
 Tring Park School  
 Cambridge University

*Museums, Arts organisations:*

The Shakespeare Birthplace Trust  
 Royal Armouries

*Dance Companies:*

Jasmin Vardimon Dance Company  
 Anjali Dance Company  
 Phoenix Dance Theatre  
 Green Candle Dance Company  
 Shobana Jeyasingh Contemporary Dance Company  
 Siobhan Davies Dance  
 Scottish Dance Theatre  
 Rambert Dance Company  
 Wayne McGregor and Random Dance  
 Akram Khan Dance Company

Balbir Singh Dance Company  
 ACE Dance and Music  
 Kompany Malakhi  
 Ockham's Razor  
 DV8 Physical Theatre

*Dance Training Schools:*

Northern School of Contemporary Dance  
 North East Wales Dance  
 Royal Academy of Dance  
 The Circus Space  
 Chisenhale Dance Space

*Producers:*

Stage Entertainment  
 Live Nation  
 TED Productions  
 Disney Entertainment Productions

*Variety:*

Warner Leisure Hotels  
 Siblu Holiday Parks  
 Merlin Entertainment Group  
 Universal Studios Japan

*Cruise:*

PEEL  
 Royal Caribbean  
 Crystal Cruises

*Overseas Theatre Companies:*

English Theatre of Hamburg  
 Vienna's English Theatre

*Schools, Colleges and Creative Partnerships:*

Eton  
 Bird College  
 Creative Partnerships nationwide  
 National Youth Theatre

*Opera:*

Chorus of Welsh National Opera  
 Scottish Opera

**New Job Providers**

The Poor School  
 Identity Drama School  
 Liverpool John Moores University  
 Dundee College  
 University of East London  
 University of the Arts London  
 Morley College  
 Wyomndham College  
 Christ's Hospital  
 Lewisham College  
 Croydon College  
 Cirencester College  
 Orange Tree Theatre

Rotterdam Dance Academy  
 Vincent Dance Theatre



Youth Dance England  
 The School of Alberta Ballet  
 Dance City  
 London Contemporary Dance School  
 English National Ballet School  
 Ballet of the Vienna State Opera  
 National Maritime Museum  
 Liverpool Museums  
 Hoxton Hall  
 Walking with Dinosaurs  
 Chinatown Arts Space  
 Islington Arts Factory  
 Centre Parcs  
 The Eden Project  
 Leeds City Council  
 The Turner Channel  
 London Bridge Experience

## ii. Events

In 2009 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
- Bright Young Things (graduating drama students from CDS schools)
- Bristol Juggling and Circus Skills Convention
- British Juggling Convention
- Catholic Stage Guild Annual Student Event
- Comedy School's Funny Festival
- Covent Garden May Fayre and Puppet Festival
- Clowns International
- Edinburgh Festival
- Equity Limelight event for Equity young members
- Glastonbury Festival
- International Brotherhood of Magicians' Convention
- Eastbourne International Magicians' Convention
- Blackpool Keeping It Live Showcases
- Leicester Comedy Festival
- Move it! (Dance event)
- National Student Drama Festival
- Performers' Alliance Parliamentary Reception
- Take Off 2009
- Theatre Craft 2009
- Various student showcases.
- VOX 2009

## iii. Website and Social Media

The forum in the members' area of the website ([www.equity.org.uk](http://www.equity.org.uk)) is the place for members and student members to talk to each other online about a whole host of things, asking for and giving information, raising issues for wider discussion, letting members know about shows, keeping people abreast of things going on in their area and a lot of other stuff besides. It's members' forum and all members are encouraged to join in. Equity sends a gift to all members who post in the "new to the forum" section where members can introduce themselves to the other forum users.

Members continued to make use of the online directories' resource by adding or updating entries directly from the website and the news list on the home page grew and grew with petitions, articles and announcements all being regularly added to keep members and other site users up-to-date with union activities and ways of getting involved with some of these. The move towards more interactivity continued with the online joining facilities being launched and more and more people coming into the union through this route.

A Twitter feed was added to the site as Equity has a growing social media network as EquityUK on Twitter, Facebook, Bebo, MySpace and YouTube where short Equity films are to be found, including the Jo Brand show and interviews and vox

pops from our young members who were at the Limelight event held in March. The resources provide another way for you to connect with the union and are a developing area of activity for the union.

#### **iv. Training**

Equity Ambassador training continued during 2009 and by the end of the year the network had grown following workshops in Edinburgh, Newcastle and London. Ambassadors are members who take a lively interest in the work of Equity and actively talk to people in workplaces about the union and, very importantly, help to maintain Equity's profile. Supported by UnionLearn the course has been developed with City College Manchester and includes topics such as – communication, how Equity works and how to make an impact, recruitment and a host of other issues. More workshops will take place in 2010.

Equity continued to work with Skillset to deliver the Careers and Learning Advice service. All the advisors are Equity members who continue to work as performers and who have been trained to the national gold standard for delivering Information, Advice and Guidance.

In Wales our multi-union partnership continued and the CULT Cymru programme of short continuing professional development workshops was launched. In Manchester we worked with sister unions BECTU and the NUJ to deliver short course training on practical freelancer issues.

Our joint union project received extension funding from the Union Learning Fund so we were able to undertake a mapping exercise of professional training available across the country and following this we launched a series of one-day workshops around England (due to funding restrictions) on Copyright, Freelance Survival Kit, Using Social Media, and Build your Own Website. These workshops will continue in 2010.

During the Edinburgh Festival we ran a week of workshops on: Movement for actors; Voice technique; Speed networking; Getting ahead as a theatre director; Social networking; the ITC contract; Doing it for money as well as love; and CVs and self-marketing. We were also invited speakers at other organisations' events and with the help of local Equity Ambassadors ran a daily drop-in zone for people to raise issues or problems they were experiencing with us or to find out more general information.

We further developed Equality Rep' training and ran a series of two day workshops with costs covered by the Union Modernisation Fund. As a result the network of Equity Equality Reps grew to 49.

#### **v. Publications**

In addition to the Equity Diary (which was sent out earlier than in previous years), Review of the Year and Annual Report we published updated editions of the New Member's Guide which is sent to members with their first Equity card when they become members, and created various reports. We also created the Manifesto for Theatre website, newsletters and other materials in support of the campaign - more on which will be in other parts of this Annual Report.

We continued to review our recruitment materials and created a suite of postcards and mini-posters for specific areas of the industry such as magic, dance, modelling, cabaret, pantomime etc We encourage members to get supplies of these from Head Office (020 7670 0273) to put into green rooms, notice boards etc wherever they are working.

### **E. RECRUITMENT & RETENTION**

Despite the continuing economic situation 2009 was a positive year for membership recruitment and retention. Equity ended the year 0.2% ahead of 2008 and above 36,500 for the first time since December 2004.

Much of the year's success has been due to membership retention. The move to direct debit – which now accounts for 52% of paying members – has largely contributed to this, alongside the union's ever-growing industrial presence and the increased perception of relevance of the union to members' lives.

The number of members rejoining the union was the second best total of the decade.

The last three months of 2009 accounted for a third of the annual recruitment, a sign that economic improvements may be now feeding through to those working in our industry.

One area of significant improvement in 2009 was the student membership scheme. From a peak of 4305 in November 2008, we reached 4965 by November 2009. This has been driven in a significant way by the success of online student joining, which already accounts for 70% of student applications, and was being discovered and used even before its official launch at the beginning of the September term. The Limelight event of 2009 also helped generate a momentum amongst young members, leading to a new young members' committee which is looking to be active in recruiting both full and student members into the union.

### **F. CLARENCE DERWENT AWARDS**

Clifford Rose and Phoebe Nicholls were named winners of the 2009 Clarence Derwent Awards for performers in supporting roles in the West End. They received their awards at a ceremony at the West End's Duke of York's Theatre. Clifford Rose won for his performance in *The Chalk Garden* at the Donmar Warehouse, while Phoebe Nicholls received the award for her performances in both *Waste* at the Almeida Theatre and *The Vortex* at the Apollo Theatre, Shaftesbury Avenue. The Clarence Derwent Awards are made every year by Equity. The judges this year were Benedict Nightingale, Michael Billington, Irving Wardle, Richard Digby Day and Thelma Holt.

## G. GENDER

The campaign for equal representation in TV, films and drama organised an online petition which attracted over 5000 signatures. The petition stated:

*"Over half the viewing public is female, yet in TV drama for every female character, there are two male characters (35.3 per cent female roles to 63.5 per cent male roles). Whilst leading parts are frequently played by male actors over 45, women in this age group start to disappear from our screens. The message this sends to viewers is distorted and distorting. We call on all the major UK television channels to take action to correct this imbalance."*

This was used to support the research conducted by FIA and published as The Report on Age, Gender and Performance Employment in Europe. Conducted across 20 European countries conducted by unions representing nearly 80,000 performers the FIA research found that actresses have fewer work opportunities and get paid less than men and that this gets worse as actresses get older. The research, conducted by the International Federation of Actors, found that:

- men have longer careers as performers than women;
- women are over-represented in the lowest income group and under-represented in the highest income group;
- women believe they fair less well than men in the number and variety of roles and pay and are type-cast more often;
- an overwhelming majority of women see ageing as a disadvantage to them getting work whereas men were evenly split with half seeing it as an advantage and half a disadvantage;
- men are overwhelmingly positive about the way their gender and age are represented in performing work whereas women are far more negative.

Campaigning continued throughout the year with the Women's Committee putting a motion to Equity's Annual Representative Council, which read:

*"This Annual Representative Conference calls on the Equity Council to instigate a co-ordinated strategy among the different departments of the union and in collaboration with the Women's Committee to tackle the systemic bias within the entertainment industry which deprives women members of jobs. This is in response to the International Federation of Actors report 'Age, Gender and Performer Employment in Europe' and the Gender Equality Duty (April 2007) which aims to promote equality of opportunity between men and women."*

This motion was passed unanimously.

## CHAPTER 2:

# LIVE PERFORMANCE

The Live Performance Department covers theatre, variety (including circus), opera, dance and all other forms of Live Performance.

On a strategic level the campaigning approach has been continued to advance the establishment of a £400 minimum rate of pay for performers and assistant stage managers across the three national agreements outside the West End: Commercial Theatre, Independent Theatre and Subsidised Repertory.

Whilst negotiations with Commercial Theatre and Independent Theatre were developing in a positive direction in 2009, negotiations in the Subsidised Repertory sector were so difficult in a time of negative inflation that the union made an interim agreement for a 0.5% increase with the Theatrical Management Association Subsidised Repertory Committee. In recommending the interim settlement to the Equity Council it was also recommended that a process under the 'Manifesto for Theatre' banner should be launched.

This process through a series of open meetings across the UK, combined with performer and stage management meetings at workplaces, involved the union in a consultation that helped to understand whether members believed the union had been over ambitious with the Subsidised Repertory claim. The result was overwhelming feedback that members supported the claim and were prepared to be part of a campaign to achieve more favourable results in the next round of bargaining. Members therefore have made it quite clear that they support Equity's economic and industrial agenda in Subsidised Repertory. Members also engaged with the idea that Equity develop a political campaign in the lead up to the 2010 General election. As Equity is a non-political, non-sectarian union this is a small 'p' political campaign lobbying all the parties on the agenda Equity wishes to take forward. A Conference in early 2010 has been set to develop further the points that came out of the consultation into a full blown General Election campaign.

House Agreements have been updated and the £400 claim used as a benchmark to achieve improvements outlined in the body of this report.

In the West End the new agreement with minimums of £450, £500 and £550, depending on size of theatre, commenced in 2009, however the full written version of the agreement lagged and was not finally completed until October 2009, something that caused serious problems both for the union and the managers. It was extremely difficult to deal with teething problems with the agreement without an authoritative written text and only the 'Heads of Agreement' points to refer to. However the documentation is now in place and the increases of between 12.5% and 50% on the minimum rates of pay, dependent on theatre size and whether Sunday is part of the working week or not, did deliver significant increases to many members. The changes to some of the conditions in the agreement that secured these increases were not popular with all members, however on balance the view was that the agreement moved us forward and that in the next round of bargaining when the West End agreement is renewed, there is the opportunity to discuss outstanding issues.

In Variety Equity completed work on new model contract clauses that can be utilised across Europe in the unions of the International Federation of Actors (FIA), finalised contracts for Pole Dancers, continued support for children's entertainers, and followed up work on the Licensing Act in England and Wales and the Policing and Crime Act.

The Licensing Act lobbying for an exemption for venues of below 200, a portable licence for circuses and coherent central guidelines on interpreting the Act, culminated in a demonstration at Parliament Square, opposite the Palace of Westminster in London in October on the day of a Westminster Hall debate on the Act. Hundreds of Equity members, many in costume, joined Members of the House of Commons and the House of Lords in a colourful and effective protest against Government proposals to ignore many of the Select Committee recommendations supported by Equity.

Subsequently the Government altered its position and put a proposal to exempt small venues of 100 or less, to public consultation. The portable licence for circuses proposal is also being separately canvassed. Equity is preparing submissions to both consultations.

The Policing and Crime Act originally contained a proposal, when still a bill, to classify certain adult entertainment venues as 'sex encounter establishments'. Equity objected to this and was successful in achieving TUC support for the union's position. The eventual 'sexual entertainment venue' classification, a form of hybrid licensing as recommended by the Select Committee, which was adopted in the Act did not satisfy all of Equity's concerns but was an improvement on what had been originally proposed.

The Blackpool Grand continues with the title of the National Theatre of Variety, and the Pavilion Theatre in Glasgow began its role as the Scottish National Theatre of Variety with a Gala Performance. The Scottish Variety Committee continues to work closely with the theatre to develop that project further.

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

The Bristol Old Vic re-emerged as an ongoing concern in Bristol following an extensive Equity campaign, but in a slightly altered form. The local General Branch continues to work closely with the theatre as it develops.

The work of the Live Performance Department has continued to increase the organising work of the union and has drawn more members into Equity's campaigning and lobbying activities over the course of 2009. This work will continue to grow and develop.

Stephen Spence  
ASSISTANT GENERAL SECRETARY  
Live Performance  
Equity

## A. GENERAL

### i. Theatre Fight Directors

Currently the Fight Director's minimum rates (unchanged from 2008) are:

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

### ii. Overseas Touring

From December 2008 the US per-diem increased to \$73.50 per day.

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

## B. LONDON THEATRE

### i. West End Theatre Agreement

Negotiations for the implementation of the new agreement continued well into the Autumn of 2009. The implementation took place with effect from 16 March 2009 backdated to 5 January 2009. A formula was put in place to ensure that anyone currently on contract in the West End received at least the new minimum rates and that those near the minimum received at least a 3% increase. Unbelievably, it took until October to get the new Agreement published. The rates that applied in 2009 were set out in the Annual Report 2008.

### ii. West End Choreographers Agreement

Negotiations for a new Choreographers Agreement remain suspended awaiting the progress of negotiations for a new Performers and Stage Management Agreement, the minimum fees were renewed from June 1st 2008 but, given that RPI was negative, remained at the June 2008 levels and were not increased.

The current rates are as followed:

Clause 17 (a) (i)	Minimum fee for musicals	3248.00
(ii)	Additional weeks	650.00
(iii)	Minimum royalty	129.00
Clause 17 (b) (i)	Minimum fee for plays	1,899.00
(ii)	Additional sessions	129.00
(iii)	Minimum royalty	67.00
Clause 17 (c)	Small amount of choreography, per session	110.00
AC Appendix 5 (d)	Daily rate	116.00

### iv. West End Directors' Agreement

A claim was submitted for a new Agreement but negotiations were not concluded by the end of 2009.

### v. West End Deputies' Committee

The Committee met eight times during 2009. Throughout 2009 Rebecca Louis remained as Chair of the Committee. Ellie Collett was the Vice-chair and was replaced in February 2009 by Graham Hookham. Tim Walton was the Committee's representative to the ARC. The Committee's motion to the 2009 ARC sought to instigate a survey of backstage conditions in the West End with a view to improving such working conditions. Negotiating meetings for the implementation of the new West End Agreement continued into the Autumn of 2009 and the West End Deputies' meetings were used to inform the Deputies of the progress, or otherwise, of the negotiations and the arrangements for the implementation and backdating of the agreement. Rebecca Louis and Graham Hookham were the Committee representatives on the Backstage Conditions Working Party. Two members of the Committee (Martin Neely and Marc Vastenavondt) attended the first meeting of the reconstituted London Area Committee.

### vi. Shakespeare's Globe

This house agreement is negotiated annually and we achieved an increase in the rehearsal rate by 4.4%, the minimum performance salary by 6.38%, the standard performance rate by 3.48%, ASM by 2.29%, DSM by 5.87% and Head of stage management by 5.31%. This resulted in the following rates for 2009:

Rehearsal rate	£450
Minimum performance rate	£500
Standard performance rate	£565
Stage management assistant	£500
Stage management Deputy	£545
Senior stage management	£575

In addition, during the 2009 season the Globe mounted two touring productions engaging performers and stage management on the Commercial Theatre Agreement.

## vii. Disney Theatrical Productions Limited

Our two year agreement with Disney expired on 18 October 2008. The negotiations for a new agreement were delayed until the outcome of the West End negotiations became clear. We then agreed a three year agreement which gave an increase of 4.7% on all basic rates from 19 October 2008 until 5 January 2009. From 5 January 2009 the following rates applied:

Rehearsal salary	£550	
Performance salary	£550	plus £50 for Sunday performance
ASM	£550	plus £50 for Sunday performance
DSM	£600	plus £50 for Sunday performance
SM	£678	plus £50 for Sunday performance
Dance captain	£133.01	
Swing	£66.49	
Understudy obligation	£26.59	
Understudy performance	£26.59	

It was agreed that the minimum rates would go up from 19 October 2009 and again in October 2010 by RPI or 2% whichever was the higher. This resulted in a 2% increase in the minimum rates from 19 October 2009 giving:

Rehearsal salary	£561	
Performance salary	£561	plus £50 for Sunday performance
ASM	£561	plus £50 for Sunday performance
DSM	£600	plus £50 for Sunday performance
SM	£678	plus £50 for Sunday performance
Dance captain	£135.67	
Swing	£67.82	
Understudy obligation	£27.12	
Understudy performance	£27.12	

## C. COMMERCIAL AND SUBSIDISED THEATRE

### i. Commercial Theatre Agreement

The Commercial Theatre working party this year submitted a claim for £400, in line with the ARC decision to aim for this figure across all theatre. Equity's Priorities for the agreement were:

- To achieve a minimum of £400 performance salary for ASMs and Performers in the first year of any agreement
- To improve the subsistence and touring allowances
- A reduction in working hours over the course of the new agreement
- An additional payment to be guaranteed if any production is to utilise 3 shows a day

Following a difficult round of negotiations the TMA managers look to be on the verge of accepting our claim for £400, albeit over a three year period, with a list of counter-claims we are currently negotiating on. We have looked in detail at these counter-claims and their implications compared to the benefit of a rise in the minimum for the majority of members. We also welcomed the 1% across the board for all other financial items, although the RPI formula on financial items for years 2 & 3 has a 2.5% cap.

The Commercial Theatre Working Party is meeting in early January to assess progress and potentially agree the outcome of the negotiations.

The minimum weekly salaries currently being paid (from Monday 7th April, 2008), are as follows:

MINIMUM WEEKLY SALARIES		
Normal Minimum	Once-Nightly	Twice-Nightly
Rehearsal Performer/ASM		
Rehearsal DSM	327.00	327.00
Rehearsal SM	409.00	409.00
Rehearsal C&SM	458.00	458.00
Performer/ASM	490.50	490.50
DSM	350.00	375.00
SM	438.00	469.00
C&SM	490.00	525.00
	525.00	563.00

Exceptional Minimum	Once-Nightly	Twice-Nightly
Performer/ASM	293.00	316.00
DSM	366.00	395.00
SM	410.00	442.50
C&SM	439.50	474.00
Subsistence	99.00	
Touring Allowance	185.50	
OTHER PAYMENTS		
Daily Touring Allowance	39.90	
Understudy obligation payment (per role per week)	14.19	
Understudy performance payment (per performance)	21.27	
Understudy performance payment (ceiling)	63.82	
Swing Dancer (per week)	17.75	
Dance Captain (per week)	31.92	
Flying (per week)	39.71	
Ceiling Salary (per week)	563.03	
Mileage Allowance	0.45	

During 2009 the majority of the cast were engaged on Equity/TMA Commercial Theatre Agreement contracts or contracts directly referring to the Commercial Theatre Agreement tours. Many tours entered the West End, with others touring the UK following a West End run.

## ii. Subsidised Repertory Agreement

We faced a tough year in our negotiations with the TMA on the Subsidised Repertory Agreement in 2009. The TMAs approach in Sub Rep was in stark comparison to the commercial producers. In line with the 2008 ARC motion on a £400 minimum across the theatre agreements, the Subsidised Rep Working Party submitted a claim of £400.

Equity's priorities for this agreement were:

1. To achieve a minimum of £400 for ASMs and Performers in the first year of any agreement
2. To restore parity between the minimum salaries for ASMs and Performers, whilst maintaining the current percentage differential for Stage Managers
3. To improve the MRSLS for each Grade
4. To improve the subsistence and touring allowances (The subsistence (relocation and commuting) and touring allowances to be increased by 10%, with an end to the thirteen week cut-off).
5. To introduce a specific payment for the use of a musical instrument

The TMA Sub Rep producers responded with a counter-claim of 0.5% alongside a list of changes to the agreement, an offer we could not agree to.

Discussions on a suitable response to the TMA on their derisory offer fed into the discussions and plans for the Manifesto for Theatre campaign. The campaign, designed to engage, consult and activate members in the subsidised sector, will help to raise awareness of the negotiations, members' role within them and provide a steer to the working party of the strength of members' feelings. The campaign is due to reach a culmination in March 2010 by which time initial consultation will provide direction to future negotiations on the Sub Rep Agreement.

In light of these developments an interim agreement for 2009/10 was made, whereby the 0.5% was accepted for one year, with no changes to terms & conditions (except a minor historical amendment).

Therefore the current rates are as follows:-

Performers Minimum Salary	£352.00
MRSLS Grade 1 Theatres	£429.00
Grade 2 Theatres	£383.00
Grade 3 Theatres	£359.00
Stage Management Minimum Salaries	
ASM Grade 1, 2 and 3 Theatres	£324.00
DSM Grade 1 Theatres	£383.00
DSM Grade 2 Theatres	£349.00
DSM Grade 3 Theatres	£337.00
SM Grade 1 Theatres	£429.00
SM Grade 2 Theatres	£383.00
SM Grade 3 Theatres	£359.00
CSM Grade 1 Theatres	£464.00
CSM Grade 2 Theatres	£414.00
CSM Grade 3 Theatres	£391.00
Subsistence Relocation Allowance	£125.00
Subsistence Commuting Allowance	£110.00
Touring Allowance	£178.00
Other Payments	
Daily touring allowance	£30.68
Out of pocket expenses	£9.89
Understudy obligation (per week)	£16.75
Additional roles	£5.75
Performance payment – leading	£20.41
- other	£12.38
Mileage allowance	£0.44
Flying	£34.05
SM in costume	£5.14
SM extra services	£86.18
Head Boy/Girl	£25.35

### iii. Theatre Choreographers' Agreement

As the Agreement is working well it was agreed that it should be renewed for a further year – the commercial sector fees are linked with RPI so did not increase from 1st October 2009. The subsidised repertory minimum fees increased automatically with the MRSL Grades from April. The increase was 0.5%.

	DESCRIPTION	£
Minimum fees:	Commercial Theatre	
	Tours and Seasons	1125.50
	Lower Minimum/Commercial Repertory	604.50.
	Subsidised Repertory	
	MRSL 1	1071.58
	MRSL 2	957.26
	MRSL 3	898.21
Additional weeks:	Commercial Theatre	
	Tours and Seasons	385.00
	Exceptional minimum	253.00



	Subsidised Repertory	
	MRSL 1	429.00
	MRSL 2	383.00.
	MRSL 3	359.50
Daily engagements:	Tours and Seasons/MRSL 1 and 2	172.00
	MRSL 3	133..00
	Exceptional minimum	99.50
Additional days:	Tours and Seasons/MRSL 1 and MRSL 2	116.00
	MRSL 3	105.00
	Lower Minimum/Commercial Repertory	74.00

#### iv. Theatre Designers' Agreement

The current Designer minimum rates (including last uplift dates) are;

##### SOLT / EQUITY Designer Agreement

Effective from 1st September 2008:

MINIMUM FEES		£
Sets		
a	Major Musicals	4,764.00
b	Musicals	3,707.00
c	Straight Plays/Small Musicals	2,755.00
d	Weekly Fee	144.00
Costumes		
a	Major Musicals	3,179.00
b	Musicals	2,490.00
c	Straight Plays/Small Musicals	1,854.00
d	Weekly Fee	111.00
Lighting		
a	Major Musicals	2,387.00
b	Musicals	1,854.00
c	Straight Plays/Small Musicals	1,377.00
d	Weekly Fee	86.00
Expenses		
	per day	42.34
	overnight	95.29

**TMA/EQUITY/BECTU Designers' Agreement****RESIDENT DESIGNERS**

Minimum weekly salaries with effect from April 7, 2008 (increase 3%):

a	Head of Design	£
	MRSL 1	440.50
	MRSL 2	428.09
	MRSL 3	388.82
b	Resident Designer	
	MRSL 1	408.69
	MRSL 2	395.26
	MRSL 3	358.32
c	Assistant Designer	334.72

**FREELANCE DESIGNERS**

Minimum fees with effect from November 1, 2008: (increase 5%)

	SET AND COSTUME	LIGHTING
	£	£
RSC/NT		
Full	5,920.00	2,713.00
Small	3,552.00	1,357.00

Subsidised Theatre		
MRSL 1	3,400.00	1,269.00
Tour		1,769.00
Studio/Workshop	1,446.00	608.00
MRSL 2/3	2,491.00	693.00
Studio/Workshop	1,200.00	<b>553.00</b>

Commercial Theatre		
Normal Minimum Tour/	2,955.00	1,867.00
Season/Musical		
Straight Play	2,376.00	1,042.00
Exceptional Minimum Tour/ Season/Commercial Rep.	1,278.00	499.00

**FREELANCE DESIGNERS Cont.....**

Opera A (ROH, ENO)		
Full	6,508.00	3,166.00
1 Act and Small-scale tours	3,026.00	1,450.00

Opera B (SO, WNO, Opera North, GTO)		
Full	4,734.00	1,808.00
One Act	2,015.00	822.00
Small-scale tours	2,218.00	901.00

Opera C		
Full	2,227.00	905.00
1 Act	1,012.00	499.00

Ballet A (RB, BRB, ENB)		
Full	5,920.00	1,808.00
One Act	1,893.00	822.00
Small-scale tours	2,218.00	901.00

Ballet B (Rambert, NB, SB)		
Full	3,039.00	1,581.00

One Act	1,109.00	617.00
Small-scale tours	2,218.00	835.00
<b>Ballet C</b>		
Full	2,227.00	794.00
One Act	444.00	499.00

## v. TMA Theatre Directors' Agreement

An increase was agreed with effect from April 2008 to April 2009 which gave an increase of 4.1% in Commercial rates and for Subsidised Repertory contracts the increase was 3.5% in the Creative Fee and 4.5% for the Exclusive Services Payment. This gave the following rates from April 2008:

		Creative Fee	ESP (per week)	Total (C.F. + 4 ESP)
(a)	Subsidised Repertory			
	Freelance – MRSL Grade 1	936	433	2,666
	2	848	387	2,394
	3	790	363	2,240
	Artistic Directors	1	per week: 556	
		2/3	“ 514	
	Resident Directors	1	“ 461	
		2	“ 436	
		3	“ 409	
	Assistant Directors	all	“ 353	
(b)	Commercial Tours and Seasons			
	Exceptional Minimum			
	- Short run			1,510
	- Long run			2,265
	Normal Minimum			
	- Short run			2,013
	- Long run			3,355
	Minimum Weekly Fees -			
	- Exceptional minimum	per week:	111	
	- Normal Minimum	per week:	159	
(c)	Commercial Repertory			
	Freelance	754	1,172	1,926
	Resident			
	- Exceptional minimum	per week:	355	
	- Normal Minimum	“	426	

We did not conclude our negotiations with the TMA for increases from April 2009.

## D. ROYAL NATIONAL THEATRE

Each production elected a deputy throughout 2009 following visits in the rehearsal periods. The National began scheduling Sunday performances under the new agreement. Proposals to enter into a pilot agreement for the relay of five “as-live” NT productions under the NT Live umbrella to be distributed to cinemas within the UK and internationally came to a conclusion and after consultation an agreement was entered into that provided

for a week's basic salary to be paid to each performer plus a pro-rata share of a 23% royalty. The success of this agreement is being monitored with the hope that a royalty will be payable in addition to the basic advance. A claim for 5% on the minimum rates was submitted and agreed bringing the minimum rates from April 2009 as follows:

### **i. Actors**

The rates from April 2008 are as follows:

Minimum basic	£373.24
Minimum performance fee	£21.98
Minimum rehearsal salary	£391.02
Maximum rehearsal salary	£803.44
Equity Pension scheme	
Employer's contribution	5% of total salary Minimum £15.44 per week Maximum £45.59 per week
Employee's contribution	2.5% of total salary Minimum £7.72 per week Maximum £22.80 per week
Daily touring rate	£55.12

### **ii. Stage Management**

The Stage Management Group entered into a new Agreement with the management during 2009 that changed the terms of the Agreement for both new permanent and fixed term staff, with new staff engaged on a reduced hours contract of 40 hours with 10/11ths of the permanent salary. Management agreed that a fixed core of 20 permanent stage management posts will remain for the next five years and that this core team will undertake 75% of all the work in the main auditoria. An improvement was made to the Bank Holiday payments and a 2% increase agreed on salaries

Ben Donaghue and Neil Mickel remained as the elected Deputies for the group and thanks are recorded to them.

The new salary rates are as follows:

Senior Stage Manager	£39,897.74
Stage Manager	£38,903.86
Senior Deputy Stage Manager	£36,292.82
Deputy Stage Manager	£35,361.11
Senior Assistant Stage Manager	£32,937.84
Assistant Stage Manager	£31,570.37

## ***E. ROYAL SHAKESPEARE COMPANY***

Negotiations for a new agreement continued throughout 2009. The RSC want to change the arrangements for the use of recorded publicity material and Equity's attempts to find a fair way to deal with this have taken some time. An offer has been made by the RSC and the cast and stage management are being consulted.

## ***F. INDEPENDENT THEATRE ARTS (Formerly Small Scale Theatre)***

### **i. General**

In line with the 2008 ARC motion for £400 across all three main theatre agreements the Independent Theatre Arts Committee submitted a claim for £400, plus increases in subsistence and touring, for one year.

ITC has agreed to meet the £400 claim over a two year period. Therefore the minimum will rise to £385 from April 2010 and £400 from April 2011. Subsistence and touring allowances will be increased by 1%. We also have a

commitment to revisit this should RPI increase significantly.

The ITAC will recommend acceptance of the ITC offer to Council in January 2010.

Therefore the current minimums are as follows;

Minimum Salary from April 2009	£375.00
Relocation costs	
London companies	£103.00
Out of London companies	£ 84.00
Accommodation	
Own paying	£31.50
Accommodation Allowance (not own home)	£10.00
Weekly Touring Allowance	£242.00
Meal Allowances	
Overnight – breakfast provided	£13.85
Overnight – breakfast not provided	£20.20
Commuting costs threshold	£20.00

The new agreement for 2010/11 will provide the following minimums;

*Please note: there is only one figure for both rehearsal and performance under this Agreement.*

Minimum Salary from April 2010	£385.00
Relocation costs	
London companies	£104.03
Out of London companies	£ 84.84
Accommodation	
Own paying	£32.83
Accommodation Allowance (not own home)	£10.40
Weekly Touring Allowance	£252.50
Meal Allowances	
Overnight – breakfast provided	£14.44
Overnight – breakfast not provided	£21.00
Commuting costs threshold	£20.20

## ii. Equity/ITC Agreement for Choreographers

The Agreement is running without problems, so on expiry in April it was agreed that it would be renewed for a further year with an increase of 3.0% on the minimum rates.

The new minimum rates are as follows:

Full fee	£1,514.00
Additional weeks	£375.00
Minimum daily rate	£121.50
Minimum 3 hour session rate	£79.00

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 April 2009 to April 2010

Designer's fee	£2051.00
Weekly fee for making	£ 402.00

## **G. OPERA**

### **i. Agreement for Opera Singers**

A claim was submitted in January 2009 for an increase of 2.7% to bring up the minimum rates against a background of falling inflation. This claim was not agreed by the Managers and after negotiations the minimum was increased by 1% rounded up to £349. There are no opera companies solely using this agreement but it provides underpinning to all of the various House Agreements.

### **ii. Guest Artists**

A claim was submitted of 2.7% for this agreement which is used widely in the industry particularly for the engagement of understudies. Following negotiations with SOLT the rates were increased by 1% rounded up as follows:

Rehearsal Salary	£297.00	per week
Session Fee	£67.00	three hour session
Performance Fee	£240.00	
Cover Fee	£ 83.50	
Cut off 2010	£1000.00	
Subsistence	£78.00	

### **iii. Opera and Ballet Stage Management**

Following negotiations the rates were increased by 1.0% as follows:

ASM	£312.00
DSM	£331.00
SM	£361.00
CSM	£399.00
Subsistence	£78.00
In costume	£15.00
Dress allowance	£10.00

### **iv. Agreement for Opera Directors 2006**

As the Agreement is tied in to RPI plus 1% for the years April 2007, 8 and 9, the minimums did not increase and remained as from April 2008 given the RPI was negative:

### **v. Royal Opera House/English National Opera**

Main House	£8,832.00
Studio	£5,005.00

### **vi. Glyndebourne, Scottish, Welsh National Opera, Opera North**

Main House	£6,242.00
Studio	£3,772.00

### **vii. All other companies**

All other companies	£3,777.20
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### **viii. Opera Singers' Pension Scheme**

The Final Salary element of the Scheme proceeded slowly to final wind up but the last meeting to achieve this did not take place. All the monies were transferred to Legal and General who were taking on the forward administration of the old scheme. Pensioners were advised that there was a small deficit in the Scheme owing to the fact that many of the pensioners had spouses and this number had exceeded the actuarial calculations. The deficit was in the region of 1% to 2%, which given the state of the pensions market was not considered to be of significant detriment.

The contributing houses were asked to pay, together with Equity, the costs of the final trustees' indemnity

insurance. The ROH and ENO agreed to this but WNO, Scottish Opera and Opera North did not, which meant that funds were insufficient to purchase this cover. Equity is looking into alternatives and pressing for the final wind up of the scheme once all the figures have been completed. This should happen in the New Year.

## ix. Opera and Ballet Touring Allowances

The rates have decreased in line with negative RPI and the rates as of 2nd October 2009 are as follows:

Weekly rate	£272.50
Single performance rate	£45.60

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

Weekly rate	£340.60
Single performance rate	£57.00

And by 33% for London

Weekly rate:	£363.30
Single performance rate	£60.80

Equity, the MU and BECTU submitted a joint claim to SOLT/TMA to increase these allowances following research undertaken by the MU into the costs of hotel accommodation. At the meeting with the Employers, it was suggested that rather than pay the touring allowances, members should be provided with the accommodation and a small meal allowance. This proposal went to consultation but it was agreed that the members did not want to go down this route. This was the same for all three unions. As an alternative it is being suggested that the lower rates are abolished.

## x. English National Opera

### a. Chorus

Negotiations were fairly quiet, following the conclusion of a new Media Agreement which was successfully implemented. The ENO made a staggered offer dependent on earnings and offered the Chorus an increase of 1%. After negotiations this was increased to 1.5% which was agreed by the Chorus. Work on a Sundays continued to be off contract and an agreement was made for £200 per performance or £100 for those covering a performance. The Chorus Deputies for 2009 were Geraint Hylton, Gloria Crane and David Dyer and thanks are recorded to them for their work on behalf of the Chorus, as well as to the Committee.

This year's annual salary increased on July 1st 2009 to £32,441.18 with a pension contribution of £5028.37.

Thanks are recorded to both the Deputies and the Committee.

### b. Extra Chorus

The Extra Chorus Agreement is linked in to the Agreement for the Chorus. The Session rate for the 2008/9 season increased. A media Agreement for the Extra Chorus was made which ensured that when a recording took place they were allocated the money equivalent to the points that the Chorus received.

### c. Stage Management

The pay offer of 1.5% which would apply from August 1st was accepted by the Stage Management team in line with the BECTU and Chorus increase. Alex Hayesmore continued as the Deputy for the Stage Management team. Current rates remain as

Deputy Head of Department/ Stage Manager:	£44,336
Deputy Stage Manager	£36,380
Assistant Stage Manager	£28,872

### d. Actors/Dancers

A new media agreement was entered into for the Actors/Dancers which provided for a basic 2.5% increase on rates together with additional amounts equal to one and a half week's basic salary if the recording is used for television, DVD, video on demand and relay. The ENO formally recognised Equity as representing Actors and Dancers at the ENO given that links had been severed some years previously. The next review of pay and conditions will be in April 2010

Actors	£312.63
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Dancers £322.88  
 Holiday pay is paid additionally as a separate item.

## xi. Glyndebourne

### a. Chorus

Negotiations were a little turbulent in the Spring, given a 1% pay offer and a reduction in the terms of the media agreement. However following a big drive in recruitment amongst Choristers a successful outcome was achieved. The Chorus agreed to a 3% uplift with a reduction in the upfront media payment from £500 to £300 to allow the recordings to take place but with an increased royalty share. The new minimum rate was £380. Thanks are recorded to Sean Kerr and Jackie Parker for once more acting as Deputies on behalf of the Chorus

### b. Extra Chorus

The session rate was increased in line with the Chorus to £88.34.

### c. Stage Management

The Stage Management group are in the third year of a three year Agreement which reduced the hours from 44 to 42, from January 2007, from 42 to 41 in January 2008 and to 40 in January 2009, with a built in financial increase equivalent to that paid to the Glyndebourne staff from January. A 3% pay increase was awarded from January 2009 giving the following rates:

Stage Managers	£434.06
Deputy Stage Manager	£385.11
Assistant Stage Manager	£326.73
Stage Management Dress	£ 13.18

Appearance in costume rate was agreed for £23.92 per performance and £35.88 for Directed Appearances. Stage Managers were also given access to the Glyndebourne pension Scheme with a 5% contribution from the Management. Long Service Stage Managers are now permanent employees. Thanks are recorded to Emma Hele for again acting as Deputy on behalf of the Group.

### d. Actors and Dancers

The non-speaking actor rate was increased by 3% to £304.00  
 The dancers' rate increased to £397

## xii. Opera North

As reported in the 2007 and 2008 Annual Reports, the Opera North chorus voted to accept a new agreement from December 1 2007. Part of that deal was that pay would increase by 3% on April 1 2008, 2009 and 2010. The 2008 increase took effect as planned but the chorus agreed, given minus percentage inflation rates, to forego the 2009 increase on condition that the 3% due in April 2009 be added to the end of the agreement in April 2011. A 3% increase is due in April 2010.

The year 2009 saw choristers and management continuing to acclimatise to the new agreement. The company also enjoyed a successful trip to the Bregenz festival in Austria in the summer.

Stage management salaries (as well as those for all employees at Opera North) were also frozen in 2009.

Vikki Sharp stood down as deputy and Hazel Croft was elected to join long-serving Stephen Briggs. Lindsey Owen continued as deputy for stage management. Membership levels remain at or very close to 100% among both permanent chorus.

Rates (2008-10) – chorus

1 April 2008

	Salary	Vocal Maintenance
Level 1	£21,750 p.a.	£863.00
Level 2	£23,750 p.a.	£863.00
Level 3	£26,000 p.a.	£863.00

1 April 2009 – as 2008

1 April 2010 - TBA

Rates (2008 -2010) - Stage Management



Position	Weekly Rate	Per Annum
Senior Stage Manager	negotiable	negotiable
Stage Manager	£540.25	£28,092.75
Deputy Stage Manager	£495.55	£25,768.79
Assistant Stage Manager	£444.66	£23,122.39
Temporary Stage Manager	£512.11	£26,629.50
Temporary Deputy Stage Manager	£463.72	£24,113.25
Temporary Assistant Stage Manager	£401.65	£20,885.72

### xiii. Royal Opera House

#### a. General

The Opera House remained financially stable under the leadership of Tony Hall. The House continued to exploit the new Media agreements which were negotiated both with Equity and the Musicians' Union and which were finally signed towards the end of 2010. A review with the Chorus, Ballet and Stage Management Deputies took place to determine whether any titles had yet recouped and the financial background of the media exploitation of live performances.

#### b. Chorus

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

A claim was submitted for a 3% increase and a settlement of 1% with a bonus of £400 was made backdated to the beginning of the new season. This was considered to be a good achievement given that the offer had been a non-consolidated sum of £300 with the ROH arguing that the Arts Council funding was uncertain beyond April 2010 and that prudence had to be exercised now.

A claim was also made for the scheduling of one guaranteed free weekend per month, and an end to rehearsals on statutory holidays, but neither was agreed due to the scheduling constraints. The request for Equity meetings to form part of working hours was agreed.

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

The annual salary for the Chorus is £37, 207.06 plus £3,166 media supplement.

#### c. Extra Chorus

The main issue for the Extra Chorus concerned the resolution of the issues surrounding Concerts undertaken by the House, where the normal terms and conditions do not apply. Equity did not accept that the 12.5% media uplift included work undertaken on concerts. The concert agreement was an agreement that had formed part of the custom and practice of the House but which was not negotiated by union Staff but increased in line with Singers Agreements elsewhere. In November an agreement was made that set the concert rate payment at £149.21 inclusive of holiday pay and a media supplement, but any recording that applied to a concert recorded at the time of the Olympic Games would not be covered and would be subject to separate negotiation. This agreement has yet to be endorsed by the Extra Chorus. Session fees were increased by 1% as follows, including media supplement and holiday pay added of 12.1%.

Rehearsal Session	£111.46
Opera Performance Session	£133.74
1st Night Performance	£152.42

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

#### d. Stage Management

Stage Management accepted an increase of 1% plus an additional bonus payment of £400 backdated to the start of the Season. Work was completed on the final wording for the new agreement and a media review undertaken.

Rates increased by as follows:

Senior Stage Manager	£45,551.93
Stage Manager	£41,637.65
Deputy Stage Manager	£35,811.57
Assistant Stage Manager	£30,092.99

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

#### **e. Actors and Dancers**

The Actors' and Dancers' rates were increased by 1% from August 2009. The Actors' weekly salary rose to £325.80 with a dance fee of £22.97 and the session rate for the Royal Ballet increased to £56.67.

Negotiations were concluded for a new media agreement for the Actors in both Opera and Ballet with a combination of separate payments and enhanced session and weekly rates.

#### **xiv. Opera Deputies Committee**

The Committee held four meetings in 2008 of which three were quorate. Bryn Evans was Chair; the position of Vice-Chair remained vacant after Simon Curtis ceased to be a deputy for WNO and was succeeded as deputy by Amanda Baldwin. The Committee did not put forward an ARC Motion or amendment and sent no delegate to the ARC. The Committee mainly discussed issues that had arisen in the various Houses together with the winding up of the Opera Singers' Pension Scheme, recruitment and retention and health and safety. The Committee meeting to receive the nominations for Chair and Vice-Chair was inquorate and therefore Bryn Evans has continued in the post of Chair.

### **H. BALLET AND DANCE**

#### **i. General**

The minimum rate under the Equity Agreement with SOLT and TMA was increased by 2% rounded up to £343.00 per week with effect from April 2009.

#### **ii. Dancer's Pension Scheme**

The Trustees continued to meet to review the management and development of the Scheme and received reports on investments. The Equity Trustees (Directors) are Andrew Hurst, Rambert, David Pickering, Royal Ballet and Tamarin Stott, who replaced the resigning Director Simone Clarke, English National Ballet, with the Head of Organising and the Theatre and Variety Department attending as an observer. The Arts Council need to renew some of their appointments to the Board. Derek Parnell completed his term as Chair and Christopher Nourse has been elected to replace him. New Scheme Rules were approved for signature by the General Secretary of Equity. The Trustees set a zero bonus for 2008/9 but with an interim bonus of 2% given the recovery of the Trustee Reserve to around £1m. Efforts of individuals within the participating companies were essential to increasing numbers joining the scheme, and numbers were up slightly. Visits were being arranged to Northern, Scottish and Rambert companies.

#### **iii. Dancers' Career Development**

Dancer's Career Development consists of the Dance Companies Resettlement Fund and the Dancer's Trust. The Dance Companies provide the Fund with its resources through their Arts Council Grant by each contributing an annual sum equivalent to five per cent of their annual dancer's salary bill.

The Dancers' Trust is intended to help dancers who do not qualify for money under the Dance Companies Resettlement Fund and support many dancers who have been employed in the commercial and independent sectors. On an international level the DCD is a founder member of the International Organisation for the Transition of Professional Dancers, and is currently working on a reciprocal arrangement with the Dutch career development organisation.

A Ned Sherrin Bursary was set up in 2009 following collections of monies following his death. New Adventures joined the Company Fund on behalf of the dancers employed in the various Mathew Bourne companies. Together with new website information the DCD launched a new Facebook group and was producing a newsletter subject to funding. The DCD hosted the International IOTPD meeting in June to meet the overseas country representatives of international resettlement schemes. The Head of Organising from Live Performance remained on the Board on behalf of Equity.

#### **vi. English National Ballet**

##### **a. Dancers**

The new Agreement continued to work well. In April 2009 the Dancers voted to accept a 2.7% increase on the minimum rates.

In July James Forbat, and Tamarin Stott were re-elected Deputies although Adrienne Shulte went on maternity leave and Amber Hunt replaced her temporarily on the Committee. Thank are recorded to the Deputies as well as to the Dancers' Committee for all their work on behalf of the company. The Dancers Committee

continued to meet with management on a quarterly basis to discuss concerns raised amongst dancers.

Relations were mainly very positive, and agreement has been made that one of the Deputies should be involved in the early process of scheduling work so that the dancers have some direct in-put into the scheduling process. The Committee worked on developing plans for the development of the dressing-room spaces.

Salaries were increased as follows from April 2009:

The rates from April 2009 are as follows:

Principal	£43,609.54
First Soloist	£37,745.24
Soloist	£33,803.12
First Artist	£30,099.16
Artist Yr 8	£28,369.12
Artist Yr 7	£28,109.64
Artist Yr 6	£27,849.64
Artist Yr 5	£27,631.76
Artist Yr 4	£26,418.08
Artist Yr 3	£25,247.04
Artist Yr 2	£24,370.32
Artist Yr 1	£22,643.40

#### b. Stage Management

Salaries increased by 2.7% from April:

Stage Manager	£36,645.83
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A Stage Manager has become Deputy to represent the two Stage Managers employed.

### vii. Northern Ballet Theatre

The year again saw a number of personnel changes amongst the dancers with a number of departures and an equal number of newcomers, all of whom joined the union. This is in no small part due to the work of deputies Toby Batley and Victoria Sibson (no apologies here for repeating first para of the 2008 report).

The annual negotiations produced pay increases from April 2009 of 2.5% for dancers. This was reasonable against a minus percentage inflation rate and a negotiating meeting is planned for early March to discuss pay in 2010/1

Stage Management also received a pay increase of 2.5% in 2009.

The year 2010 will be an exciting one for the company, which from the Autumn will have its first performance base in a new purpose-built headquarters shared with Phoenix Dance on the Quarry Hill theatre's campus in Leeds. In the meantime, NBT has continued a heavy touring schedule.

#### Rates (2008-09)

1st year corps	£346.18
2nd year corps	£381.83
3rd year corps	£403.96
4th year corps	£431.81
5th year corps	£455.45
Coryphée	£475.41
Junior Soloist	£502.20
Soloist	£535.82
Senior artist	£548.43
Leading soloist	£579.42
Principal 1	grade not currently in use
Principal 2	grade not currently in use
Principal 3	£663.47
Principal 4	£negotiable

#### Rates (2008-09) - stage management

ASM	£19752 + £30.00 per day in production weeks
DSM	£23575 “
SM	£24794/ £24442 “

### viii. Rambert Dance Company

Renaud Wisser and Alexander Whitley continued as Deputies but with Renaud being replaced by Jonathan Goddard. Following a 5% increase in rates in 2009, the dancers have put in a financial claim comparing their rates of pay to other Soloist rates in the dance world on the basis that Rambert needs to remain competitive and recruit the best dancers.

Pay rates increased by 2.7% as follows:

Apprentice Year One	£18,281.00
Apprentice Year Two	£19,100.00
Dancer	£25,549.00
Dancer after 4 years	£28,825.00

### ix. Royal Ballet

Richard Ramsay and Ernst Meisner were elected Deputies although Richard left the Royal Ballet and was replaced by Sarah Lamb as the new Deputy. The Ballet visited Cuba but unfortunately a number of members succumbed to severe flu and had to be quarantined.

The dancers claimed a 3% raise in salary, and were offered 1% non-consolidated which was rejected. After negotiations a pay increase was accepted of 1% consolidated with an additional lump sum of £400 which was accepted unanimously.

Current rates from April 2008 are as follows:

First Soloist	£47,718.54	
Soloist	£39,765.05	
First Artist	£33,646.89	(plus seniority upgrades to £35,623.39)
5th Year Corps	£30,609.99	(plus seniority upgrades to £31,505.81)
4th Year Corps	£29,427.29	
3rd Year Corps	£28,245.62	
2nd Year Corps	£27,062.91	
1st Year Corps	£25,289.88	

### x. Scottish Ballet

The Scottish Ballet House Agreement for dancers was finally concluded in 2008. The company continues to invest in new work and repertoire. Plans are well advanced for overseas touring to China in 2009.

	2007/8	2008/9 3%	2009/10 3%
Principal	34,012	35,032	36,083
Soloist	29,859	30,755	31,677
Coryphée	26,221	27,008	27,818
Artist	25,054	25,806	26,580

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

### xi. ATG/New Adventures/Act Production

A new two year agreement commenced in November 2007 ensured an increase of the financial salaries by RPI plus 0.5% which resulted in an increase of 5.5 % in November 2008. ATG did not renew the Agreement for a further period after November as do not intend to produce for some time.

New Adventures have agreed to contribute to the Dancers' Career Development Scheme on behalf of their dancers to ensure they have access to some monies for retraining.

Salary rates remain as follows:

Rehearsal salary	£401.00
Performance salary	£498.50
Performance salary (top up For those returning to Production)	£533.00
Performance fee (principal)	£40.70

Performance fee (sub)	£30.60.
UK touring allowance	£224.20

## xii. Back Row Productions/Swan Lake

A new Agreement was entered into with Back Row Productions from 1st September 2009 to continue until August 2010 to enable a UK and International tour to take place.

The minimum salaries agreed were as follows:

Rehearsal salary	£375
Minimum performance salary	£425
Minimum returnees	£450
Minimum returnees 2	£475
Performance payments	
Featured	£40
Principal	£80

## xiii. Euro/FIA Dance Passport

The passport continued to be marketed to the membership. Discussions continued with FIA members as to the effects of EU enlargement on the passport and the format changed to make it more accurate in terms of the detail of the scheme. A new card has now been produced. There is not a large take-up of the dance passport amongst members.

## I. THEATRE SPECIALIST COMMITTEES

### i. Choreographers' Committee

The Committee had four quorate meetings during 2009. The Committee, although not elected, included some members new to it, including Ella and Dana Mayer. The ARC Motion addressed concerns that the Choreographers' register may not be as complete as needed to ensure that it contained as many working choreographers who are Equity members as possible. The committee were concerned to widen the register as far as possible to ensure the greatest chance for elections for the committee. Paul Mead was present at the ARC to put forward the Choreographers Motion but there were no representatives present due to work commitments. The committee is engaged in writing up a new two year programme of Committee objectives for the period July 2009 to July 2011. The committee finalised an Agreement for Choreographers working in Opera. Paul Mead remained as Councillor.

Members of the committee:

January 2009-July 2009	July 2009 onward
Paul Mead            Chair & Choreographers' Councillor	Paul Mead            Chair & Choreographers' Councillor
Maggie Rawlinson Vice-chair	Maggie Rawlinson    Vice-chair
Fran Jaynes	Fran Jaynes
Teri Scoble	Huw Prall
Huw Prall	Jacqueline Lansley
Jacqueline Lansley	Natasha Gerson
Natasha Gerson	Piers Gielgud
Piers Gielgud	Damien Delaney
Damien Delaney	Dale Mercer
Dale Mercer	Ella
	Dana Mayer
	Brendon Stapleton

At the time of writing the report, the Committee has not yet elected a new Chair or Vice-chair so the previous incumbents remain in post.

### ii. Health and Safety Theatre Committee

The Theatre Safety Committee (whose membership includes both the Employers' Associations, ABTT and the unions) met four times during the year to discuss relevant matters including relevant legislation, draft reports produced by the HSE, accident and near miss reporting, anti smoking legislation and other relevant matters. A form agreed for the collection of data, accidents and near misses that should be returned to ABTT was distributed widely in the industry and reports are being returned to the ABTT, who will be bringing the results back to the Committee in 2010. Talks are also in progress with the HSE to advance safety issues in the industry and to discuss ways of working together, sharing data as a starting point. The Theatre Safety Committee has commenced work on providing guidance as to the suitability of rehearsal spaces, which could be adopted by the industry. The

Committee published a poster on slips and trips to raise consciousness of the fact that slips and trips account for 47% of all accidents and this poster has been circulated widely to ensure it is displayed in theatres and rehearsal rooms.

### iii. Stage Management Committee

The Committee met five times during 2009. The Committee's representatives to the ARC were Prue Haynes and Sylvia Carter. The Committee's ARC motion sought to allow co-optees to be able to be representatives to Annual Representative Conferences. Fiona Mott and Jo Bradman were the Committee's representatives on both the Subsidised Repertory working party and the Commercial Theatre working party. There was a joint meeting with the Stage Management Association Board in March 2009. The Committee was involved in the questionnaire on tax matters sent to stage management members in the Autumn and the meeting with the Revenue in December 2009 on the tax status of stage management.

#### Members of the Committee

January 2009 - July 2009

Caron Lyon  
 Jo Bradman Chair  
 Sylvia Carter Vice-chair  
 Beth Dibble  
 Prudence Haynes  
 Fiona Mott Stage Management Councillor  
 Stephen Burnett  
 Sally McKenna  
 Brian Perkins  
 Graeme Reid

July 2009 onward

Jo Bradman Chair  
 Sylvia Carter Vice-chair  
 Steve Burnett  
 Alex Burke  
 Prudence Haynes  
 Graham Hookham  
 Carrie Hutcheon  
 Sally McKenna  
 Fiona Mott Stage Management Councillor  
 Brian Perkins  
 Graeme Reid  
 Tabatha Williams

### iv. Theatre Directors' Committee

The Committee met four times during the year. The Committee's representatives to the ARC were Patricia Doyle and Di Christian. The Committee did not put a motion at the ARC as the proposed motion was deemed not to fall within the law. A well attended recruitment meeting took place during the Edinburgh Festival at which the guest speaker was Ian Brown, Artistic Director of the West Yorkshire Playhouse. The Committee worked on pay and agreement negotiations, agreed a set of contractual guidelines for freelance directors working on public productions in drama schools, discussed tv credits and recruitment, and dealt with the issue of a commercial theatre company which had been trying to use an unpaid Assistant Director. Representatives from the Committee visited the students on the Master of Fine Arts directing course at Birkbeck College.

#### Members of the Committee:

January 2009 – July 2009

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

July 2009 onward

Patricia Doyle Chair  
 Nicky Diprose Vice-chair  
 Rebecca Atkinson-Lord (until 4.11.09)  
 Ivor Benjamin  
 John Carnegie Theatre Directors' Councillor  
 Di Christian  
 Simon Dunmore  
 Catherine Kelly  
 John Seaforth  
 Richard Syms  
 Jeff Teare (from 5.11.09)  
 David Warwick  
 Faynia Williams

### v. Theatre Designers' Committee

The committee met four times during the year (one meeting was not quorate). Negotiations are continuing on the TMA-Equity agreement in which the committee are seeking improvements to the wording to the Agreement. Ray Lett was delegate to 2009 ARC. The committee submitted Motion 17 on Health & Safety and issued an amendment to motion 27, both of which were carried.

After considerable work and discussion with First Act, the committee has ensured that Designers are now covered by Public Liability. The committee is approaching agents and the Designers' register to access the levels of interest in Professional Indemnity Cover.

The Committee continued to develop a model Sole Traders contract to be used with Producers who are not part of any collective agreement with Equity and the intention is to roll this out in 2010.

The committee is looking to develop an on-line "tool-kit" that will include, for example, details of insurance, contracts disclaimer advice and be used as a recruitment tool.

#### Members of the Committee:

January 2009 – July 2009

Sean Cavanagh Chair  
 Ian Teague Vice-chair  
 Mark Bailey  
 David Cockayne Theatre Directors' Councillor  
 Simon Corder  
 Judith Croft  
 Mark Jonathan  
 Ray Lett  
 Johanna Town  
 Jeremy Walker  
 Fiona Watt  
 Becs Andrews

July 2009 onward

Sean Cavanagh Chair  
 Ian Teague Vice-chair  
 Mark Bailey  
 David Cockayne Theatre Directors' Councillor  
 Richard Foxtton  
 Judith Croft  
 Fiona Watt  
 Becs Andrews  
 Steve Denton  
 Mark Jonathan  
 Johanna Town

## vi. Theatre Fight Directors' Committee

The committee met three times in 2009 (one of which was not quorate). The current Entry Requirements to the Fight Directors' Register are being updated, and the committee is looking into the possibility of an independent organisation (or group of organisations) taking responsibility for the assessment for entry on to the Fight Directors Register.

Negotiations with The Society of London Theatre (SOLT) and the Theatre Management Association (TMA) to amend the 1995 Agreement for Fight Directors (which also incorporates the Standard Contract) have been completed in order to comply with closed shop legislation and competition regulation.

The Academy of Performance Combat was endorsed by the committee and Council as a recognised training association, for a three month probationary period. The probationary period has now concluded and the committee will request the Council formally to endorse the organisation in the New Year.

The committee was represented at the ARC by Phillip Stafford.

#### Members of the Committee:

January 2009 – July 2009

Malcolm Ranson Chair  
 Renny Krupinski Vice-chair  
 Andrew Ashenden  
 Paul Benzing  
 Nicholas Hall  
 Kevin McCurdy  
 Philip d'Orleans  
 Phil Stafford  
 Brett Yount

July 2009 onward

Malcolm Ranson Chair  
 Renny Krupinski Vice-chair  
 Andrew Ashenden  
 Kevin McCurdy  
 Philip d'Orleans  
 Phil Stafford

## J. VARIETY AND CIRCUS

### i. General

Work within the variety and circus sector continued to be buoyant in some areas and less so in others. In response to an apparent decline in some of the more traditional areas, such as entertainment in pubs and clubs, Equity had launched a survey at the end of 2008 to look into the problems, following a decision at the 2008 Annual Representative Conference, and the results of this survey were published in spring 2009. In essence the survey had three separate strands. One was aimed at members and two others were for employers and agents respectively. The information being sought was whether and to what extent government legislation had had a detrimental effect on work and whether, say, licensing, the smoking ban, cheap supermarket drink, the recession or other social factors were playing the greater part. The survey was completed by a useful but not

overwhelming sample of members and concluded that the downturn in the economy was cited as the principal reason for the decline in work although the smoking ban, supermarket drink prices, fuel prices and licensing had also contributed. The recommendation, subsequently endorsed by the Variety Advisory Committee and the Equity Council, was that Equity would not specifically campaign on either the smoking ban, drink or fuel prices but would continue to campaign on licensing, the Policing and Crime Bill and other relevant legislation in line with its objects and duties.

The Scottish National Theatre of Variety at the Pavilion Theatre, Glasgow continued to develop in 2009 putting on some impressive shows. Likewise, the Blackpool Grand, the National Theatre of Variety, continued to present a variety programme alongside its core commitment to provide a range of theatrical entertainment to sustain a working venue.

Following Equity's work with the European section of the International Federation of Actors (EuroFIA), model clauses for dancers working overseas were published by EuroFIA. These were made available as a frame of reference for dancers and a negotiating tool for overseas unions for incorporation into their individual workplace agreements and contracts. The document is available on Equity's and the FIA websites.

A small contingent of entertainers who had entertained the forces during wartime conflicts attended the Remembrance Sunday Parade in November and also enjoyed a lunch afterwards for which funding had been obtained.

## ii. Membership

Through the combined activity of organising staff and dedicated Recruitment Organisers along with the work of the Variety Branches, Equity maintained a healthy level of new membership in the variety and circus areas. The public liability insurance, accident cover and legal services were often the key benefits attracting new members. Many found though, subsequent to joining, that other benefits of being in a union, such as the network of Variety Branches giving them a voice within the industry, were equally important.

Equity Organisers with variety responsibilities visit key workplaces in the variety and circus field which include variety productions in theatres, comedy clubs, circuses, festivals, working men's clubs, holiday parks, theme parks and visitor attractions where there are concentrations of members working. Many in this field, however, work individually in private homes, schools, hospitals, at corporate events on cruise ships and overseas and so different forums have to be found to meet with them. Equity therefore had a presence at key festivals and events which performers attended in significant numbers in order to maintain Equity's profile.

Examples of some of these events, festivals and meetings attended are as follows: the Blackpool Magicians' Club Convention in Blackpool and the Magicians' Jumbo in Portsmouth, the Leicester Comedy Festival, the Clowns International Festival in Bognor Regis, the Winchester Hatfair for street arts, the Brighton Festival, the London Burlesque Festival, the British Juggling Convention in Norwich, the Stage Party in Blackpool, Glastonbury, Miss Pole Dance UK in London and Pole Divas in Manchester, the Funny Festival at the Comedy School in London. Also visited were full time education courses and showcases in the variety and circus sector.

Variety branch members have assisted staff in this activity and their input to give a member's perspective can be invaluable when recruiting new members. Branches also undertake their own initiatives to recruit and retain members and provide their services on a purely voluntary basis. Their hard work and dedication is recognised and always appreciated.

## iii. Branches

There is a network of 18 Variety Branches covering the UK and variety members are encouraged to attend meetings either where they live or work. Branch meetings are advertised in the Equity Magazine, through branch newsletters and many have now opted to set up branch websites in order to communicate with their members.

Branch meetings provide members with the opportunity to discuss work related concerns with both staff and other members. Members can also learn of any developments within the union which may affect and interest them. Each branch is also entitled to put forward a motion and an amendment and send representation to the Annual Representative Conference. Branches also arrange for guest speakers from the industry to attend meetings. Typically these could be employers, agents, funding bodies, suppliers or high profile performers. Branches also host training and workshops for branch members on topics such as in Health and Safety or to enhance their performances. Branches arrange social events and raise funds for benevolent and other purposes and participate in local campaigns to, for example, save performance venues. The Blackpool Variety Branch organised the entertainment at the Annual Representative Conference which was, for the first time, held in Blackpool.

Meetings of Variety Branch Secretaries with staff were held during the year where Secretaries could raise matters of concern which had been brought to their attention by branch members and could report on the activities of their branches. Newer secretaries also have the opportunity to learn from those with more experience. Separately treasurers and chairs of branches have been invited to specific meetings and training



courses at head office.

Variety Branch Secretaries are also automatically part of the Variety Advisory Committee and through this channel also they are kept up to date with important developments within Equity and the entertainment industry which they can pass on to their Branches.

The downturn in work due to the closure of venues as well as agents and no-pick up deals were raised regularly as well as the effects of legislation such as the smoking ban and the licensing act.

A list of Variety Branch Chairs and Branch Secretaries can be found in Appendix 6.

#### **iv. Variety Advisory Committee**

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

A list of the elected members together with other components of the Committee can be found in Appendix 7.

The Committee met six times during the year and discussed a wide range of issues of concern to Variety members which included: Policing and Crime Bill; employment agencies' regulations consultation and up front fees; entertainment licensing; animal welfare; the smoking ban and the surveys of members, agencies and employers on work.

The VAC sent two representatives to this year's Annual Representative Conference in Blackpool and many from the VAC attended the ARC in other capacities ie. as Councillors or as representatives of their Branches. The VAC's motion calling for the union to lobby the government expeditiously to license areas for smoking in private members' and working men's clubs was not supported.

#### **v. Variety and Light Entertainment Council**

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

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

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

In essence, the function of the VLEC is to ensure the good order and practice of the variety and light entertainment industry, to ensure the appropriate contract is used for every engagement and to resolve disputes formally or informally. There were no formal dispute hearings in 2009.

Some issues discussed at the meetings during the year included: the VLEC contracts; a further government consultation on the Agency Regulations; the work permit system and overseas taxation; entertainment licensing and Form 696; the smoking ban; and pub and club closures. The VLEC as a joint industry body also has a role on Equity's registration panel for the stage hypnotist public liability insurance scheme.

#### **vi. VLEC Contracts**

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

##### **(a) VLEC Act As Known Contract**

This contract has continued to be widely used since its wholesale revision in 2003 and some further amendments proposed by Equity's contracts working party for a subsequent reprint in 2008. The contract is still regarded as being the industry standard benchmark for booking acts. The contracts themselves are still predominantly distributed in the printed pad format but the electronic version is also available.

##### **(b) VLEC Floorshow Contract**

This contract is in the process of being amended in line with legislation that came into force in 2009 regarding disciplinary and grievance procedures. This year, an increase to the rates slightly above inflation of 2% was agreed on all financial items except the subsistence and touring allowance, which remained the same in line with Theatrical Management Association theatre contracts. These rates are in place from 1st November 2009 to 31st October 2010. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£340.00 per week
Twice Nightly (up to 12 performances a week)	£365.00 per week
Subsistence (first 10 weeks)	£99.00 per week
Touring Allowance	£185.50 per week
Understudy Payment (per week)	£31.40
Understudy Payment Lead Role (per performance)	£38.80
Understudy Payment Other Role (per performance)	£22.80
Understudy Payment Ceiling	£73.80
Photocalls	£23.40
Public Holiday Performances	£59.20
Illness Payment Ceiling	£59.20

### (c) Standard Overseas Contract

A new overseas contract put forward by the VAC contracts working party and endorsed by the VLEC had recently been made available to Agents' Association and VLEC registered members to use. As detailed elsewhere above, EuroFIA has adopted the clauses in 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 members' experiences, usually negative ones, while working abroad for UK or overseas managements and is then able to advise members of these experiences.

The Dance Passport is also available to performers working on overseas contracts so that they are able to get assistance in EU countries and have certain facilities available to them.

### (d) Choreographers' Contract

The current agreement for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows, Trade Shows was renewed and is in place until January 2013 and allows for the rates to increase by RPI + 1% in January each year. A caveat was added to ensure that if the RPI + 1% provided a negative result that the rates at that point would be frozen at the previous year's level.

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:-

	2009	From 2nd January 2010
Cruise Ship	£2,669	£2,704
Holiday Camp / Theme Park	£2,001	£2,027
Floorshow	£2,001	£2,027

For any work in excess of the 3 weeks an additional fee of not less than £667 (£676 from 2nd January 2010) per week or part thereof will be paid.

Daily Rate      £201 (£204 from 2nd January 2010)

### (e) Circus Contract

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

## vii. Claims

One of the key services provided to members working in the field of variety, light entertainment and circus is the resolution of legal claims. Members in this field predominantly work on one-off or short term contracts as individuals or as part of acts providing their services 'as known' rather than being employed as part of a cast. As such, when things go wrong, it is important that they have a union that they can turn to for advice, support and assistance. Claims are initially handled by the Equity Organiser with variety responsibilities in the area where the

issue arises. Should the matter then need to proceed to court the legal officer based at head office prepares the necessary paperwork. The Organiser would then accompany the member to the hearing should one be necessary. A majority of the claims arise from breaches of contract by cancellation or non-payment, many of which can be settled in correspondence and negotiation but others require the use of the courts and tribunals. Most are below the small claims limit of £5,000 and are handled in-house, with a small number referred to local solicitors. The County Court is normally used with some judgments referred to the High Court for enforcement.

Aside from these breaches of contract claims members increasingly need advice on more complex issues such as intellectual property rights including copyright. This can include individuals or companies using the same or similar trading names and 'passing off' where one seeks to gain from another's reputation. The widespread use of the internet has doubtless assisted the proliferation of these issues which were almost unheard of just a few years ago. There is a general consensus amongst the Organisers delivering this service that there was a large increase in the number of claims in 2009, probably due to the recession. There were a number of high profile bankruptcies of events companies during this year and in these circumstances it is very rare that money owed to members can be recovered.

The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £192,849 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 detailed elsewhere.

### **viii. Children's Entertainers**

There are currently just under 1350 members registered on the children's entertainers register, an increase of almost 100 on the previous year. Many are active within the union and, as a group, are well represented in Variety Branches and on committees. As part of a recently established pattern, two annual open meetings were held for children's entertainers in 2009. These were held in October with a London meeting in Guild House and an out of London meeting held at the Musicians' Union offices in Birmingham. Both meetings had wide ranging discussions on any matters affecting the work of children's entertainers. The most hotly debated topic was the proposed changes to the Criminal Records Bureau system named the Vetting and Barring Scheme under the Independent Safeguarding Authority. Other major items were the Licensing Act, copyright and contract and legal matters. The meetings are an opportunity for members to meet with each other and staff in a largely informal setting and exchange views, tips and ideas.

### **ix. Circus Artists**

Through the VLEC, Equity provides a Circus contract which is being used by Association of Circus Proprietors (ACP) members which make up the major employers within the commercial tented circus field. There were no formal disputes raised under it during 2009 although some minor issues were resolved on an informal level. There were no requests for amendments to the contract from either side.

Many circus performers in this sector joined the union, commonly as Visiting Artists, as a high proportion of performers are based overseas. The new work permit system which came into force in November 2008 was undoubtedly more onerous for employers in 2009 although the impact had been lessened by the late concession to allow extensions to the standard one year to be granted in country.

On licensing, the government agreed to review the position on the licensing of circus supporting the recommendation of the Culture, Media and Sport Select Committee on licensing. Equity and others had given evidence to that Select Committee at the end of 2008. The review would ideally lead to an annual portable licence for a circus rather than a licence for each ground on which the circus performed. The ongoing challenge will be to ensure that changes are made before a general election.

The Circus Arts Forum re-formed as the Circus Development Agency and became a registered charity in 2009. Equity is on the board and a trustee of the organisation which provides an information and advocacy body for the circus industry. The registration as a charity should open up wider funding opportunities now that the Arts Council England funding has ceased.

### **x. Stage Hypnotists**

The public liability insurance for Stage Hypnotists, which is subsidised by Equity, had a reduction in the premium in 2009. The panel for the endorsement of applicants onto the insurance scheme was re-established this year and continues to use the services of the Variety and Light Entertainment Council. A growing number of members had taken up the insurance and there have been no claims to date.

### **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. The public liability insurance top-up available for fire performers and clown cars, predominantly used by street performers, has increased in take-up with the number growing to over 400 members.

### **xii. Pole Dance Performers and Teachers**

The Equity Pole Dancers' Working Party, established in 2007, met five times during 2009 to build on its previous year's work. Members of the working party are largely involved with the artistic performance and performing arts teaching sectors of the pole dance industry. The overall aims and objectives of the working party are to make the sector more formalised and to raise its profile and image. Two contracts developed by the working party were endorsed by the Equity Council in January 2009. One is for booked performances and the other for booked teaching engagements. Both are for use when the dancer is paid a guaranteed fee. These were made available to members and have assisted in this formalisation process. The working party has also developed a number of recruitment strategies which have led to more workers in the sector joining Equity. The working party has arranged a strong presence on the internet to assist with this. Another initiative was the establishment of a UK Pole Dance Day, in May, where various activities are run through pole dance schools to raise the industry's profile and assist with recruitment. This work will continue in 2010.

### **xiii. Social, Working Men's and Other Clubs**

The contract between Equity and Committee of Registered Clubs Association (CORCA) has been in place for a number of years and can be issued by the constituent bodies of CORCA for artists who perform in their clubs. CORCA is administrated by the Working Men's Club Institute Union (WMCIU) and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs. It was apparent that clubs were continuing to close and Equity offered support and assistance to the WMCIU.

### **xiv. Holiday Centres, Theme Parks and Visitor Attractions**

The holiday and tourism sector overall is a large area of employment for Equity members. Larger holiday centres engage a range of visiting cabaret entertainment including vocalists, bands, comedians, speciality acts and children's entertainers in addition to a resident team. It is also becoming more common to host street and circus style entertainment during the daytime. Visitor attractions such as theme parks as well as heritage sites employ artists such as costume characters and other live performers to enhance their guests' experiences.

Organising staff visited many of these theme parks and holiday centres and other sites which employ performers as well as maintaining its long-standing relationships with the major holiday groups. Where possible, Equity ensures that entertainers are employed on good terms and enjoy favourable working conditions and assists and represents members with disputes.

### **xv. Licensing Act**

Following the consultation on the Licensing Act towards the end of 2008 where Equity, the Musicians' Union and UK Music presented evidence in person to the Culture, Media and Sport Select Committee, some progress was made in this year. The key points put forward were for an exemption for small venues offering live music and 'low risk' music events and for the annual licensing of travelling entertainment. The Select Committee produced a report in May 2009 putting forward recommendations backing all of the points that were made. The government, however, rejected most of the recommendations made except that they did agree to look at the problems with travelling entertainment such as circus. In order to get the issue moved forward Equity organised a demonstration in Parliament Square to coincide with a Westminster Hall debate on licensing. The demonstration on 22nd October was very well attended and colourful with lots of individual performers in costume as well as African dance band Zambezi Express and Oompah Brass along with performers from the Musicians' Union. Politicians from across the main parties gave speeches in support. An offer was made by government on the morning of the demonstration to exempt venues of 100 or less capacity but this was rejected as 200 was the minimum being sought. Towards the end of the year it was being hoped that amendments could be made to the Licensing Act via a legislative reform order which is possible if there is support from all the main parties. Some urgency is needed in 2010 if the issues are to be resolved before a general election.

## xvi. Vetting and Barring Scheme

The newly formed Independent Safeguarding Authority finally unveiled details of its Vetting and Barring Scheme designed to ensure that unsuitable people are not able to work with children and vulnerable adults. The scheme would work in conjunction with the current Criminal Records Bureau (CRB) system but would be a one-off registration for a fee of £64. This would normally be paid for for those in regular employment, be free for volunteers but freelancers, such as Equity members, would have to pay from their own pockets. As the system was proposed, those needing to register would be those in 'frequent' (once a month or more) or 'intensive' (three or more days in a 30 day period) contact with children at a particular place (usually a school). Individual schools and local authorities, however, would be able to make their policies regarding this as had been the case with CRB checks.

Children's authors, who often give talks in schools, were the first to make a protest about this and gained a great deal of media attention. Equity also launched a similar campaign, making representations to the relevant politicians and government departments involved with the scheme. It was estimated that up to 11 million adults may have had to register as it included parents giving lifts to other children for out of school activities. Towards the end of 2009, the Secretary of State for Children asked the head of the ISA to reconsider where the line was drawn. The rules were eventually redrafted with 'frequent' being defined as once a week and 'intensive' being more than four times a month with an important distinction that it has to be with the same children not just in the same place or school. In theory, this should mean that very little of the work done by members in this field would require registration. Implementation of the scheme will start in July 2010, for those not previously CRB checked, becoming mandatory from November 2010. Those already checked would be gradually phased into the system from 2011.

## xvii. Policing and Crime Bill

This Bill progressed through Parliament starting in January 2009 with the first Commons debate. The part of relevance to Equity members was that affecting pole and lap dancing and striptease venues at which many dancers earned their livings.

The proposed legislation defined such venues as 'Sex Encounter Establishments' and would require them to have an additional licence in order to operate. This licence, as well as being possibly prohibitively expensive, could also be opposed on wider grounds than just the four general principles applying to premises licences. This could, for example, include moral objections. Members consulted by Equity, both individually and via branches and committees, made it clear that they did not like the classification 'Sex Encounter' and believed it to give the wrong impression of the work they did and arguably made them more vulnerable. There was also concern that long standing venues presenting traditional striptease – not the target of the legislation – may also be affected and also that art forms such as burlesque could also ultimately be included within the definition. Any loss of workplaces in the current economic environment would not be welcomed by members.

Equity made representations to government at the appropriate stages throughout the procession of the Bill and assisted in getting amendments proposed in the Lords. The Bill will continue its procession in 2010 and Equity will continue to actively campaign to reduce its impact on members. Equity also gained the support of the TUC via a motion on the subject in 2009 which should assist in campaigning activities.

## K. MODELS

The Models' Committee met three times during 2009 with the Chair Victoria Keon-Cohen and Dunja Knessevic as Vice-chair. Nominations for a new Committee did not exceed the number of Committee members so no election was held and the Committee is looking to co-opt models to fill any vacant places. Although the Committee did not put forward a Motion to the ARC, Dunja Knessevic went as the Committee's representative.

The Committee discussed various topics, recruitment of new models both to the Committee and to the membership, Agencies and the transparency of fees, and took part in a project to provide information and advice sheets to models on a number of issues.

New recruitment materials have been utilised which have been well received by the models who had been asking for a particular format which was small and portable. The Model Sanctuary has been established. In terms of Equity's aim in achieving standard terms of conditions of employment, progress was made throughout the year. This was not as smooth as had been envisaged, and was only achieved towards the end of 2009, after both the AMA and BFC commissioned legal advice. From 2010 a tripartite agreement has been reached that covers London Fashion Week.

Following discussions with Dance UK a project manager was commissioned to produce a series of leaflets giving advice to models, on travelling, nutrition, professional etiquette, psychology and alcohol and drugs. These leaflets, although mainly funded by Equity, have been part funded by the BFC through the LDA and will be widely available in 2010.

By the end of 2009, 90 models had joined and over 400 were on the Model's Register.

Members of the Committee:

January 2009 – July 2009

Victoria Keon-Cohen Chair  
Dunja Knessevic Vice-chair  
Ross Allison  
Hayley Goodwin  
Genevieve Lake  
James Layton  
Erin O'connor  
Antony Palmer

July 2009 onward

Victoria Keon-Cohen Chair  
Dunja Knezevic Vice-chair  
Ross Allison  
Alexa Brown  
Sophie-Leanne Evans  
Oreke Mosheshe  
James Layton  
Anthony Palmer

## CHAPTER 3:

# FILM, TELEVISION & RADIO

## A. CINEMA FILMS

In 2009, there were 6 films made with significant budgets and 48 films made with budgets under £2.5 million. 48 films were made under Option A, with 6 made under Option B. 47 films were made by PACT members, with 7 films made were made on our promulgated cinema agreement. This is a total of 54 films made in 2009, compared to 68 last year. The low number of US films made in the UK was offset to some degree by the large size of those US productions made here, in particular *Gulliver's Travels*, *Clash of the Titans* and the latest Harry Potter film. It is hoped that production will pick up in 2010, due to the weak value of the pound against the dollar and Euro, which will make filming in the UK economically attractive compared to filming in the US. One very large Hollywood film will commence filming in the UK in early 2010. Equity participated in various meetings within the film industry, including but not limited to those of the UK Film Council.

A claim was submitted to Pact for major revisions to be made to the Cinema Films Agreement and this is currently in the final stages of negotiation.

A Student Film contract has been devised and will be rolled out to the major Film Schools over the first half of 2010.

The Cinema Working Party continued to offer valuable support to the staff in their negotiations with PACT.

### CINEMA RATES from 1st September 2003.

	Basic	+280%
Daily Rate	£100	£380
Weekly Rate	£400	£1,520
Minimum Variation Rate	£109	£4,161
Overtime Variation Rate	£3,285	£12,483
Stunt Performer Daily	£420 inclusive	
Stunt Performer Weekly	£1,680 inclusive	
Stunt Co-ordinator Daily	£534 inclusive	
Stunt Co-ordinator Weekly	£2,135 inclusive	
Stunt Insurance daily	£12.15	
Stunt Insurance weekly	£24.30	
ADR Session rate	£220	
ADR Session rate	£71	
Low Budget Film		
Re-voicing session	£75	

## B. TELEVISION

### i. Independent Television Production

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

Following the demise of the Pan-industry negotiations all parties to those discussions agreed that there should be a period of reflection on the lessons learned and knowledge gained through the process. The view was that the PACT TV Agreement was at least a relatively up-to-date agreement, with some gaps related to new media and long standing problems on the royalty as it applies to video/DVD sales.

Equity officials met with PACT at the end of 2009. PACT tabled a discussion document for the revision of the current television agreement. There will be a further meeting scheduled mid February 2010 at which point, following wide consultation with members, committees, branches and staff in the regions and nations a lengthy proposal will be tabled. At that point the negotiating process with PACT will have commenced which will involve representatives from the various specialist committees within Equity i.e. Walk-on and Supporting Artists, Stunt Performers, voice over Artists and Singers.

A meeting of the Television Working Party and representatives from the Personal Managers Association (PMA) and the Co-operative and Personal Management Association (CPMA) will be called for February 2010 at which a draft PACT TV proposal will be tabled for observations, comments and direction.

The Recorded Media department continues to be extremely busy dealing with day to day production issues, dealing with inquiries from members, agents and producers. The department continues to process huge amounts of production and transmission information and will initiate a number of initiatives in conjunction with the Contract Enforcement Officer relating to PACT and older productions where members were engaged under the BFTPA/IPPA agreements.

#### b. General

2009 was an extremely tough year in the audio-visual industry, with the broadcasters reducing the level of commissions from the independent sector and many productions not being re-commissioned. The independent production sector was not immune to the serious economic downturn experienced across the UK and this was reflected in the reduction of the number of productions being commissioned, which fell below 200. All the broadcasters reined in their commissioning ambitions but

this was more keenly felt in ITV and C4. As with previous years the BBC remained the biggest commissioner of independent productions. Members and agents experienced the squeezing of fees back to the minimum or slightly above. Commissions outside London in the English regions and in the Nations experienced a significant decline. The number of commissions coming out of the UK secondary channels, which was always low, experienced the same decline as their terrestrial rivals. However, at the time of writing the number of commissions in early 2010 would appear to be increasing and Equity is hopeful that this trend will continue throughout the coming year.

As reported in the 2008 Annual Report the development and growth in new platform delivery systems continues to have an impact across the industry and gives Equity significant challenges in negotiating agreements that will enable members to receive remuneration for the use of their performances. The BBC iPlayer goes from strength to strength and the agreements negotiated by Equity and the monies distributed by BECS increase. Equity continues to negotiate agreements with the broadcasters to enable their Video on Demand to launch and grow. Agreements are being negotiated by Equity for the independent producers and broadcasters to realise their commercial interests in delivering members' performances via download to own and download to rent. Whilst at this point the payments may be small the market will grow and develop and the importance of establishing a separate right in this market and payment cannot be underestimated.

The success of the TV is Changing website was reported last year; the site has received in excess of 40,000 unique visitors and numerous online questionnaires have been completed. The website was created to link to on-going pan-industry negotiations and to enable members to contribute to the negotiating process and for the negotiators to feed information to them on the progress of the negotiations and share changes in the industry. With pan-industry negotiations finishing it has been decided that the website should now be re-branded and re-launched during 2010. The initial thought is that it will contain information relating to the work of the Recorded Media department and the wider industry to include TV, film, radio and new technologies. Once the new website is created Equity will promote it extensively.

The Recorded Media Department continues to undertake as many set/location/studio visits as possible and staff deal with a huge number of cases on behalf of members and agents.

## ii. ITV

All the constituent parties who made up the pan-industry negotiations took the decision to postpone the negotiations, arising from a number of issues, the major one being the inability of the employers' group to reach a consensus amongst themselves and the immense problems the difficult economic climate presented the industry. It was agreed that there should be a period of reflection on the lessons learned and knowledge gained through the process before commencing separate negotiations with ITV.

Day to day issues on productions made by ITV have been dealt with on an ongoing basis. This has been a particularly difficult year for ITV and there has been a real decline in productions made by ITV and the majority of the work has been on the long running titles. Sadly this year saw the end of two long running series – *The Royal* and *Heartbeat*. Following protracted negotiations on behalf of 12 *Heartbeat* cast members who had been engaged for all of at least the last two series, ITV agreed to make severance payments amounting in total to almost £17,000. Equity had claimed statutory redundancy payments on behalf of the cast but ITV argued that such payments were not legally required for actors who enjoyed self-employed tax status and other rights which they regarded as supporting freelance status. Equity's position is that regardless of tax scheduling, artists engaged under the ITV Agreement are employees. An amicable settlement was reached with ITV with both sides maintaining their positions.

Forum meetings continued to take place throughout the year on the production of *Coronation Street* to deal with workplace issues. This forum has provided a useful mechanism for discussion on future concerns before they become disputes. Members found these meetings very useful and welcomed the opportunity to have open discussions with the management with the support of their union. Plans are now under-way to extend these Forum meetings to *Emmerdale* as well. The cast feel this will improve the communication between the cast and production.

Equity was approached by ITV and informed that as a result of redundancies, ITV was losing two members from the casting team – one in Leeds and one in Manchester. In turn this would mean that they were looking to end the long-standing practice of booking walk-ons direct on both *Emmerdale* and *Coronation Street*, as they would no longer have the personnel to manage the bookings in this way. ITV were keen to continue engaging the individuals who would be affected by the change and recognised that by requesting that the walk-ons find representation with an agent they would be effectively taking a pay cut of between 15% and 20% and in view of this they wanted to work with the direct walk-ons to limit the impact of this change. Equally, it was clear that ITV would accept a new arrangement for booking artists only if it was able to deliver the requirements of the respective productions – in other words, if any new system of booking regular walk-ons didn't work, ITV would move to booking all of their walk-on artists through established commercial agents.

Equity agreed to meet with ITV and the walk-ons affected to see what support and advice it could give to the walk-ons on any ideas that they could come up with to deal with the issue. Two meetings were set up – one in Leeds and one in Manchester. Two options were put forward, the creation of a specialist agency and the development of a co-operative and artists were given the opportunity to vote on which option they wanted. At both meetings the artists expressed their gratitude to both ITV and Equity for the efforts that had been made on their behalf to minimise the impact of redundancies within ITV's casting departments.

ITV agreed to send a letter to all the agents they use reminding them of a 'code of practice' that ITV expects agents to abide by.

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 a further year and these payments will be distributed by BECS. Payments have been made during the year for the use of clips online and on mobile phones.

Negotiations are due to begin shortly with ITV to update the agreement. Equity will be looking at modernising the agreement especially with regard to new media usage and royalties paid on DVD sales.



### iii. BBC Television Agreement

#### a. Agreement

At the time of writing this report negotiations are on-going between Equity and the BBC which will result in major changes being made to the content of the agreement. The rates were increased by 1.4% with effect from August 2009 and it is also worth noting that at the time the RPI (Retail Price Index) was minus 1.3%.

#### b. Main Contract Fees

Following the 1.4% increase the main contractual based fees are now:

Weekly Fee	£564.00
Dancers	£595.00
One Day Fee	£367.00
One Day Documentary (6hours)	£248.00
Voice Session Fee	£192.00
Stunt Performers	£362.00
Session singers	£211.00
Fittings/Read-through (full day)	£57.40
Fittings/Read-through (1/2 day)	£29.40
Theatre Extracts (up to 3 mins)	£48.00
Theatre Extracts (up to 5 mins)	£73.10

Full details of all the agreements, minimum fees and rates can be accessed via the Equity Website.

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

The rates of pay for walk-on and supporting artist were frozen pending on-going negotiations with the BBC for the possible introduction of some new provisions.

The current rates are:

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

#### d. Expenditure on Artists

During 2009 the fees paid to performers by the BBC totalled £34,200,000.00. The repeat fees paid for BBC 1 and BBC 2 were £7,100,000.00. BBC 3, BBC 4, CBBC and Cbeebies paid £1,300,000.00.

#### e. Number of Contracts Issued

In 2009 the BBC issued 8,967 main contracts, 902 Walk-On contracts and 1,139 Supporting Artist contracts.

#### f. BBC Catch Up Service 2008/09 (7day catch-up iPlayer and series stacking)

Resulting from negotiations held with the BBC it was agreed to extend the agreement for an additional year for the period 1st July 2009 to the 30th June 2010.

The terms of the agreement permit the BBC to broadcast up to 5,200 hours of 7 day catch-up TV of which up to 15% (780 hours) will be available as series stacking. The BBC will also pay a total of £568,347 to BECS (British Equity Collecting Society) which will be distributed to the Artists.

#### g. BBC HD (High Definition) Service

Resulting from negotiations held with the BBC it was agreed to extend the agreement for an additional two years. The duration of the first year commences on the 1st April 2009 and concludes on the 31st March 2010. The terms of the agreement permit the BBC to broadcast up to 225 titles featuring contributors engaged via the Equity/BBC Television Agreement. The BBC will also pay a total of £39,000 to BECS (British Equity Collecting Society) which will be distributed to the Artists.

For the second year, which commences on the 1st April 2010 and ends on the 31st March 2011, the terms of the agreement permit the BBC to broadcast up to 250 titles featuring contributors engaged under Equity's agreements. The BBC will also pay a total of £48,500 to BECS (British Equity Collecting Society) which will be distributed to the Artists.

If the BBC HD service exceeds the number of titles stated above an additional payment equal to the per title rate (i.e. fee divided by number of titles) will be made.

#### h. BBC-3 – Programme Premieres – [bbc.co.uk](http://bbc.co.uk) 2009/10

Resulting from negotiations held with the BBC it was agreed to extend the agreement for a further one year for the period 1st April 2009 to the 31st March 2010 with the BBC expecting to premiere 15 comedies and 3 dramas.

The agreement will result in the BBC paying a total of £39,327.12 to BECS (British Equity Collecting Society) which will be distributed to the Artists.

#### i. BBC Television Royalties

The payaways to Equity members for the financial year 2008/09 as a result of secondary exploitation totalled £25,144,146

(this includes all media activity – television exploitation, video/DVD, radio, music, audio books and digital media).

This figure represents a 7.27% rise against the 2007/08 payaway.

Additional highlights related to the payaways made to Equity members include:

BBC Worldwide continues to be Europe's number one programme distributor with profits up 11.1% from last year

UKtv payaways to Equity have increased by 48.5%

Appendix 9 contains two graphs for the years 2004/05 to 2008/09 which highlight the year on year totals and also gives a breakdown of the spend per business area which includes, USA, VIDEO, UKTV, SER (Simultaneous European Relay), PRIME, OTHER, EMEA (Europe, Middle East, India and Africa), AUNZ (Australia and New Zealand) and ASIA.

## C. NEW MEDIA

The New Media Working Party, established by Equity Council in 2007, has met 4 times during the year and identified that its focus during 2010 and 2011 would be on the Games industry. The New Media Guidelines have now been in place for a year and many members, agents and producers are using the guidance contained within it as a basis for negotiations within new make for new technology platforms.

The current membership of the working party is:

Jean Rogers - Vice President Equity and Chair of Working Party

Laurence Bouvard - Audio Committee

Alan Thompson - Advertising in New Media Working Party

Riky Ash - Television Working Party

Paul Herbert - Stunt Performers'/co-ordinators' Committee

Richard Bradshaw - Stunt Performers/co-ordinators Committee

Sheila Mitchell - Audio Committee

David Monteath - Radio Commercials' Working Party

Representatives from the Personal Managers' Association (PMA)

Representatives from the Association of Voice over Artists (AVA)

Equity is still a very active member within the English speaking group of FIA, alongside our colleagues at SAG, AFTRA, ACTRA, MEAA, American Equity and Canadian Equity addressing the impact and development of new technology across the globe both in the audio-visual field and theatre/variety. From the English Speaking Group a small group of officials was established as a New Media Technicians Group which oversees all communication between the unions, provide information on production in each territory and receives regular updates on developments within the area including governmental interventions. Like Equity's new media working party the Technicians' Group has identified the next two years as crucial in consolidating each unions presence in the games field on a shared global agenda.

The Technicians' Group met in Los Angeles in October 2009 with representatives from all the unions listed above, with the following forming the agenda for the meeting:

1. Welcome and introductions
2. Union bargaining reports
3. Video Games
  - Video game bargaining reports
  - New studios and government incentives
  - Cyberscanning, integration, remote delivery and other issues
  - Vocal stress
4. Commercials:
  - Discussion of compensation models for use in new media, and 'move over' from traditional media to new media and new technologies/trends
5. Simulcast of live performance
6. Division of revenue from new media
7. FIA Wiki:
  - Improvements & suggested use
8. Member self-promotion & member-initiated production in new media
9. New and emerging technology/issues
  - Increased transmedia production and development
  - Richer and more participatory content
  - Ubiquitous content availability
  - Blurring of professional content
  - Business model diversification
10. Next steps

During the early part of 2010 Equity will be establishing a database of members who work in games, either providing

voice-overs and/or motion capture. The aim is to pull together a focus team to identify exactly what members want from an agreement in this area of work eg salary levels and on going payments. The thought behind this process is that Equity can build upon existing agreements (eg with Electronic Arts) and guidelines to create a modern and forward looking set of agreements. This is an opportune time for the union to engage with the games industry, which traditionally has a poor record of engaging with trade unions. The trade bodies representing the games industry have been lobbying hard, but so far unsuccessfully, for tax breaks for the industry. In the absence of direct tax breaks or incentives all political parties are looking at ways of drawing funding from pre-existing sectors who do have access to tax breaks. It is Equity's view that if public money is made available to the games industry then IT must engage with all the stakeholders in the industry including the unions

## D. TV AND NEW MEDIA COMMERCIALS

The Advertising in New Media Working Party met 13 times in 2009. Representatives of the Working Party also met with the IPA and the PMA to discuss issues relevant to the drafting and negotiation of the Agreed Document which is currently under discussion. The Document is based on the 1991 agreement and has been updated, rewritten and expanded to incorporate developments in new media and other changes to the industry. It's thought that the Document will be completed and promulgated in early 2010. In tandem the Working Party is drafting an Equity Commercials Handbook containing both advice and recommended minimum rates for work in TV and New Media Commercials. The Working Party continued to look at issues of low pay, gender, equality and other subjects affecting the industry.

Members of the Advertising in New Media Working Party are:

Jean Rogers                      Chair  
 Bryn Evans  
 Riky Ash  
 Peter Barnes  
 Jim Dowdall  
 Natasha Gershon  
 Corinna Marlowe  
 Roger Martin  
 John McGuinn  
 Alan Thompson  
 John Webb

## E. CONTRACT ENFORCEMENT

### i. Cinema Film Royalty Distribution for 2009

Film residuals collected by Equity in 2009 amounted to £1,152,719.46, this was an increase of approximately 284% on last year.

This amount includes the first payments for DVD sales for two very popular titles *Batman - The Dark Knight* and *Mamma Mia*, whose combined sales amounted to £782,444.20.

Other option B films that made a profit in 2009 include: *Casino Royale*, *The Da Vinci Code*, *Closer*, *V for Vendetta*, *Batman Begins*, *Die Another Day*, *Troy*, *Charlie and the Chocolate Factory*, *The Corpse Bride* and *Syriana*

Two Option A titles also made a profit in 2009, *The Oxford Murders* and *Looking for Eric*, which brought in £13,814.00  
*Submerged* – a non-Equity production – also brought in £42,042.43.

### ii. Television Production Royalties/Residuals for 2009

TV Production royalties/residuals collected by Equity in 2009 amounted to £910,792.47, this was an increase of approximately 485% on last year.

This amount includes £803,298.78 for BBC 2 transmissions and DVD sales for *Band of Brothers*.

Other royalties/residuals collected for TV productions included:

Television Title	Usage	Amount
<i>SOS Titanic</i>	ITV transmissions	£6,093.08
<i>Manions of America</i>	UK network transmissions	£35,618.88
<i>Mr. Benn</i>	TV repeats	£10,000.00
<i>Dr. Who Exhibitions</i>	Extracts of Dr. Who	£11,000.00 advance
<i>Porgy and Bess</i>	All sales since inception	£4,212.00
<i>Magical Kingdom of the Leprechauns</i>	DVD sales and UK pay TV	£42,159.69
<i>Interactive Poirot game</i>	Extracts of Poirot	£6,069.50
<i>The Scarlet Pimpernel</i>	TV transmissions	£1,360.00

The TV royalties/residuals also include payments which were paid out directly by Rights Holders as a direct consequence of contact enforcement in 2009.

### iii. On-going investigations in 2009

Production	Rights Holder	Comments
<i>Merlin etc.</i>	Hallmark	There are over 20 titles that are being investigated. Liaising with sister unions in US, Australia and Canada on possible next steps.
<i>Agatha Christie TV adaptations</i>	Warner Bros	Chasing monies for out of licence ITV3 screenings
<i>In Deep/Harbour Lights</i>	Valentine Productions	Passed to lawyers to go to court in 2010
<i>The Irish RM</i>	Little Bird Productions	Little Bird went into receivership. Collecting contract claim forms/contracts to ensure members are on list of unsecured creditors and to protect future sales.
<i>The Professionals</i>	Mark One Productions	Passed to lawyers to get an opinion in 2010
<i>Keen Eddie</i>	Paramount	Chasing payments for transmissions
<i>A Ghost in Monte Carlo etc.</i>	Gainsborough Films/Acrobat Music	In discussion with lawyers.
<i>A Simple Man</i>	BBC	Chasing BBC for payments to all cast

### iv. On-going Projects for 2010

Project details	Comments
US Studios audit:- Sony Warner Bros Disney Universal	Liaising with US auditor Dan Gingold to ensure US studios are reporting correct figures on Option B films in all territories.
Cinema Films DTO	Liaising with Films Organiser to secure payments for Option B studio films since 2002 available on DTO.
TV Project	Liaising with PACT Organiser to secure payments for out of licence BFTPA/IPPA/Equity TV productions since 1989.

## F. ROYALTIES & RESIDUALS MANAGER

£2,495,302.83 in royalties was collected for distribution in 2009 which exceeded the 2008 total by £854380.68 and is almost double the 2007 figure. The increase is mainly due to the continuing success of the relatively new Film agreement relating to Film DVD sales and other sundry profits.

## **G. AUDIO, RADIO & RECORDING**

### **i. BBC Audio Agreement**

The Equity/BBC Audio Agreements minimum fees and payments were increased by 1.4% with effect from 1st August 2009. This increase was comparable to the uplift in rates negotiated by BECTU, the NUJ and Unite with the BBC.

In negotiations with the BBC they again asked us to remove the advance payments made for commercial audio publication. Equity made it clear that it could not agree to this but it was agreed that the Audio Committee would on a case-by-case basis, consider the removal of the obligation to pay advances for those productions with very large casts. Equity agreed that the UK royalty can apply to BBC Audiobook titles released in the North American market in the hope that this would lead to more sales being made in this territory. A returns provision clause was agreed and included in the updated Agreement. It was agreed to increase the podcast window from 7 to 14 days in line with their existing audio-on-demand facility. Equity highlighted its unhappiness with the 24 hour allowance payment in the agreement as this does not cover the costs incurred by members. The BBC were not in a position to increase this payment but agreed to look at this again in the following year.

The BBC offered £1000 for a 6 month audio and music series stacking trial which includes up to 25 titles. The Audio Committee agreed this was too low and we should go back and ask for £1500. The BBC accepted this and the £1500 was distributed by BECS for the 6 month series stacking trial.

It was brought to Equity's attention that the BBC had apparently received advice from the revenue and took the decision to cease making Class 1 NI deductions for all artists working on the BBC Audio Agreement. This was done with no consultation at all with Equity and no one was informed before implementing this change. Equity met with the BBC and expressed Equity's outrage about the way this was handled.

Equity has also met with the revenue and went through details regarding the way artists work. The meeting went well with the revenue and they confirmed they did not give advice to the BBC to make this decision for all artists working in radio. The revenue agreed to look at the BBC contracts in more detail and Equity received written confirmation that only artists working on 'Archers' contracts were exempt from paying Class 1 National Insurance. The BBC is meeting with the Revenue regarding this final advice and Equity will consider what subsequent action to take.

### **ii. Silver Street**

Sadly the BBC made the decision to axe this soap from the Asian Network and to replace it with 10 x 30 minute dramas. Andy Parfitt, the Controller of the Asian Network, stated that the "Asian Network is planning to re-organise its drama offer so we can deliver more impact and better value for money and that this means that Silver Street will come to an end next March." Silver Street has been cut from 10 minutes to 8 minutes and then finally to 5 minutes. Equity protested vehemently against this decision by the BBC. A meeting took place on Thursday the 14th of January with Andy Parfitt (Controller of the Asian Network) and Alison Hindell (Head of Radio Drama). This was attended by Andy Prodger, Cathy Sweet and Sheila Mitchell (Audio Councillor) and Equity expressed its unhappiness regarding not only the closure of Silver Street but with their decision to replace the soap with monthly half hour dramas which results in a reduction of drama output from 21hrs to 6hrs. This will obviously have a massive impact on the amount of work for our members. It cuts regional production and also on the opportunities for minority ethnic performers. The BBC did confirm that the monthly dramas would be well funded and would have a generous budget compared to a Radio 4 budget. The budget for the 6hrs of drama output would be considerably more than the cost of 6hrs of Silver Street. It was also confirmed that the cast of Silver Street would be offered work as much as possible for any future dramas and these dramas would definitely still be made in Birmingham. A letter from Christine Payne was also sent to the BBC Trust regarding this reduction in radio drama on the Asian Network.

### **iii. 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. Equity has been in contact with the Radio Independents Group and had meetings with its Chair to ensure there is good communication between the two organisations.

### **iv. BBC Singers**

The BBC singers were offered an increase of £450 to be applied from the 1st of August 2009 to their current scales as a consolidated and pensionable increase. The singers agreed to this proposal along with some changes to their terms and conditions. Wording was included in the agreement stating that expense payments would be made for travel outside Zones 1 and 2.

### **v. Spoken Voice Devices – Language and Educational Use**

The guidelines and fees are jointly agreed between Equity, the larger publishing companies and also a number of smaller independents working in this sector. The fees was increased by 2.5% with effect from 1st March 2009 and the minimum fees are £169 half-day session (solo £202), £282 full day session (solo £338).

A great deal of work was done to clarify the definitions of the different bands or levels of fees. The three different bands now define whether the recording is linear or whether the artists' recordings can be used in an interactive non linear way. The top band purchases all rights.

## vi. Audiobooks

To help represent, assist and promote audiobook readers the Audiobook Working Party met six times in 2009. The Working Party concentrated on finalising the agreements with Isis and Soundings which were finally achieved in November. This great result has now ensured that members recording audiobooks for this publisher are now covered by an Equity agreement.

The agreement has the best royalty arrangement across the industry paying 3.5% of net receipts until the advance is earned out and then increases to 5% thereafter. Equity also managed to ensure royalties are paid for digital downloads and these are paid at 2.5% of net receipts but are paid separately from any advance. The Agreement also covers terms and conditions such as payment period, script delivery, travel and expenses, pick ups, credits etc.

The Working Party has also assisted in the strategy to approach other publishers with the aim of trying to get further agreements in place across this area.

The RNIB contacted Equity in June about the financial difficulties it was experiencing and the budget cuts the organisation was being forced to make in every area. The Talking Books section was faced with three options –

1. To keep the rates paid to readers the same but it would then have to make redundancies and this would have a dramatic effect on the amount of books produced
2. To reduce the rate from 35p to 30p and it would still need to make two posts redundant and would lower the amount of books produced each year
3. To reduce rates to 25p – would only make one post redundant and the amount of books produced would not change.

Equity made it clear that it could not support a reduction in rates and hoped they would look at other alternatives.

Unfortunately the RNIB made the decision to reduce the rate to 25p. Equity met with senior executives and took the opportunity to express the views of members affected by this cut in rates. The RNIB agreed to review this decision in one year's time and the Working Party has assisted in a campaign to get the rates back to correct levels.

The Working Party organised its third successful Open Meeting on the 19th of November 2009 which was attended by 37 members, and 2 people joined the union as a result of the meeting. The first part of the meeting was a report back from the Working Party on the RNIB, the Agreement with Isis and Soundings and lastly on our goals for the future. The second part of the meeting was hearing from the guest speaker, Marvin Hamlet, which did generate a good discussion about new media issues and what members would like assistance with in terms of promoting themselves in the new digital age. The feedback from those that attended the open meeting was very positive.

Thanks to all the members of the Audio Committee for their continued hard work, persistence and support on all matters relating to Equity members working in the audiobook sector.

The members of Audiobook Working Party are - Laurence Bouvard, Caroline Lennon, Sheila Mitchell, Graham Padden, Liza Ross and David Thorpe.

## vii. Commercials Produced by Independent Local Radio Stations

The Radio Commercials Working Party recommended that the existing minimum fees should be frozen for 2010. Details of the Rate Card can be found in Appendix 8.

The Working Party continued to assist Equity in monitoring the emergence of new radio stations and the changes in names of existing stations. The Working Party met once in 2009. The majority of the work is undertaken via an online yahoo group.

## viii. Commercials Produced by Advertising Agencies

The rates were frozen for 2010. A website is being built which will include a use fee calculator for those artists working in radio commercials for advertising agencies.

## ix. The Educational Recording Agency (ERA)

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

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

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

## CHAPTER 4:

# INTERNATIONAL EXCHANGES

## A. BRITISH/AMERICAN EQUITY EXCHANGES

A new Exchange Agreement was negotiated with US Equity. Under its terms from commencement to November 2009, the date of the first review meeting of the programme with US Equity, the following exchanges had been agreed between the unions in relation to the Broadway League/Society of London Theatre jurisdictions.

Show	Country	Actor(s)
<i>Blithe Spirit</i>	US	Rupert Everett
<i>Impressionism</i>	US	Jeremy Irons
<i>Mary Stuart</i>	US	Janet McTeer, Harriet Walter
<i>Equus</i>	US	Daniel Radcliffe, Richard Griffiths
<i>A Steady Rain</i>	US	Daniel Craig, Hugh Jackman
<i>Cat on a Hot Tin Roof</i>	UK	James Earl Jones
<i>Exit the King</i>	US	Geoffrey Rush
<i>Fiddler (tour)</i>	US	Topol
<i>Boeing Boeing</i>	US	Mark Rylance
<i>Dirty Dancing</i>	US	Josef Brown
<i>Chicago</i>	US	Amra-Faye Wright
<i>Wicked</i>	US	Kerry Ellis
<i>Chicago</i>	UK	Michelle Williams
<i>A Little Night Music</i>	US	Alexander Hanson
<i>God of Carnage</i>	US	Ken Stott
<i>Hamlet</i>	US	Full cast
<i>The Norman Conquests</i>	US	Full Cast

In addition a number of other individual arrangements were made outside the 'League/SOLT area.'

## B. MUTUAL RECOGNITION OF MEMBERSHIP - RECIPROCAL AGREEMENTS WITH OVERSEAS UNIONS

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

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

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

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

### iii. The Kunstenbond FNV (The Netherlands)

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

## C. AUSTRALIAN/CANADIAN EXCHANGES

Individual arrangements were made with the MEAA (Australian Equity) and Canadian Equity which covered performers and companies from the UK working in those countries and their artists and companies working here.

## CHAPTER 5:

# INTERNATIONAL FEDERATION OF ACTORS

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### **A. EUROFIA AND FIA EXECUTIVE COMMITTEE**

There were two meetings of the European group of the International Federation of Actors (EuroFIA) during 2009. The first was held in Warsaw on the 9th and 10th May and was attended by Christine Payne, Jean Rogers, Stephen Spence, Andy Prodger and Graham Hamilton. The second took place in London at the Radisson SAS (Heathrow) on November 14 & 15. Graham Hamilton, Bryn Evans, Christine Payne, Martin Brown and Louise McMullan attended the EuroFIA meeting in London on behalf of Equity.

Prior to the EuroFIA meeting, London also hosted the FIA Executive Committee on the 12th and 13th November. Graham Hamilton, Bryn Evans, Christine Payne, Martin Brown, Stephen Spence, Andy Prodger and Louise McMullan attended the Executive Committee from Equity.

Items on the agendas for these meetings included action being taken to combat piracy, the Joint Opinion on protecting creativity, innovation and jobs agreed by the European Audiovisual Sectorial Social Dialogue Committee as well as discussions on national developments in the creative sector. The FIA Secretariat also reported on the Gender Project and progress towards the Conference in Brussels in 2010.

The Executive and EuroFIA meetings were organised by Louise Grainger. Stef Heinrich, Alexandra Moreau, Matt Clarke and Hannah Packham assisted with the administration of the meetings over the four days. Financial support from the American unions – SAG, AFTRA and Equity US – enabled translation in English, French, German and Spanish to be provided over all four days.

As agreed by the Council Frederick Pyne, Rhubarb the Clown and Peter Kosta attended the Executive Committee meeting, and Corinna Marlowe attended the EuroFIA meeting.

Throughout 2009 Equity also showed solidarity with other member unions of FIA in their campaigns against cuts to the arts (in Latvia), to secure better terms and conditions through strike action (in Australia) and against changes to labour law (in Estonia).

### **B. FIA ENGLISH SPEAKING GROUP**

This meeting was held in Los Angeles on the October 8 & 9 2009. Graham Hamilton, Christine Payne and John Barclay attended on 8 October, and Graham Hamilton and Christine Payne attended on 9 October.

The meeting on 9 October was a joint meeting with representatives of the MPA and the two items for discussion were piracy and the serious economic impact illegal downloading of film and television production is having on the creative industries and the WIPO Audio Visual Treaty. John Barclay also attended the FIA English Speaking Group New Media Technicians meeting on the 7 October.



## CHAPTER 6:

# RELATIONSHIPS WITH OUTSIDE BODIES

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### **A. AMNESTY**

Equity continues to affiliate to Amnesty and engages with the activities coordinated by the 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 attend BCC meetings and actively engages with activities initiated by the Council. Equity also has regular meetings with the Intellectual Property Office to discuss matters relating to copyright and performers' intellectual property rights, often alongside representatives from BECS. Equity's work with the BCC is coordinated by the Policy Development Officer & Assistant to the General Secretary.

### **C. BRITISH EQUITY COLLECTING SOCIETY (BECS)**

Andy Prodger remains the Chief Executive, seconded from Equity on a part time basis. BECS has made over 20,000 payments and allocated approximately £7 million to performers in British film, television and radio productions in its biggest ever annual distribution. Due to increasing sources of revenue negotiated by Equity and managed by BECS, payments were issued in two tranches this year for greater clarity and ease of understanding.

The first payout in August comprised contractual payments for programmes carried between 2006 and 2008 on new media platforms launched by the BBC, ITV and Channel 4. These payments were issued directly to the relevant contractual agents. A second payout covering non-contractual performers' rights payments, BBC cable and satellite retransmissions to Belgium, Ireland and Holland, and BBC7 radio broadcasts went out in October. In addition to the collection and distribution of money to performers, BECS also joins with Equity to lobby for positive change, particularly in the area of performers' rights, to legislation both here in the UK and within Europe.

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

The BECS Board for 2008/10 is composed of the following Directors:

Jean Rogers (Chair)  
Ian Barritt (Vice-Chair)  
Robin Browne  
Bryn Evans  
Frederick Pyne  
Jo Cameron Brown  
John Webb  
Peter Barnes

### **D. CDET**

Equity continued to support the work of the CDET under the Directorship of Sean Williams who continued the work of accrediting vocational dance and musical theatre schools and attracted new schools. The CDET continued with the work of harmonisation of quality assurance bodies assessing the provision of vocational dance and musical theatre schools.

### **E. DANCE UK**

Equity continues to support the work of Dance UK and gives financial support to the Healthier Dancer Programme. Caroline Miller remains as Director. Dance UK helped Equity secure a project manager to produce new fact sheets for models including adapting some of their advice on nutrition and general health.

## **F. 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.

We have a Debt/Welfare Advisor who offers advice on general debt problems including outstanding credit cards, mortgage arrears, bankruptcy, etc. She is also experienced at providing expert advice on Welfare rights with particular reference to issues involving disabilities and sickness.

The registered offices are Plouviez House, 19 – 20 Hatton Place, London EC1N 8RU.

Telephone Number: 0207 831 1926.

### **Directors of the Trust: 2008 – 2009**

The Directors who served during this period were:

Colin Baker, Glen Barnham, James Bolam, Annie Bright, Jo Cameron Brown, Robin Browne, Oliver Ford Davies, Bryn Evans, Graham Hamilton, Frank Hitchman, Barbara Hyslop, Milton Johns, Harry Landis, Ian McGarry, Frederick Pyne, Gillian Raine, Jean Rogers, John Rubinstein, Rosalind Shanks, Caroline Smith, Ian Talbot, Josephine Tewson, Jeffry Wickham, Frank Williams and Johnny Worthy.

Chairman: Ian Talbot OBE  
Vice-chairmen: Milton Johns and Frank Hitchman

### **Staff**

Secretary to the Trust: Keith Carter  
Debt/Welfare Advisor: Miranda Connell

### **Income**

In 2008 – 2009, the Trust received a total income of £324,954 from an investment portfolio of £5,351,678. A further sum of £9,974 was received in donations and legacies including £7,500 from the Acting for Others bucket collection. A further sum of £25,000 was received for terminating our previous lease.

### **Expenditure**

- £64,500 was spent helping professional theatres. The majority of the grants awarded helped to maintain the infrastructure of theatres by improving the facilities for the performers.
- £2,500 was given to young professional directors from the John Fernald Award Fund, which the ECT took over in 1998.
- £142,967 was spent helping over 61 members of the profession with further or postgraduate training.
- £57,603 was spent helping the less fortunate members of the profession who for any number of reasons had fallen on hard times. Typically grants were awarded for payment of bills e.g. heating and telephone, bankruptcy fees, household goods, etc.

The ECT 's Auditors are Clarity.

The banks used by the ECT are, Unity Trust Bank and Cater Allen Bank.

The two firms who have managed the portfolio of the Trust are Adam & Co and Charles Stanley & Co.

## **G. THE EVELYN NORRIS TRUST**

During 2009 the Evelyn Norris Trust awarded 26 grants to members and ex-members of the concert and theatrical profession totalling £18,100. These grants were awarded for convalescent and respite holidays following illness or injury. Further grants of £1,500 were awarded to Denville Hall and Brinsworth House. A donation of £7,500 was most gratefully received in 2009 from the Combined Theatrical Charities Appeals Council through the Acting for Others bucket collection.

## **H. EDUCATIONAL RECORDING AGENCY (ERA)**

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

Most educational establishments in the UK are already covered by an ERA licence. This may be by individual licence or as part of a blanket licence agreement, but all licences are renewable annually. All members of ERA receive a share of these licences in proportion to the rights they represent. Equity's share, as reported in the

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- Design and Artists' Copyright Society
- Equity
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- Incorporated Society of Musicians
- Mechanical Copyright Protection Society
- Musicians' Union
- S4C
- Phonographic Performance Limited
- Performing Right Society
- Directors' & Producers' Rights Society (1992) Ltd
- Association De Gestion Internationale Collective Des Oeuvres Audiovisuelles

## ***I. FEU (FEDERATION OF ENTERTAINMENT UNIONS)***

The member unions of the FEU (BECTU, Equity, Musicians' Union, NUJ, PFA, Writers' Guild of Great Britain and Unite) met regularly throughout 2009. The group coordinated campaigns on issues of shared interest such as public service broadcasting and the BBC and organised a very successful reception at the TUC Congress in Liverpool in September.

2009 was a challenging year for many of the unions involved in the FEU. The recession continued to have a significant and often severe impact on jobs, pensions and pay in the creative and allied industries. Key areas of concern on the FEU's agenda included:

**The BBC Licence Fee:** The FEU campaigned strongly against the threat of top-slicing, which arose from Government proposals during 2009 to share a percentage of the BBC Licence Fee with commercial broadcasters. Campaigning activities included a lobby of parliament and a postcard campaign calling on the Secretary of State for Culture to look into alternative means to deal with the funding gap.

**Public service broadcasting:** Alliances with external organisations such as the Citizens' Campaign for Public Service Broadcasting served to strengthen the FEU efforts to defend PSB.

**Theatre and Arts Funding:** Member unions, including Equity provided regular updates on the success of industrial negotiations in the theatre sector.

**Radio Microphones:** Individually and collectively the unions of the FEU supported The Save our Sound Campaign. The aim of the campaign was to secure sufficient funding for all those who own and use radio microphones in the UK, most of which will be rendered redundant because of a spectrum sell-off.

**The 2012 Olympics:** The FEU Olympics Committee met a number of times during 2009. The Committee has been liaising with LOCOG (The London Organising Committee for the Olympic Games) and monitoring the progress of the Cultural Olympiad.

**Training:** Equity's General Secretary, Christine Payne, continued to serve on the boards of Creative and Cultural Skills and Skillset as a representative of the FEU.

**Copyright:** The FEU continued to campaign and lobby for a better recognition of performers' intellectual property rights. Towards the end of 2009 there were a number of encouraging developments including progress towards agreement of the WIPO Audiovisual Treaty.

At the end of 2009 Paul Evans stepped down from his role of Secretary/Coordinator of the FEU but agreed to continue to assist with parliamentary work on an ad hoc basis.

## ***J. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT)***

Although IPAT is not a part of Equity itself, it was set up by the union, to be able to make a significant improvement in the lives of our colleagues threatened with poverty all over the world, in accordance with its Mission Statement:

The International Performers' Aid Trust is a charity for the relief of poverty amongst people involved in the performing arts 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.

During the year which is covered by this Equity Annual Report IPAT has been privileged to have been able to help members of the following companies:

1. EUROPE: Daimohk Chechen Dance Ensemble (Grozny, Chechnya);
2. ASIA: Reassmey Angkor Bassac Theatre (Cambodia); Baghdad Independent Film & Television College (Iraq); The Freedom Theatre, Jenin, (Palestinian Authority);
3. LATIN AMERICA: Ballet San Marcos, Los Olivos (Peru); Open Space Theatre, Santiago (Chile); Music for Hope (El Salvador), Kailban Performing Arts, Montevideo (Uruguay);
4. AFRICA: The 5Cs (Kenya); Grassroots Theatre Company (Zimbabwe); Jos Theatre (Nigeria); Music for Africa (South Africa), The Book Café, Zimbabwe.

The Trustees well know that there are dark clouds hanging over many parts of the world, clouds of prejudice, ignorance, financial collapse, war and poverty. In its way, IPAT brings light into the darkness and its help, while not changing the world, can light candles of hope in many apparently hopeless situations. The Trustees feel that this is the main purpose of IPAT and it is the charity's declared intention that it should be able to continue to do this.

IPAT's President is Alan Rickman, whose involvement in the charity has been very valuable indeed. As a result of his moving address to the International Federation of Actors, we were able to raise a large sum of money and we all hope that his involvement will continue. It is not an exaggeration to say that the Trust would not have been able to function without the work of its Secretary, Emma Davies, and that of all the Trustees, who give their time freely. IPAT has been given a great deal of financial help by the Acting for Others appeal, without whose generosity the Trust would find it hard to continue its invaluable work. Equally, the Trust is very grateful to Equity, who provide it with a home and meeting place and who financed the original setting up of the Charitable Status of the Trust: Caryl Griffith continues to represent Equity on the Board of Trustees.

The Trust hopes to be able to support and succour artistes all over the world for years to come. While IAPT cannot change the world, it is proud and happy to be able to provide some assistance to performers in desperate need, who, in their turn, bring hope, beauty, art and education to places where they are desperately needed.

## **K. LIBERTY**

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

## **L. PERFORMERS' ALLIANCE**

The Performers' Alliance, comprising Equity, the Musicians' Union and the Writers' Guild of Great Britain, had a very successful year in 2009.

The Alliance continued to hold quarterly meetings to discuss issues of common interest to writers and performers. These issues included arts funding, updates on the work of the Federation of Entertainment Unions and the TUC, training and skills and copyright. Representatives from the group also regularly met with the Chief Executive of Arts Council England, Alan Davey.

The Performers' Alliance Parliamentary Group organised a number of useful meetings with Government Ministers. Sion Simon MP met with the group in November to discuss public service broadcasting and the Digital Economy Bill. In December the group had a very productive meeting with Gerry Sutcliffe MP following a demonstration in Parliament Square in October organised by Equity and the MU.

The very popular annual Performers' Alliance Parliamentary reception for 2009 was scheduled for January 2010. A number of different issues to be discussed at the reception included action on copyright piracy and the Digital Economy Bill, the Music Supported Here campaign, Equity's Manifesto for Theatre and the use of play texts in schools.

Former Equity staff member Peter Finch continues to act as Secretary for the Performers' Alliance.

## **M. PPL PERFORMER BOARD**

PPL (Phonographic Performance Ltd), the not-for-profit Music Collecting Society, announced at the end of 2006 a new performer structure, as PAMRA and AURA, the two performer run societies, finally merged into one company. This was the result of five years of discussion between the PPL and the five key performer organisations in the UK – Equity, Musicians' Union, MPG (Music Producers Guild), Pamra and Aura. There are now 42,000 performers signed up and this number continues to grow.

Equity said at the time this was good news for our members both featured and non-featured singers, and musicians who record music on phonograms that is broadcast or used for public performance on radio, TV, pubs, restaurants, and shops. The new organisation has brought about a streamlined service both for the distribution of UK revenue, and also international income. In the past, despite good intentions, there has been a huge failure to collect most of the income that the UK performers were entitled to from overseas. The coming together of the various groups within PPL has resulted in large (including backdated for years) sums to be claimed and received, which has resulted in a significant growth in international income.

The six PPL Performers' Board members are: Gerald Newson, Mark Kelly, John Smith (MU), Julian French (representing record labels), Fran Nevrla (CEO / Chair of PPL) with Glen Barnham representing Equity. The Board met ten times during the year, and members served on other subcommittees within PPL, as well as the main PPL Board with the labels. The Performers' Board handles performer specific issues within the company. The Board also determines all distribution policies for performers' UK income, as well as the collection of international revenue that the performers are entitled to.

The last year has been a difficult one as the recession has hit the pub trade and shops with substantial closures of many businesses in this country and abroad. Some of the larger shop chains have switched to 'library' or 'sound alike' music to avoid paying a PPL licence. There is still much work to be done educating those outside, the public and businesses that the use of music needs to be paid for, and not taken for granted that it is free with no regard to the copyright holders. For the average sized pub the cost of just over a £100 a year for recorded music seriously questions that notion. As well as acting as a collecting society PPL continues with the industry to get that message across along with all the other joint industry issues. But despite all those problems the organisation has worked hard to increase income, modernise computer systems to handle the millions of tracks that need to be listed and to pay out to the right artists with accurate information. The work on that front continues apace, and is a massive ongoing exercise. There is a big investment to ensure it is a success. It is difficult to get over in a couple of sentences the extent of the detailed work of the staff at PPL in this important area. This is a two and a half year Deloitte project, and it commenced last March.

Much effort and resources are being put in by PPL to collect the due international revenue. There is now a situation where a number of overseas societies are considering the PPL a golden standard and are approaching PPL to help devise and implement systems that ensure that there are similar systems in their respective countries.

On the collection of international money from overseas societies for performers this continues to be a success story, and with increased staff numbers this has resulted in monthly distributions, with the result that 14,000 performers have received overseas income in 2009. From a nil collection position by the UK pre 2006 it went to nearly £6 million from overseas that year. This was just 4 months after the merger. This income increased to £8m in 2007, going to £13.6m in 2008. The 2009 figure will be around £19.5m (it is still being calculated as up to the end of last month when income still coming in). That is a success story, and a remarkable achievement, and has not been achieved by luck, but by a dedicated team of staff at PPL and backed up by effective systems. This has been a key area since the merger into PPL.

The total monies, including UK income, distributed to performers in 2008 were £35m, which was up from the 2007 total of £28.5m. The 2009 figure, up to end of last month, is likely to be higher despite the difficult trading conditions.

Much work has gone into the political battle to extend performer copyright term rights. The board is a strong proponent that the rights should not expire at 50 years, but should be extended to 95 years. Good work has gone ahead on this front. Last April with the support of the UK Government a vote was passed in the European Parliament for a fair copyright term. This was a major achievement and the campaigning by performers made this happen. This now needs the approval of the Council of Ministers from member states, and it stalled with the Czech Presidency, but will be taken up again in the New Year when the Spanish Government takes over the presidency of the EU. Work has also gone into helping performers obtain the broadcast right in the USA, the largest music market, and progress is being made on that front with the change of administration in that country. If this can be achieved this will be a significant boost to performers as currently music can be played on radio etc and there are no performer rights to income. On the international front PPL is also helping some overseas societies to develop systems to ensure performers are paid and at the end of the day UK performers will benefit as recorded music from this country is major in most countries. PPL has also financed the BPI anti-piracy unit. In this area there have been major successes but piracy/theft of music is still a huge problem, and the support of the UK Government reaction against file sharing is to be welcomed.

There is a link to PPL on the Equity website, and it is hoped that more singers will register with PPL as there are still large amounts of unclaimed money, and also for future income. For many singers both in the pop and classical areas this is now an important part of their income. Outreach work also continues in the field of registering and locating performers.

## **P. SECTOR SKILLS COUNCIL**

### **i. Skillset ([www.skillset.org](http://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.

During the year Skillset has continued to successfully deliver careers information, advice and guidance by way of our three members, all of whom have been trained as union Learning Reps. Towards the end of the year Skillset confirmed that because of funding cuts by the industry this service would no longer be available. Discussions are taking place to try and preserve this service in some form.

All SSCs were required to re-apply for their licence and Skillset was successfully awarded a new licence.

However funding pressures from the industry have continued and the Governments White Paper on Skills published in the autumn recommended that there should be fewer SSCs and whilst no firm number is set out in the White Paper the aim is to reduce the twenty five SSCs to less than ten. Exploratory discussions commenced between Skillset and Cultural and Creative Skills towards the end of the year.

The Chair is Clive Jones and the Chief Executive is Dinah Caine.

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](http://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.

During the year CCSkills was also successfully awarded a new licence and Advertising moved from CCSkills to Skillset.

Funding for the National Skills Academy (NSA), which will be the designated training centre working in partnership with local colleges, universities and private sector training providers to provide training led by working industry professionals, has been achieved.

During the year Tony Hall stepped down as Chair and Tom Bewick resigned as Chief Executive. David Worthington is Acting Chair and at the beginning of 2010 Caroline Felton was appointed as Acting Chief Executive,

The General Secretary continued as a member of the Board during 2008 to represent the Federation of Entertainment Unions and other unions within the footprint covered by CC Skills.

## Q. TRADES UNION CONGRESS

Congress was held in Liverpool from Monday 14th to Thursday 16th September. The delegation comprised: Graham Hamilton (President), Natasha Gerson, Joseph Kloska, Jean Rogers and Christine Payne (General Secretary). Andy Prodder (Assistant General Secretary) also attended to assist the delegation and Louise McMullan (Policy Development Office and Assistant to the General Secretary) attended the FEU reception.

## Motions

The delegation spoke as follows:

### Tuesday 15 September:

Jean Rogers spoke in support of a motion on the Independent Safeguarding Authority.

Christine Payne spoke in support of a motion on Copyright Piracy.

Graham Hamilton seconded the Musicians' Union motion on Performers' Occupational Ailments.

Natasha Gerson seconded the Musicians' Union motion on Moral Rights.

### Wednesday 16 September

Jean Rogers proposed Equity's motion on Britain's Got Talent which was seconded by the MU.

### Thursday 16 September

Christine Payne proposed Equity's motion on Workers in Adult Entertainment which was seconded by the GMB.

The General Council met on Thursday 10 September in advance of Congress to decide its attitude to Motions. The General Council decided to support our Motion on Britain's Got Talent. However the General Secretary had already had an indication from Brendan Barber that some concern had been expressed by some unions about our Motion on Adult Entertainment because the Motion sought to remove Section 26 from the Policing and Crime Bill. We were also aware that the lobby group 'Object' which was campaigning for sex encounter establishments to be licensed was asking unions to oppose our Motion but Object did not make any differentiation between adult entertainers (organised by Equity) and sex workers (organised by the GMB). The aim of our Motion was to clarify the difference because unless Section 26 was either removed – or amended – then there was a danger that genuine adult entertainment establishments would be re-defined under Section 26 as sex encounter establishments which would mean that our members would be unable to work in those venues because it would give the wrong expectation of the work they did and could put them at risk.

Therefore Brendan Barber's recommendation to the General Council was to ask Equity to REMIT the Motion and if Equity refused then the General Council should OPPOSE the Motion. The General Secretary addressed the General Council and explained the aims of the Motion and our concerns – particularly for members who work as dancers - and as a result Dave Prentis (General Secretary, Unison) recommended that Equity be given time to consider Remittance and that the General Council should make a decision either to Support or Oppose the motion after Equity had made its decision on whether or not to Remit.

The delegation met in Liverpool on Sunday 13 September and was very concerned that the Motion might be

debated and then defeated. If we were to Remit then the Motion could be moved and the General Council could make a Statement on why it had asked Equity to Remit. Therefore the delegation looked at what the Statement should include in order to represent the concerns of our members.

On Sunday evening the General Secretary and Jean Rogers attended the Women's reception and spoke to delegates from a number of unions, and in particular the FBU and NUT indicated that they would support the Motion.

The General Council met each morning of Congress and on Monday morning the General Secretary indicated to the General Council that we were still giving consideration to Brendan Barber's recommendation that the motion be remitted. On Monday afternoon Unison confirmed to the General Secretary that they would support the motion and recommend this to the General Council; and Unite confirmed that they would Abstain.

At the General Council reception on Monday evening the General Secretary spoke to Brendan Barber and asked if – in the light of the decision by Unison and Unite – he would amend his recommendation to Support with reservations (which is in line with TUC protocol). Brendan suggested that the General Secretary speak to Mike Smith (TUC representative to the FEU) about the wording of the reservations.

At the General Council on Tuesday morning Brenda Barber reported that discussions were ongoing with Equity.

At the General Council on Wednesday morning Brendan Barber reported that his recommendation had changed to Support with Reservation and he outlined the reservations. The General Council agreed to his recommendation.

On Thursday morning the General Secretary moved the Motion which was seconded by the GMB and supported by Congress without any opposition.

The General Secretary gave several radio interviews on both our Motions and one television interview on Britain's Got Talent. The press coverage in advance of and during Congress was positive.

TUC General Council – Section C: the General Secretary was re-elected with an increased vote of 401,000 (as opposed to 300,000 last year). The results of the ballot for General Council Section C are included below:

Jonathan Baume	FDA	422,000	Elected
Brian Caton	POA	405,000	Elected
Bob Crow	RMT	328,000	
Jeremy Dear	NUJ	470,000	Elected
Mark Dickinson	Nautilus International	389,000	Elected
Gerry Doherty	TSSA	538,000	Elected
Michael Leahy	Community	353,000	Elected
Joe Marino	BFAWU	301,000	
Robert F Monks	URTU	200,000	
Ged Nichols	Accord	459,000	Elected
Christine Payne	Equity	401,000	Elected
Tim Poil	NGSU	387,000	Elected
John Smith	Musicians' Union	508,000	Elected
Matt Wrack	FBU	387,000	Elected

The FEU Reception which took place on Wednesday 16 September was a ferry ride on the Mersey with bars and live music and was extremely successful. Brendan Barber attended along with delegates from many unions.

Congress was addressed by the Prime Minister, Gordon Brown and Ed Milliband. Harriet Harman addressed the General Council dinner.

Copies of relevant motions are included below:

### BRITAIN'S GOT TALENT

Congress notes with concern the continuing reliance of television companies on reality formats to attract large TV audiences and in particular the increasing numbers of 'talent search' programmes such as 'Britain's Got Talent'. The contestants in such programmes are often compelled to enter into restrictive contracts and because of a loophole in the National Minimum Wage Act for competitions they generally do not get paid.

Congress believes that talent search programmes give young people the misleading idea that it is easy to get into and succeed in the entertainment industry. These programmes may be very popular with the public but are based on exploitation and humiliation of vulnerable people, which cannot be acceptable. A poll by The Guardian found that 67 per cent of the British public thought Susan Boyle, a contestant on 'Britain's Got Talent', had been exploited.

The public's demand for high quality entertainment should be met by professional drama and light entertainment, which has been replaced by this cheap exploitation.

Congress therefore resolves to:

- i) call on the makers and broadcasters of reality programmes to ensure that performers in talent search shows are paid in line with industry agreements
- ii) highlight the inadequacies of the National Minimum Wage Act, which allow TV companies to exploit people and justify them working for nothing
- iii) campaign for more variety and light entertainment, comedy and original drama to be commissioned and made in the UK, drawing on the talents of professional performers.

Moved by: Equity

#### **INDEPENDENT SAFEGUARDING AUTHORITY**

Congress fully supports the principle of safe and effective public protection and the need for appropriate steps to be taken to ensure the protection of children and vulnerable adults.

Congress notes the establishment of the Independent Safeguarding Authority (ISA), with its role of vetting and registering all those wanting to work or volunteer with children or vulnerable adults and barring all those deemed unsuitable. However, the scheme will impact on over 11 million people and it is essential that careful consideration is given to ensure any measures introduced are fit for purpose, and that the new scheme provides an opportunity to ensure the fairest and safest system is put in place.

Congress believes there are key concerns surrounding the current approach and implementation of the ISA scheme, and calls upon the General Council to lobby the Government to:

- i) make it mandatory for employers to pay for the registration fee for the scheme rather than the individual applicant – the current registration fee will have a disproportionate impact on low-paid, female and part-time workers
- ii) ensure the ISA process does not duplicate costs and registration for those already on a relevant professional register
- iii) ensure everyone has the right to a fair hearing and appeal process.

Chartered Society of Physiotherapy

#### *Amendment*

Add to end of paragraph 2, after “put in place”: “, on the basis of manifestly reliable and relevant information.”

In paragraph 3, line 3, after “scheme” add “including that the ISA system may be linked to a requirement to hold a national identity card”.

Add to end of sub-paragraph iii) “and to any necessary redress”. Add new sub-paragraph iv): “iv) ensure that registration is not linked to a requirement to be registered on a national identity database.”

National Union of Teachers

#### *Amendment*

In paragraph 3, add at end of sub-paragraph ii):

“ – casual workers and those on short-term contracts are especially likely to suffer detriment as a result of the additional costs and administrative burdens associated with the new scheme; a flexible, cost-neutral process of ISA registration should be provided for these workers”

Equity

#### *Amendment*

In final paragraph replace sub-paragraph iii) with:

“iii) ensure that the hearing and appeals processes are fully consistent with the right to due process and a fair hearing, and that they are fully compatible with articles 6 and 8 of the European Convention on Human Rights.”

Society of Radiographers

#### *Amendment*

Insert new sub-paragraphs iii) and iv):

“iii) ensure ISA assessments are based upon relevant criteria, using up-to-date and secure information

iv) ensure information from enhanced CRB checks is considered with due care so that individuals who have been the subject of false allegations are not unreasonably barred from working with children or vulnerable adults”

Re-number existing sub-paragraph iii) as v).

Association for College Management

#### **COPYRIGHT PIRACY**

Congress notes the growing problem of internet piracy and illegal online file sharing and believes this represents a significant threat to jobs in the creative industries, including the audiovisual, music and publishing sectors.



Congress recognises:

- i) the creative industries contribute an estimated 8 per cent to UK GDP and provide an estimated 1.8 million jobs
- ii) the illegal downloading of digital material is widespread and growing, with an estimated 98 million illegal downloads of films and more than one billion illegal downloads of music in 2007
- iii) up to 800,000 jobs have been estimated to be at risk in the creative industries, including the jobs of many unionised workers in this area.

Congress believes:

- a) internet service providers should now be required to take stronger action against the illegal distribution of content over their networks
- b) internet service providers should therefore be required to send warning notices to offenders and to take additional graduated measures to prevent illegal downloading by individuals who ignore multiple warnings
- c) such measures should be introduced by means of enabling legislation.

Congress believes this is an issue of preserving workers' jobs and that internet service providers should not be allowed to pursue their ruthless commercial interests under the cover of false and misleading justifications based on freedom of information.

Congress therefore calls on the General Council to campaign for the Government to take early and effective action to introduce and implement such measures.

Broadcasting, Entertainment Cinematograph and Theatre Union

#### *Amendment*

In paragraph 3, sub-paragraph b), line 4, insert "technical" after "graduated".

Delete sub-paragraph c) and replace with: "c) that, in contrast to Digital Britain's emphasis on legal measures as the first resort (requiring rights holders to sue individual offenders), such technical measures should be given priority."

Broadcasting, Entertainment Cinematograph and Theatre Union

#### **PERFORMERS' MORAL INTERESTS**

Article 27 (2) of the Universal Declaration of Human Rights states that "everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author."

Moral interests define the right to be recognised as the author and/or performer of the work but also the right to object to use of the work in situations which contravene the beliefs and morals of the author/performer. Two recent examples have highlighted the poor protection of performers' moral interests in this country – the sale of CDs through the BNP's website and the use of music as part of torture processes. In both cases, the performers had no legal right of objection.

The possible uses of a recorded performance have exploded in recent years due to the development of digital technologies. Therefore Congress asks the General Council to join the lobby for a higher level protection for performers in order to enable them to exercise control over how their recordings are being used.

Musicians' Union

#### **WORKERS IN ADULT ENTERTAINMENT**

All workers have a right to earn a living and to access trade union membership, representation and support. Congress reaffirms its commitment to representing all workers, regardless of workplace or industry, including those in the adult entertainment sector. Under the proposed Policing and Crime Bill, a large number of venues will be reclassified as 'sex encounter establishments' and will require Sex

Encounter Establishment Licences in addition to the existing premises licence. This could cost up to £30,000 per venue.

Congress believes that this legislation will reduce the number of workplaces available to workers such as dancers. Already there have been instances where local councils have introduced additional licensing requirements. Consequently, burlesque and other dance events have been cancelled and performers have lost work. Congress further believes that use of the terms 'sex encounter' and 'sex establishment' gives the wrong expectation of the work dancers do in this field of entertainment. Entertainment venues that currently employ professional dancers are sufficiently covered by the Licensing Act 2003. Congress therefore calls for the removal of Section 26 of the Policing and Crime Bill.

Moved by Equity

**PERFORMERS' OCCUPATIONAL AILMENTS**

The fact that performers can and do suffer from a range of illnesses associated with their profession is not generally recognised. These include musculo-skeletal ailments, focal dystonia, and occupational deafness. They can affect a performer at any time during their careers and can be exacerbated by the rigours of working irregular hours, night working and being subjected to significant levels of stress.

Congress therefore asks the General Council to examine the provision of compensation under the occupational diseases scheme, as currently operated in the UK, with a view to obtaining the recognition and inclusion of occupational diseases affecting performers in the existing list of workers to be found in the Social Security (Industrial Injuries, Prescribed Diseases) Regulations, 1985.

Furthermore, Congress requests that the General Council pursues, at European level, the introduction of protective legislation to cover performers' occupational illnesses within the European Framework Directive. Musicians' Union.

## CHAPTER 7:

# COUNCIL

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### **A. MEETINGS**

The 2008-2010 Equity Council met 13 times between 1<sup>st</sup> January and 31<sup>st</sup> December 2009.

### **B. BYE-ELECTIONS**

There were bye-elections held for vacancies as Walk-On Councillor (Henrietta Branwell elected) and Chorus & Ensemble Councillor (Tim Walton elected unopposed).

## CHAPTER 8:

# APPEALS COMMITTEE

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## A. THE COMMITTEE

The following members were elected in July 2008 to serve as members of the Appeals Committee for two years:

Joshua Le Touzel  
Doreen Mantle  
Graham Padden  
Tony Robinson

In July 2009 Johnny Worthy was elected to the remaining vacancy on the Appeals Committee until 2010 in a bye-election

## B. HEARINGS

The Appeals Committee met on 26 of March, 2009.

### i. Background

At its meeting on 17 March 2009 the Council received a petition from more than 40 members in benefit calling for a Special General Meeting in the following terms:

The new structure of the London Area Committee, passed at the Council meeting on 17 January 2009, is undemocratic and isolates many Equity members. The status quo, which has been in place for many years, must not be removed. We the undersigned therefore request an SGM for this matter to be properly discussed.

The Council decided that a Special General Meeting on this matter was not in the best interests of the members and referred the petition to the Appeals Committee under the provisions of Rule 27.

The Appeals Committee comprises Tony Robinson (Chair), Joshua Le Touzel, Doreen Mantle and Graham Padden. The Committee convened a hearing on 26 March and all four members were present. The Committee received in advance of the hearing documentation from Barbara Hyslop on behalf of the petitioners and from the General Secretary on behalf of the Council. At the hearing, the petitioners were represented by Barbara Hyslop, Michael Earl and Teri Scoble and the Council was represented by the General Secretary and the President. The Appeals Committee was staffed by the Assistant General Secretary Communications and Membership Support.

### ii. Decision

The decision of the Appeals Committee was as follows:

*We applaud the petitioners' desire for the union's internal affairs to be as fair as possible, but we recognise that Council has the right within our rule book to make whatever changes it wishes to the constitutions of the area committees.*

*We asked ourselves four questions:*

- 1. Does the Council have the power to change the London Area Committee's constitution? Yes it does.*
- 2. Did the Council act appropriately in affecting these changes? We believe it did.*
- 3. Did the petitioners have the opportunity to contribute fully to the consultations? We believe they did.*
- 4. What could be achieved by a Special General Meeting on this subject? As a Special General Meeting under the present rule book could only be a consultative meeting, we believe an expense of £21,000 cannot be justified in these circumstances.*

*Nevertheless, given the passion this issue has generated we strongly urge the Council, before the end of the two-year trial period, to consult fully with the London membership as a central part of its review of the new arrangements for the London Area Committee.*

*This was the unanimous agreement of the Appeals Committee.*

# NATIONAL, AREA AND SPECIALIST COMMITTEES

## A. NATIONAL COMMITTEES

### i. Northern Ireland

The union has been active in progressing the argument to have a fully funded producing Theatre Company like the National Theatre of Scotland. This has partly resulted in yet another consultation into the funding of the Arts. Equity alongside the wider Theatre Community and other organisations involved submitted our own report into the research. Equity also met with the Northern Ireland Theatre Association and lobbied for their support for a new Theatre Initiative.

Equity also participated in the all Ireland National Campaign for the Arts. The union was therefore disappointed when the findings of the research focused almost entirely on Community Arts with very little focus on professional theatre. The Minister for Culture also rejected the proposal for a fully funded Theatre Company citing the economic climate. All of this came at the end of the year and gave an indication that there would be no new investment into the professional arts. This has been borne out with the recent announcement that the overall budget to the Department of Culture will be severely cut back. At present we are involved in campaigning around this.

The union did organise a successful training day on speed networking audition and CV skills and will be doing a follow up course this year. Equity is also continuing to assist its sister union SIPTU and have agreed to support them in their campaign for better agreements in Film and Television. The initial meeting to form a general branch was held in October and from that meeting a formal motion was put to the Council. A meeting has been set for the 8 March to take this forward. However it will depend on active participation. Equity also organised around the Manifesto for Theatre Campaign and held a successful meeting in November. Again the union has been active in pushing member's interests within the Irish Congress of Trade Unions and they have acted on Equity's behalf at a government level through motions on funding and lobbying the BBC. The union took part in the annual May Day march in Belfast and for the first time the union displayed its new banner and thanks must go to Maggie Cronin and Abi McGibbon for organising that.

### a. INDUSTRIAL ORGANISATION

In theatre Equity is continually meeting with the casts of various productions and during the year have been to Kabosh, Tinderbox, Prime Cut, Greenshoot Productions, The Ulster Theatre Company and The Lyric to name but a few. Equity have always succeeded in getting a Deputy elected and the union thanks them for the important role that they play. It is partly due to them that recruitment and retention of members has slightly increased. If theatre is to continue in its present form we will have to ensure that our campaigning and political work is stepped up. Equity was asked to meet with the Department of Employment Relations regarding the former Agent, Patrick Duncan, and a letter has gone out from the Department notifying people that he is prohibited from acting as an Agent. His Agency is being pursued for monies owing to members as well as other people.

Belfast was host to a major Hollywood production, *Your Highness*, and both John Barclay and Drew McFarlane met with the producers and Northern Ireland Screen regarding contracts. Equity also met with HBO who were piloting a series entitled *Game of Thrones*. We raised our concerns over the lack of parts going to Northern Ireland based actors although we understood that much of the series was cast prior to coming to Belfast. On a more hopeful note the producers assured us that if the pilot is a success then six more series would be coming to Belfast and that local casting would be part of that. The union also met with Northern Ireland Screen over the same issues and met with the BBC at a national level over the lack of meaningful production. In Irish Language Broadcasting Equity sought and achieved an agreement which gave secondary payments for actors working in *Seacht*. That agreement was with the Irish Language Broadcasting Fund, TG4 and Stirling Films. The union now wants to roll that agreement out to all other Gaelic productions. The office also has represented members in a number of Claims and Contractual disputes.

In Variety Equity has been campaigning to change the two-tier system of licensing which militates against social and sporting clubs and places restrictions on the amount of entertainment licences a club can have. Along with motions on the BBC we will be seeking ICTU aid for our members who work in the club and cabaret sector.

#### Members of the committee:

January 2009 - July 2009

Al Logan                      Chair  
Maggie Cronin              N. Ireland Councillor  
Dan Gordon  
Emma Little  
Sheelagh O'Kane  
Frankie McCafferty  
Abi McGibbon  
JJ Murphy  
Joe Rea

July 2009 onwards

Al Logan                      Chair  
Maggie Cronin              N. Ireland Councillor  
Dan Gordon  
Emma Little  
Sheelagh O'Kane  
Frankie McCafferty  
Abi McGibbon  
JJ Murphy  
Sarah Mackeever

Joe Rea stood down in June and Equity wants to record their thanks to Joe for the years that he sat as a member.

## ii. SCOTLAND

2009 was a year of wait and see. 2008 had promised and threatened much but even at the end of 2009 Creative Scotland is still an unknown quantity and the world of broadcasting in Scotland is still riven with uncertainty. This is partly the result of the current economic climate and partly the product of having a minority administration at Holyrood.

We lost another two culture ministers as Linda Fabiani gave way to Mike Russell who was promoted and swapped places with Fiona Hyslop. It is now a formidable challenge to be able to recall all the culture ministers we have had since devolution. Unless corrected the full list could be Dewar, Brankin, Murray, Wilson, Watson, McAveety, Ferguson, Fabiani, Russell and Hyslop. If a Culture Minister in Scotland lasts twelve months they are doing well. Unfortunately this appears to show how little the political classes understand the importance of 'culture' or know what to do with it. It also acts as a counterpoint to all the hot air expelled in the debate about Creative Scotland.

The financial climate looks bleak and government spending at local, national and UK levels is going to come under serious scrutiny. This cannot bode well for the arts community and Equity members in Scotland should brace themselves for some dramatic cuts, which when combined with inception of Creative Scotland will lead to significant changes in the cultural landscape of Scotland in the coming months.

On a more positive note, Equity was surprised to discover that it had been successful in persuading the Scottish Government and the Scottish Funding Council of the need to keep two 'conservatoire' standard drama schools in Scotland. In November it was announced that in association with Queen Margaret University, Napier University would be developing an ambitious full time three year vocational drama training course which, for the first time in Scotland will include the words Stage and Screen training in its title.

### a. THEATRE

As a contribution to the debate around Equity's Manifesto for Theatre the chair and secretary of the Scottish Committee produced the following paper:

#### *Creative Scotland- threat or opportunity?*

Before assessing how to respond to the 'blank sheet of paper' that is Creative Scotland, it is important to look at what has been happening in Scottish theatre over the last 20 years to determine trends and understand developments.

20 years is often considered a generation and many changes that happen only become apparent with the benefit of hindsight. This paper makes no apologies for concentrating on subsidised theatre.

Looking at the Scottish Arts Council report of 1990/1991 'drama' accounted for 18.77% of SAC expenditure. Below we have produced a chart of what happened then and on the right hand side we are starting to list what is happening now. We have listed productions as recorded in the SAC 1990/91 Annual report and have tried to match them against what has been produced by each company this year. We would welcome any corrections or updated information.

#### 1990/91

#### 2009/2010 \* NB listings not yet complete

##### **7:84 Scotland**

Govan Stories  
Bold Girls  
Splatter

##### **Borderline**

George's Marvellous Medicine  
Can't Pay, Won't Pay  
The King and the Magic Parrot  
Jack and the Beanstalk

##### **Brunton Theatre Co**

St Joan  
Noises Off  
Zoo Story/Chamber Music  
Stag and Hens  
Pinocchio  
Hamlet  
The Massacre of Tranent  
Jane Eyre

##### **The Byre Theatre**

Speaking for Myself  
Betty and Booby's MacBeth  
The Comeback  
And a Nightingale Sang  
Blood and Ice

##### **Borderline**

The Ducky  
No longer trading

##### **Brunton Theatre Co**

Sinbad the Panto

##### **The Byre Theatre**

Mother Goose  
*Also please see Flexibly Funded Organisations below*

**Citizens Theatre**

Anthony  
 Mother Courage  
 Travels With my Aunt  
 Mrs Warren's Profession  
 The Housekeeper  
 Jane Shore  
 The Gospels  
 The Rivals  
 Mother Goose

**Communicado**

Danton's Death  
 The Creature from the Mermaid's Purse

**Dundee Rep**

A Man at Yir Back  
 David Copperfield  
 Turn of the Screw  
 One for the Road  
 Cinderella  
 A Walk in the Woods  
 The Caretaker  
 Twelfth Night

**Perth Theatre**

Born Yesterday  
 A Chorus of Disapproval  
 Cowardy Custard  
 Steel Magnolias  
 Gang Doun wi a Sang  
 The Slab Boys  
 A Christmas Carol  
 Cinderella  
 Dangerous Obsession  
 Who's Afraid of Virginia Woolf?  
 An Inspector Calls  
 The Steamie

**Pitlochry Festival Theatre**

Arsenic and Old Lace  
 Sailor Beware  
 Separate Tables  
 The Circle  
 The Little Foxes  
 The Cherry Orchard

**Royal Lyceum Theatre**

The Duchess of Malfi  
 Off the Wall  
 A Family Affair  
 The Odd Couple  
 The Importance of being Earnest  
*Theatre then closed for major refurb and produced the following elsewhere*  
 The Secret Voice  
 The Country Wife  
 Hiawatha  
 The Crucible

**Citizens Theatre**

Ghosts  
 The Sound of my Voice  
 Othello  
 Cinderella  
 Backbeat

**Communicado**

Currently applying for funding on a project by project basis

**Dundee Rep**

Balgay Hill  
 The Cherry Orchard  
 Elephant Man  
 A Christmas Carol

**Perth Theatre**

Pinnocchio  
 Proof  
 Jane Eyre

**Pitlochry Festival Theatre**

Whisky Galore  
 The Prime of Miss Jean Brodie  
 The Servant o Twa Maisters  
 What Every Woman Knows  
 Good Things  
 The Life of Stuff

**Royal Lyceum Theatre**

Copenhagen  
 The Beggars' Opera\*  
 Confessions of a Justified Sinner  
 Peter Pan  
 The Price  
 The Beauty Queen of Leenane  
 EveryOne

**TAG**

Dancer  
Sailmaker  
Twelfth Night  
From Glasgow to Saturn

**Traverse**

Tally's Blood  
Spinning a Line ( bomber, louder than words,  
Welfare my Lovely, Pursuit of Accidents)  
Hardie and Baird  
Pig Play  
Hour of the Lynx  
And the Cow jumped over the Moon  
The Bench  
Inês de Castro  
Hanging the President

**The Tron**

Crow  
Paddy's Market  
The Baby  
The Witches of Pollok  
Treasure of Wookimagoo  
Offski Variations

**Wildcat**

John Brown's Body  
The Complete History of Rock and Roll  
Cleaning Up  
The Riddle of the Enchanted Bells  
The Cheviot, The Stag & the Black, Black Oil

**Project Grants of over £10,000**

Annexe Theatre Co  
Clown Jewels  
Clyde Unity  
Cumbernauld Theatre  
Pen Name  
Theatre Alba  
Winged Horse  
Fablevision  
National Gaelic Arts Project  
Scottish International Children's Festival  
Scottish Youth Theatre  
Theatre Workshop

**TAG**

See the Citizens

**Traverse**

Damascus  
Hoors  
The Dark Thing  
Midsummer  
Orphans\*  
Zorro

**The Tron**

Cooking with Elvis  
White Tea\*  
That Face  
Ya Beauty and the Beast

No longer trading

**'Flexibly Funded' Organisations producing****Drama**

Birds of Paradise  
Byre Theatre  
Catherine Wheels  
Cumbernauld Theatre  
Grid Iron  
Mull Theatre  
NVA  
Stella Quines  
Theatre Cryptic  
Vanishing Point  
Visible Fictions  
Wee Stories

**National Theatre of Scotland  
funded directly by Scottish Government- not  
by SAC**

Long Gone Lonesome  
Mary Queen of Scots Got Her Head..  
Our Teacher's a Troll  
Be Near Me  
Peer Gynt  
The House of Bernarda Alba

The Scottish Arts Council's more recent publications make it difficult to see what proportion of the expenditure is now spent on drama, but that figure may be irrelevant as structural changes make that comparison almost impossible.



The biggest change between then and now has been the creation and the success of the National Theatre of Scotland. Rates of pay at NTS are significantly better than elsewhere in the theatre sector in Scotland, which is having a positive influence on rates of pay elsewhere. However it is important to recognise that the National Theatre of Scotland is not funded by the Scottish Arts Council and will not be funded by Creative Scotland. The funding for NTS is additional to what already exists.

The demise of the revenue-funded touring companies has definitely led to a reduction in employment opportunities for Equity members. However, perhaps the change that has had the biggest impact on employment patterns has been the building based reps. The Brunton and the Byre have both effectively ceased to produce and have become receiving houses. The Citizens, The Lyceum, Perth, Dundee and possibly the Traverse and the Tron are now more dependent on mixed programming (ie mixing own productions with visiting productions) where the balance is swinging away from the in-house production towards the visiting. This is having a negative effect on employment opportunities for Equity members at these theatres. All parties recognise that this may be attributed to funding decision made by the SAC or it may be the deliberate choice of the theatres themselves. All parties will also recognise that those theatres are producing less, employing fewer actors and possibly even putting on fewer performances.

1990 was also the first year that Cameron Mackintosh moved one of his West End block-busters out of London and he chose the Playhouse Theatre in Edinburgh. The Playhouse has one of the biggest seating capacities of any theatre in the UK and the effect of *Phantom*, *Les Miserables*, *Cats*, *Miss Saigon* et al had a serious impact on theatre sales across Scotland and the North of England. Suddenly, for example, the regular subscribers at Perth were not subscribing for the whole season at Perth but instead 'treating' themselves to a West End experience nearer home. The amount of money spent through the box office on these shows was astronomical and the sad fact for Scotland was that very little of this money was spent or re-invested in Scotland.

For the last two years we have seen a new way of working in Scotland with the production of large scale touring drama coming out of His Majesty's Theatre in Aberdeen. Initially *Sunset Song* and this year *Silver Darlings* have both involved large casts and crews but were funded commercially by HMT Aberdeen with a little help from SAC. These shows have been produced by a grouping of Scottish receiving theatres because there is a demand from audiences for large scale Scottish production. A purely commercial Scottish theatre has seldom been viable but this latest model seems to have been very successful.

#### *What purpose subsidy?*

Repeated surveys have shown overwhelming support for subsidy for the arts in Scotland. However there has been little debate about the purpose of that subsidy. Should it be to sustain something of value that the market alone cannot support? Should it be used to support 'art for art's sake'? Or should it, like Government intervention in other industries, be used to sustain employment and opportunity for Equity members and other theatre workers living in Scotland?

Of course the biggest subsidy for theatre in Scotland comes from those who work in the sector for low pay.

The shift away from producing to presenting illustrated by the list of productions above raises questions over the use of subsidy to protect the 'value' of theatre. The theatres involved are not 'Number 1' venues and are therefore restricted to the products they can buy in and promote. Over the course of the last few years there has been a significant variation in the quality and appeal of the touring work available at any one time and there is therefore an element of chance in putting together any programme. It is becoming a common, but questionable practice to use public subsidy to play at being a commercial presenter, but with the risk removed. Also, in Scottish terms, a lot of the work on the small to medium scale touring circuit originates in England and therefore the audience spend ultimately goes to the producer and is not available to be re-invested in Scottish talent or ideas.

Between 1990 and 2009 all the revenue funded touring theatre companies have had their funding withdrawn. Despite the creation of the National Theatre which specifically does not have a theatre building to run, the emphasis from the SAC over this period can therefore be shown to be on buildings, rather than the creation of work. Is this responsible for the shift away from producing to presenting? Has this been deliberate or merely a trend that has been identified in retrospect? Should subsidy be used to maintain buildings or to produce work? The answer to the latter is obvious unless we want the Arts Council (and Creative Scotland) to become a 'heritage' organisation but still leaves the problem of ageing infrastructure and buildings needing maintenance.

The 'art for art's sake' argument is used primarily to try and stop politicians using subsidy to the arts solely as an instrument to achieve various social policy objectives. Investment in the arts can achieve many beneficial side outcomes but if these become the primary reasons for subsidy, and therefore the criteria by which all art will be judged, the artistic process and the end product will be severely compromised.

The industrial intervention argument is completely valid if Scotland wants to benefit from and retain the talent it produces. The British Repertory Movement was based on the idea of producing theatres in the towns and cities of the United Kingdom, representing an alternative to what was produced in London. London still exerts a heavy attraction for actors and other theatrical artists and crafts persons because of the over-centralised nature of the film and television industries. The Creative and Cultural industries are going to be very important to all national economies in the post industrial digitised world. There is, therefore, a strong case for subsidies to be used in a devolved Scotland to support all the creative industries to counterbalance the draw of London (and elsewhere).

The counter to some of these arguments would be that subsidy should be used to promote consumer choice. This is a valid but limited argument, especially in rural locations. However, the choice is neither infinite nor perfect because, as discussed previously, the chain of supply can be very random. With the producing model, choice and variety can be planned, controlled and delivered.

This year, at the Edinburgh Festival and Fringe, the SAC together with the Federation of Scottish Theatres ran a programme of work called 'Made in Scotland' which was funded by the Scottish Government. In 1990, bizarrely, organisations funded by the SAC were not allowed to spend any of their subsidy at the Edinburgh Festival Fringe, so they were not allowed

to take advantage of the world's greatest arts Festival to promote themselves. The 2009 'Made in Scotland' programme has been a massive success...

#### *Creative Scotland*

The website for Creative Scotland has the following mission statement on its front page:

*Creative Scotland will be a new organisation with creative practitioners at its heart: an organisation designed to listen to the needs of professional practitioners and use that intelligence in its role as advocate, champion, investor and broker. Over the next three months, we'll be listening to your perspective on Creative Scotland's four priorities: creative practitioners, accessibility, participation and international activity.*

There can be little point in creating this new body if things are going to go on as previously. It is imperative that Creative Scotland recognises that in order to help nurture Scotland's artists and creative practitioners, it must abandon all the legacy of the old Arts Council of Great Britain thinking that placed great importance on presenting work produced elsewhere to Scotland.

Creative Scotland should promote the interests of the artistic community by prioritising work produced in Scotland that can then be introduced to audiences in Scotland and further afield.

Access and participation apply equally to those who wish to work in the cultural and creative industries as to those who wish to be in the audience. Scotland has a proud record in producing artists in many different disciplines. Creative Scotland must ensure that 21<sup>st</sup> Century devolved Scotland is an attractive place for the current and future generations of artists to live in.

A lot of theatre takes place in some very old buildings. Creative Scotland should seek to avoid the responsibility for funding the upkeep of these buildings possibly through formal agreements with local authorities and other public bodies concerned with the heritage of old buildings.

If, as it says, Creative Scotland is going to be 'a new organisation with creative practitioners at its heart' it is going to need to review pay rates in organisations receiving subsidy to ensure that artists and other workers are awarded commensurately. If artists were paid full time, 52 weeks a year, how and where would they fit into the wage structure of the companies in receipt of funding? If Creative Scotland cannot demonstrate that 'artists and creative practitioners' will be treated fairly and equitably by organisation who receive funding from it, it will have failed to meet its own objectives.

#### **Conclusion**

Although few people argued for Creative Scotland to be created, it does offer an opportunity to take stock of what has been happening. It also gives an opportunity to clarify what the world of Scottish theatre wants from Central Government in the future.

Public finances, we are warned, are going to be under great pressure in the coming years. This applies to local as well as central government. It is therefore essential that government money is used wisely.

Creative Scotland must be fully informed about comparative wage levels within theatres and theatre companies. It should ensure that these are demonstrably fair whilst at the same time recognising that they should be pitched at a level that helps keep the artistic talent in Scotland.

Creative Scotland should seek to avoid the cost of maintaining an old theatre infrastructure across Scotland, and equally it should not let its subsidy and intervention be used to allow theatres to try to run as commercial receiving houses by using their subsidy to reduce the risk of such a venture. It should place its emphasis on supporting the creation of work in Scotland (from wherever it comes) in order to protect the 'making' of theatre in Scotland and the employment for artists and creative practitioners who choose to live in Scotland.

Creative Scotland must prioritise work that is 'Made in Scotland'.

#### **b. NTS/EQUITY AGREEMENT**

Minimum rates of pay from 5/04/09 are as follows:- Rates to be reviewed annually

<b>Minimum Performers Salary</b>	£525.20
<b>Stage Management Minimum Salaries</b>	
Stage Manager / Company Stage Manager	£525.20
Deputy Stage Manager	£472.68
Assistant Stage Manager	£420.16
<b>NTS Development rate (Performers and Stage Managers)</b>	£400.00
<b>Understudies' Salary (to be raised to the Performer's Minimum in any week they perform)</b>	£420.16

<b>Understudy Obligation</b> (Minimum per week)	£30.00
<b>Performance payment</b> (per show) for performer with understudy obligation	£30.00
<b>Relocation / Commuting Allowance:</b> to cover 7 days of transport costs / travel time/ meals/ accommodation to relocate or commute from home to company base during rehearsals if company base is further than 25 miles from home address.	£135.00
Also to cover 7 days of transport costs / travel time/ meals to commute from home to performance venue further than 25 miles from home address , if choosing to make own way to venue, and not required to stay over-night.	
<b>Touring Allowance:</b> to cover 7 days of meals and accommodation, if required to stay overnight whilst on tour, and if making own arrangements	£250
<b>Away from base Allowance:</b> to cover meals if the Artist ( not in receipt of subsistence) is required to perform / rehearse at a place of work more than 50 miles from designated company base but is not required to stay overnight (daily rate)	£15.00
<b>Daily Meal Allowance</b> if tour accommodation provided by NTS	
Where full catering facilities provided	£10.50
If Catering facilities are not available:	
Breakfast provided	£15.00
Breakfast not provided	£21.00
<b>Push / Pull</b> (per week)	£15
<b>Flying</b> pre contractual consent –put on contract (per week)	£35
<b>Head Girl/Boy</b> responsibilities (per week)	£30
<b>SM in costume</b> (per performance)	£5.50
<b>SM prompt copy</b> for other management (minimum)	£80
<b>Supernumeraries</b> (per hour)	£6
<b>Driving Cast Responsibility</b> (per hour - £12.50 for first 3 hours then £4.20 for any part of an hour thereafter)	£4.20

### c. 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: Silly Billy  
 Vice-chair: Eva Lorraine  
 Secretary: Linda Rifkind  
 Asst Sec: Janie Danielle  
 Treasurer: Elsie Kelly Adams  
 PRO: Margaret McMillan

#### d. TV, RADIO & FILMS

2009 saw the debate about 'Scottishness' in broadcasting continue. BBC Scotland promised to adopt the PACT guidelines for the definition of a Scottish Production (ie looking at where the majority of the budget is spent) but still maintain that it will take time to reach the agreed percentage of production in Scotland. It should be noted that this includes all production - not just drama production. Equity supported the Scottish Broadcasting Commission's final report because it could lead to more work opportunities for members. However it appears that the Commission's work is bogged down by party political considerations.

River City continues to be successful and the BBC is actively promoting the studios in Dumbarton as a venue for other work. However members are consistently reporting that the lack of work available in Scotland is very worrying.

The Ofcom report into the future of Public Sector Broadcasting was published in early 2009. It can be found on the following link ([http://www.ofcom.org.uk/consult/condocs/psb2\\_phase2/](http://www.ofcom.org.uk/consult/condocs/psb2_phase2/)). This report makes challenging reading for STV (as SMG has rebranded itself) suggesting that commercial broadcasting in the UK will be hard pressed to survive in the digital world. STV spent most of the year producing little drama but buying in Irish and American dramas (as well as producing its own tartan documentaries). This was a device to reduce payments to ITV which ITV disputed and this resulted in the two companies suing and countering each other. The future of *Taggart* is unclear with rumours of 6 episodes planned for 2010.

#### e. Elected Representatives

Members of the committee:

January 2009 - July 2009

Natasha Gerson Chair

Elsie Kelly Adams

Jim Byars

John Carnegie

Isabella Jarrett

Clunie MacKenzie

Kate McCall Scottish Councillor

Sheena Penson

William Riddoch

Linda Rifkind

John A Sampson

James Watson

Alexander West

July 2009 onwards

Natasha Gerson Chair

Elsie Kelly Adams

Andrew Brodie-Frew

Jim Byars

Alicia Devine

Isabella Jarrett

Clunie MacKenzie

Michael Mackenzie

Kate McCall Scottish Councillor

Sheena Penson

William Riddoch

Linda Rifkind

Pab Roberts

John A Sampson

Alexander West

### iii. WALES

#### a. GENERAL

The **Cardiff Office** has been re-located permanently to the third floor of Transport House as part of the extensive refurbishment. This is a much better aspect and working environment. Apologies to members for any disruption caused by the continuing work in and around the building and the new security measures.

**Oriel** has been kept fully operational and will continue to be so in the hope it will be used more extensively when additional work opportunities materialise in the near future.

Welsh newsletters are now a firm fixture within the three magazines issued by Equity annually and will continue to be so.

More extensive use of email contact has been made in 2010 to give information about events at short notice. Members are encouraged to keep email contact details as up to date as possible.

The **Annual Meeting** was held in Transport House in February and addressed by John McGrath, the Artistic Director of the new National Theatre and he was asked mainly about casting policy and the use of local actors. That policy has now been developed with Equity's input and is posted on their website. Also present was Graham Hamilton, the Equity President. No motion was sent to the ARXC but a motion was passed about the status of certain jobs on the Equity Job Information Service.

Cardiff was also the venue for a **Manifesto for Theatre** meeting in November addressed by Stephen Spence, the Assistant General Secretary, where the concerns of local members about the state of subsidised theatre were debated.

#### b. LIVE PERFORMANCE

The main event of the year was the launch of the new English Language **National Theatre** (NTW) in November. It announced thirteen shows through from March 2010 to April 2011 in a variety of settings and styles. Equity has been fully involved and a company wage of £550 has been agreed upon for main stage work and £500 for workshops, and R&D. Given the wide ranging nature of the scale of projects a more bespoke contract may be necessary in due course.

There was unrest at the **WNO** both from the Chorus and the Stage Management when the company wrote to Equity in August and announced that it would only implement the 3% wage increase from September 1<sup>st</sup>, which was part of an already agreed three year deal, if both groups agreed to no wage increase in 2010 and as little as 1% in 2011 and then only if grants increased. The members were sympathetic to the financial situation of the WNO but objected strongly to the approach which they saw as blackmail. Eventually the company relented and agreed to implement the 3% without all the preconditions. The members agreed in turn not to make a wage claim this year but are looking to other non financial items to be improved and 2011/12 will be viewed on its merits nearer the time.

The **Wales Theatre Company** made its last piece of work, *The Thorn Birds* musical, which went on a tour of the UK. The Company has undoubtedly given much work to local actors and it is hard to believe it will be the end of production in Wales by Michael Bogdanov. Two of his artistic colleagues, Mal Pope and Anthony Williams, combined on a new musical, *Cappucino Girls* which had its premiere on a short tour in November/December.

The eight **TIE/YPT** companies finally formed themselves into an Agency which will promote the work across Wales. There was a Conference in Abergavenny in late Spring which was very successful.

Diversions Dance Co was renamed **National Dance Co Wales**.

**The Sherman Theatre** has now closed for extensive refurbishment but the company will remain active from a base at Portcullis House.

**Theatr Gwynedd's** replacement venue in North Wales is a slight step nearer with outline plans for an Arts Centre unveiled in May.

It has been a relatively quiet year in **Variety**, almost certainly because the volume of work has fallen as a result of the economic conditions. This has been reflected in the reports at the **South Wales Variety Branch** where attendances have been patchy but very loyal. The Branch's motion to the ARC was about obtaining central help to promote and publicise the work of the Branch network, and a meeting with Branch officials and Matt Hood from Head Office was subsequently held. In October the Branch facilitated an interesting meeting with representatives from CRB (Wales) who talked about the new Vetting and Barring Scheme which comes into effect from October 2010.

The meetings continued to hear full details of cases being pursued by the office. In total the amount of recoveries in Wales in 2009 was: **£18,202.62**.

### c. RECORDED MEDIA

Negotiations over a new contract with **TAC** began in January and soon got into difficulties. The Welsh independent producers argued that as they were not receiving commissions from **S4C** financially commensurate with those being given by the BBC to PACT, they should not pay similar fees to actors. They offered an increased minimum rate but wanted much greater rights and it was calculated that members could have been 40 – 50% worse off depending on usage. TAC looked to Equity to make counter proposals which were very difficult in such a situation. The S4C announced that they expected negotiations to conclude by mid June and TAC hinted that their members would issue non-union contracts if a deal was not complete. There was an Emergency Meeting of the National Committee in May and it was agreed not to seek a confrontation but to put a proposal based on the multi episodic contract negotiated with the BBC in 2000 for the actors on *Pobol y Cwm*. In a full negotiating meeting in early June TAC agreed to this in principal and further talks took place about children's programmes and voice-over contracts. By the end of the month there was an outline agreement and the WNC felt it should be discussed with members across Wales, so four open meetings were set up. Attendance was low but the consensus was that this was a workable deal.

It was intended that the new contract would be in place by the autumn but there followed a protracted wrangle about repeat payments on the current agreement which S4C wanted to change. Equity felt that this was against members' interests and open to challenge and therefore resisted any new deal. In December through TAC, S4C agreed to retain the old repeat structure but replace the 10% for 3 transmissions with 5% for each. This was reluctantly endorsed by the WNC and has only been agreed subject to review in twelve months time.

There was then a further hiatus when **S4C** also announced they would be ceasing to fund TAC and the industrial relations aspect of their work would be put out to tender. Surprisingly TAC did not even bid and the contract was awarded to a Cardiff based law firm, Capital Law. We now have an industrial contract administered by a third party organisation not involved in its negotiations. It is too early to say if this is a disaster or an improvement.

Meanwhile at the **BBC**, the transfer of *Casualty* from Bristol was confirmed in March, but it was not until the end of the year that a go-ahead was announced on the new "drama village" in Roath Basin. *Casualty* will move in June 2011 and its first transmission will be in January 2012. *Pobol y Cwm* and *Doctor Who* will move shortly afterwards. Other projects may come on stream in due course. *Being Human*, series 3, is to film in Wales and not in Bristol and *Upstairs Downstairs* is also to be revived under the BBC Wales banner.

In local drama terms the BBC commissioned *Crash* from Red Planet and no decision will be made about a further series until May this year. The actors were unhappy about the very low fees but that has to be balanced against the work created. A similar situation applied in the BBC/Boomerang commission of *A Child's Christmases in Wales*. In both cases the independent asked Equity to allow the 35% Rest of the World payment to be deferred, otherwise the productions would not have been made. A request for a further deferral in the case of *Crash* has been turned down however.

The only initiative involving ITV Wales has been the creation of the website *Y Dydd* with S4C to show some archive material. It is being paid for under the licence agreed with S4C in 2008 for their Clic service.

There were a number of feature films made in Wales during the year including *Dagenham Girls*, *Patagonia*, *Barafundle Bay* and *Submarine*. *Ironclad*, a medieval epic, was the first to be made at the new Dragon Studios although it is not really fit for purpose. Additionally the last *Harry Potter* and the new *Robin Hood* film with Russell Crowe shared a location at Freshwater East in Pembroke.

### d. OUTSIDE BODIES

**Federation of Entertainment Unions:** There were a number of meetings between the five media unions in order to confer over the TAC negotiations and the progress of the joint training initiative.

**Wales Association for the Performing Arts:** Chris Ryde is still the WAPA Chair. The organisation held a full Annual conference with contributions from the Sector Skills Council, ITC and the Theatres Trust. There will be another joint WAPA/Creu Cymru Conference in early 2010.

**Theatres' Trust:** The national Organiser continues to help the work of the Trust in Wales by being part of the Advisory group chaired by Phil Clark.

**Arts Council:** ACW have announced an Investment Review which is a root and branch review of all revenue clients and some project clients as well. It is assumed that the outcome, which will be announced in late June, will result in many organisations losing their grants. Criteria for assessment were set out mid year and Equity wrote to the Chief Executive in the light of the findings of the Manifesto for Theatre and suggested that actor weeks and employment issues were added to the list. Nick Capaldi agreed to meet the National Organiser to discuss this and made positive noises towards that end.

**National Assembly:** The National Organiser met Alun Ffred Jones as part of a WAPA delegation and lobbied for continued support in difficult economic times. This has proved largely positive as Wales was the only part of the UK with some growth in the arts budget.

#### e. TRAINING

**CULT Cymru:** Creative Unions Learning Together is the joint training initiative of the unions representing freelancers in the industry and has been running for two years. A website was launched in December at [www.cultcymru.org](http://www.cultcymru.org) and training modules have been created and rolled out throughout the year. Additionally a number of union Learning advisers have been trained up including six from Equity. A bid for a further three years of funding was made in October.

**The Actors' Cut** was another training scheme run in late July with financial support from Skillset and centrally from Equity. The one week course emulated the initial Actor Cut run by Denis Lawson back in 2003 in London and aimed to help actors train in front of a high quality film crew and equipment.

**Re-charge:** Another term of courses was held in May/June with the help of the Royal Welsh College. With one exception these proved very successful, particularly the new comedy courses set up at the request of variety members. It is unlikely however that we can continue this initiative due the lack of resources but further events will be held under the Cult Cymru banner.

**Creative and Cultural Skills:** The Sector Skills Council reconvened its Advisory Board in Wales and asked the national Organiser to join it. Money through the Convergence Fund was made available in the autumn of 2009 and will be used initially to create apprenticeships but CPD is also on the list of priorities.

**Drama Schools:** The union visits all the major vocational courses at RWCMD, Trinity and UCC Newport to talk about the merits of joining the union on graduation.

#### f. NATIONAL COMMITTEE

It has been an intensive year for the Committee, largely as a result of the protracted negotiations with TAC which were an integral part of every Committee meeting, and there was an Emergency Meeting in May attended by the General Secretary.

The motion from the WNC to the ARC expressed concerns about the existence of formal groupings in the union and asked Council to examine the legalities involved in excluding such groups from the union. It was debated at the ARC in Blackpool but defeated.

It was also a WNC election year and for two months in mid-year both the outgoing and incoming members were invited to meetings as it was useful to have as wide a range of opinions as possible. This resulted in more Welsh speaking members standing for the Committee than ever.

Two members of the WNC, Olwen Rees and Beth House, also attended the joint meeting of National Committees in London in September which is a useful exchange of information between the National Regions.

Terry Victor stood down as Chair in June after two terms of office in favour of Beth House, the youngest ever WNC Chair.

#### Members of the committee:

##### January 2009 - July 2009

Terry Victor            Chair  
 Huw Davies            Vice-chair  
 Michael Cunningham Welsh Councillor  
 Michael Kelligan  
 Goldini  
 John Norton  
 Beth House  
 Naomi Martell  
 Doc O'Brien  
 Chris Durnall  
 Gerri Smith  
 Tony Leader  
 Simon Curtis  
 Julia Carson Sims  
 Gareth Lewis

##### July 2009 onwards

Beth House            Chair  
 Tony Leader            Vice-chair  
 Michael Cunningham Welsh Councillor  
 Michael Kelligan  
 Goldini  
 Eiry Thomas  
 Naomi Martell  
 Doc O'Brien  
 Gareth Lewis  
 Sharon Morgan  
 Gerri Smith  
 Terry Victor  
 Rebecca Harries  
 Julia Carson Sims  
 Olwen Rees

## B. REGIONAL COMMITTEES

### i. LONDON AREA COMMITTEE - 2009

The Committee met 5 times during 2009 to discuss matters pertaining to London. 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 the Sub-Rep negotiations and the remaining motions were sent by the meeting to Council.

Five motions were sent to Council from the Committee during 2009, relating to a number of issues.

The Committee sent the following motion to the ARC;

*Under the present law, anyone has the right to belong or not belong to a trade union. However, many professionals enjoy the benefits of Equity's terms and conditions without contributing towards them – i.e. Freeloading. Equity opposes this but it remains the law without being challenged. This ARC urges Council to establish a working party with a view to a campaign against this indefensible anomaly which amounts to the equivalent of joining a club, getting all the benefits but not paying the entrance fee. It will take time to work out how to approach this dilemma but Equity's proved its campaigning skills against the Inland Revenue, Job Seekers' Allowance, Arts Council Funding, cuts in regional theatres etc.. It's about time we made a start in justifying what is, in fact, Equity policy and seek to reverse, at least in part, this one-sided law.*

The committee sent three representatives to the ARC.

Members of the committee:

January 2009 - July 2009	July 2009 onwards	
Alan Thompson Chair & London Area Councillor	Edward Pleasance	Chair
Michael Earl (Vice-chair)	Peter Barnes	Vice-chair
Bruce Bennett	Alan Thompson	London Area Councillor
Esther Ruth Elliott	Esther Ruth Elliott	
Peggy-Ann Fraser	Peggy-Ann Fraser	
Barbara Hyslop	Barbara Hyslop	
Teri Scoble	Plus branch and WE Deputies Representatives.	
Jessica Sherman		
Jennifer Stanton		
William Maxwell		
Edward Pleasance		
Cauri Jaye		

## ii. MIDLANDS AREA COMMITTEE

The Midlands region consists of the counties of Hereford & Worcester, Oxfordshire, Northamptonshire, Warwickshire, Leicestershire, Lincolnshire, Nottinghamshire, Derbyshire, Staffordshire and Shropshire and is serviced from the Equity office in Coventry.

The most important campaign in 2009 was the BBC production campaign that rolled over from 2008 led by Midlands Area Committee chair Tracey Briggs and the members of the Midlands Area Committee and Midland based members writing to their MPs. In 2009 the fruits of vigorous campaigning with M.P.'s became apparent when not only was *Doctors*, the BBC daytime soap saved but several other BBC commissioned dramas were based or extensively filmed in the Midlands such as *Hustle*, *Survivors* and *Land Girls* creating many jobs for Equity members, and establishing Birmingham as a cost effective base for production requiring modern city locations.

Towards the end of the year the BBC announced the closure in early 2010 of production of the radio drama *Silver Street* based at BBC Birmingham resulting in a significant loss of work for Equity members in the Midlands, and once more raising the question of the BBC keeping to commitments given to Parliament at BBC Charter renewal to spread production to all the U.K. Nations and Regions. Once again the Midlands Area Committee wrote to M.P.'s seeking their support for an Early Day Motion (EDM) to the House of Commons condemning the BBC for cutting *Silver Street* at its peak of 43 hours and replacing it with 6 hours of drama a year. This campaign is ongoing led by EDM 315 and members are encouraged to write to their M.P. demanding they support radio production in the Midlands. Equity Council has condemned the closure and met with Andy Parfitt (BBC Controller of Asian Network) and Alison Hindell (Head of Radio Drama) who admitted that due to efficiency drives within the BBC he had cut radio drama but assured Equity that the budgets for the 6 hours replacement would be well funded, cast of *Silver Street* would be offered parts wherever possible, and production made in Birmingham. We believe the focus of the campaign should be turned on the BBC Trust to make them aware of our concern at the dramatic reduction of drama on the Asian network.

Legal claims continue to provide members in the region with one of the most common reasons to contact Equity. In 2009 £34,112.37 was recovered for members through the Midlands office. The claims ranged from Actors who had not received payment for work completed or statutory entitlements such as holiday pay, to Variety entertainers not receiving payment or short notice cancellations. Legal claims are one of the key services provided by Equity as part of member's subscriptions, why members claim they retain their membership.

Birmingham Royal Ballet had a successful year, but created challenges over pay, when it offered 1.5% across the board. Equity teamed up with the M.U. and BECTU, representing the orchestra and technical staff to negotiate jointly resulting in a settlement valued at 2.7% which corresponded with the Arts Council grant to BRB which forms the bulk of their subsidy. The dancers are very pleased with this settlement and generally with Equity in dealing with their problems individually and collectively.

Visits to drama schools such as Birmingham School of Acting, Midlands Academy of Dance & Drama, Oxford School of Acting and may other vocational drama courses at Derby, Birmingham University and other colleges lead to an increase in the number of student members of Equity, and it is hoped to spread visits to further educational establishments through the Midlands Area Committee in 2010.

The Midlands Area Committee elections were held in June 2009 when 14 candidates stood for election to represent members in the region, which is most encouraging that, demonstrating that members are prepared to serve other members' interests on the committee. The present committee has extensive experience across all Equity areas of interest and support the Regional Organiser in many of the disputes and campaigns conducted by Equity in support of its member's interests. The Area Committee also links the Equity Council to the branches and individual members, and takes an overarching interest in all

activities that affect members in the Midlands.

The Committee tabled an emergency motion to the Annual Representative Conference (ARC)

*As the BBC has now confirmed the closure and movement of regional productions i.e. Casualty this ARC calls on the Equity Council to campaign and lobby Government and Ofcom to challenge the BBC's plans for network programme commissioning and ensure that drama production is fairly represented in all the Nations and English regions.*

This was carried overwhelmingly and is now Council policy.

The Midlands Area Committee also proposed to the 2009 ARC that the Conference be held in Birmingham in 2011. Due to the Olympic Games being held in London in 2012 it was agreed to hold the ARC in Birmingham in the Olympic year due to the congestion in London and difficulty in booking accommodation in the capital. Planning is under way to ensure members coming to the region have a memorable welcome from the Midlands.

Sally Treble as Midlands Councillor is the voice of the Midlands on the Equity Council and ensures that motions to the Council from the Area Committee and from the four branches are debated and the issues behind the motions are presented coherently to the Council. She has worked hard on all the issues of concern to members in the Midlands and to members nationally on such issues as BBC, ITV and PACT TV rates of pay, The vetting and barring scheme and the Independent Safeguarding Authority and the continuance of drama production in the Midlands.

The Central England General Branch continues to thrive under the leadership of secretary Tracey Briggs and chairman Gerry Cannell, with able support of Simon Clancy as PRO, Su Hallcroft, treasurer/webmaster, and Rob Lister assistant secretary and the Committee members Denny Hodge, Sarah Ibrahim equalities officer, and Tonia Daley-Campbell. The motion to the 2009 ARC called for a branch link on the Equity website to make it easier for members to find their branch and this was carried and has been implemented.

Birmingham Variety Branch, under the leadership of Jim Townsend secretary, Conk the Clown chairman, assistant secretary Etienne, webmaster Lonny Lenny, vice-chair Louise Mayer, Brian Postlethwaite treasurer (who took over when Geoff Pickerill passed away) and Julia Windsor PRO and their committee of Stan Welsh, Mike Eastman and Paul D'Monaco have all contributed to providing a branch for members in the West of the region providing lively debates on subjects close to the hearts of Variety performers and have provided a link to the Midlands Area Committee and the Equity Council and other branches.

The Coventry & Leicester Variety branch goes from strength to strength with many new members and some old faces attending meetings again under the leadership of Sheila Payne, secretary and Digg Haywood chairman, with John Rodgers vice-chairman, John Tearne treasurer and committee members John Brennan, Giancarla and Teresa De Winter giving support. This is a very vibrant branch with a healthy turn out of members, young and old, attending and taking part in the meetings and raising issues of concern to Variety members.

The East Midlands Variety Branch under the leadership of Pete Tomlyn Secretary, Rodger Kirby Chairman and the support of Bernie Kayla Vice-chair, Chris Shaw Assistant Secretary, Alan Jefferies Treasurer and Jimmy Willan PRO has had a successful year with improved attendances due to changing the format of meetings and having 'open mike' and other fun activities at branch meetings as well as the Variety business. The branch is considering a new venue that may appeal to younger members and be more accessible to older members so 2010 is looking bright for this branch.

**Theatre:** The future of producing theatre in Derby was established when the Derby Playhouse was finally sold to Derby University releasing the deadlock on effective producing in Derby, creating many work opportunities for actors and the ability to stage them in a full size theatre. The year has seen Derby Live, the Derby Council producing arm, producing plays at the rate they were previously being produced by Derby Playhouse and the future seems secure.

Nottingham Playhouse and The Curve Leicester continue to produce and create new work, as does the Birmingham Repertory Theatre. The latter needing the intervention of Equity over the filming of a play for Sony where the rights needed to be restricted to protect the actors. Northampton Theatre Trust in Northampton continues to produce regularly despite the reduction in Local Authority grant subsidy.

There have been a number of disputes with individual small scale independent theatre companies on such issues, as cancelled productions at short notice, unpaid holiday pay, and unpaid bills for work completed. All these issues are being dealt with by Equity using negotiation, and if necessary Employment Tribunals, and County Courts.

#### Members of the committee:

January 2009 - July 2009

Tracey Briggs	chair
Simon Clancy,	vice-chair
Sally Treble	Midlands Area Councillor
Sheila Payne	
Nigel Harris	
Jim Townsend	
Peter Tomlyn	
Rob Stanley	
Kas Luckins	
John Burton	

July 2009 onwards

Tracey Briggs	chair
Simon Clancy,	vice-chair
Sally Treble	Midlands Area Councillor
Sheila Payne	
Etienne	
Jim Townsend	
Peter Tomlyn	
Rob Stanley	
Kaz Luckins	
John Burton	
Sharon Cannings	
John Brennan	



### iii. NORTHERN

The Committee met four times between January 2009 and January 2010 in Liverpool, Sheffield, Manchester, and Hull. It considered all matters referred to Area Committees for consultation. It sent motions to Council on Local Authority funding of amateur dramatic groups, the creation of a Liverpool General Branch (which it supported) and expressing concern at the loss of TV production in the north.

The Northern Area AGM was held at The Unity Theatre in Liverpool. The Committee sent a motion to the ARC (where it was lost) seeking lower subscriptions to reward loyal long-standing members. The Northern Area AGM's motion to the ARC (which was carried) expressed concern that there are so many no- or low-pay jobs and called for 'respect' campaign for professional performers.

The Committee was represented at the 2009 ARC by Jeremy Phillips, Eleanor Dearle and Fiona Martin.

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

#### a. NORTH-EAST

**Theatre:** Five of the six established building-based repertory theatres (West Yorkshire Playhouse (WYP), York Theatre Royal, Harrogate, Stephen Joseph, Scarborough and Northern Stage produced successfully during 2009 and Sheffield Crucible partially reopened in November after a two year refurbishment. Pilot also worked on the subsidised repertory contract and Live Theatre, Hull Truck (which moved to its superb new twin-auditoria building in April), Interplay, Pilot, Red Ladder, NTC and Hullabaloo (formerly Cleveland Theatre Company) produced on the ITC contract where they were joined by new AMS companies Unlimited and Vincent Dance. Northern Broadsides continued its touring commitments. The Contemporary Dance world was represented by Phoenix Dance, Ballet Lorent and Vincent Dance Theatre, while Northern Ballet Theatre maintained a ballet presence in the region. Opera was represented by Opera North, and the region has many touring theatres which have played host to opera, ballet and musical productions from outside the region.

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

There were 35 pantos and Christmas shows in the North East region in 2009/10, 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 particularly significant recruitment achieved, especially given the presence of a new North-based Recruitment Organiser (Andrew Whiteside). The theatres to host traditional summer season shows were the Futurist and Spa Theatres in Scarborough and Whitby plus a second successful season since reopening after a £20m refurbishment at Bridlington Spa Theatre and Concert Hall. The future of the Futurist remains in doubt however.

**Film, TV & Radio:** Equity has maintained contact with Screen Yorkshire based in Leeds. Day-to-day contact with Granada / YTV over issues such as walk-on casting and pay rates continued, and studio meetings were held with *Emmerdale* and *Heartbeat* members. Equity was ably assisted on *Emmerdale* by Deputy John Middleton and on *Heartbeat* by Bill Simons. Sadly there was bad news in January 2009 when it was announced that there would be a 'break' in filming on *Heartbeat* and *The Royal* in order to utilise stockpiled episodes. Filming on *Heartbeat* continued until May after which Equity presented a claim for redundancy payments for 12 of the 13 regular cast who had been employed at least for all of the last two series. ITV disputed the applicability of the statutory provisions but did agree a settlement on very similar terms.

The final series of ITV's *A Touch of Frost* was also filmed in Leeds where a location visit took place.

A number of issues were dealt with for walk-on artists, such as the end of directly-booked walk-ons on *Emmerdale* from October 2009. Meetings with ITV and the walk on artists led to arrangements being put in place to ensure that the 59 *Emmerdale* regulars would continue to be used.

Independent producers using the PACT agreement have continued to film in the region including *Married Single Other* and *A Passionate Woman*. Location visits took place on all. The Committee was sad to note that *Wire in The Blood* was not re-commissioned in 2009, joining *Byker Grove*, *Distant Shores* and *55 Degrees North* as past series and leaving no major regular TV production North of Leeds.

The only significant direct BBC TV presence in the region was again provided by *Last of the Summer Wine* and also by *Five Days*. Location visits took place on both shows.

There were no issues reported concerning local radio in 2009.

**Variety:** The four variety branches in the region continue to be active. Humberside Branch continues with some success to hold meetings alternately on the North and South banks of the Humber (in Hessle and Scunthorpe). North East Variety Branch and North and West Yorkshire Variety Branch continue to be well attended and to arrange popular functions, not least the legendary North East Dinner dance, though the numbers have been down in the last couple of years. Long standing Secretaries Brenda Marsh and Jackie Provis remain respectively in the hot seats, though highly-experienced Branch Chair Big Bri C from N & W Yorkshire stood down at Christmas 2008 and very sadly died on Christmas Day 2009. Attendances at South Yorkshire have been up on 2008 but there is still work to do.

The main focus of organiser time all year round tends to be claims against clubs, pubs, agents, promoters etc. Over £25,000 was recovered on 34 cases, many involving court action. During the year, many former Haven Holiday Centres (now owned by Bourne and others) in the region were visited together with the Scarborough Grand Hotel (formerly Butlins) and a number of other large seaside hotels. A number of circuses toured the region and Greentop remain based in Sheffield where Swamp Circus also maintain one of their bases. Flamingoland in North Yorkshire and Pleasure Island in Cleethorpes are the largest theme parks in the area and major employers of variety performers and dancers. Happily we were able to conclude successful litigation in this field during 2009. Recruitment in variety continued to be steady, partly due to the requirement of clubs in much of the region that performers must have public liability insurance, though the figures have slowed since the PLI

panic of 2002. Regular contact was maintained with North East federations of concert secretaries, The Musicians's 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 with good turn-outs at all its meetings and held its AGM in September at the National Media Museum in Bradford. Eleanor Dearle stood down after many years as Secretary, Chair and Committee member to be replaced as Secretary by Jo Egan, while Anthony Blakesley continued as Chair. Eleanor was warmly thanked for her unstinting service to the branch (along with husband Kevin Shipley). The Branch was honoured to hold the first meeting ever to take place in the new Adelphi Room at the Crucible theatre in Sheffield where new Artistic Director and Branch member Daniel Evans was the guest speaker at the November meeting.

**Students:** Visits were arranged to drama and dance students at the universities of Hull, Sheffield, Newcastle, Leeds and Doncaster Colleges, and the Northern School of Contemporary Dance. A major presence was maintained at the National Student Drama Festival in Scarborough in April.

## B. NORTH WEST

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

Theatre by the Lake continued to develop and expand its programme of home produced work and increased its actor weeks year on year, including engaging an acting company of 15 for their summer season running from April to November. The Liverpool Theatres Trust (Everyman and Playhouse) has continued to present an ambitious creative program following on from Liverpool's year as European Capital of Culture in 2008.

The Bolton Octagon embarked on an ambitious creative program under the new Artistic Director, David Thacker, which as a result has seen a significant increase in the number of actor weeks supported at the theatre.

The Dukes Playhouse in Lancaster appears to have bounced back from the drastic funding cuts of 2007 and continued to invest in their productions. Significantly, it has continued to invest in the number of actors engaged, maintaining companies of between 5 and 9 actors per production.

Discussions have been ongoing at The Coliseum, Oldham about a potential move to a new venue. The Library Theatre, Manchester, embarked on its final season in the City Library, at the same time as planning the move to a temporary new home, split between the Zion Arts Centre and The Lowry at Salford, ahead of its move to a new permanent home at The Theatre Royal in Manchester

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. Extensive discussions took place with each of the companies regarding the Subsidised Repertory pay claim and the subsequent Manifesto for Theatre Campaign. This culminated in two open meetings taking place in November, in Liverpool and Manchester under the Manifesto for Theatre banner.

Equity has had a presence at the various theatre festivals taking place in Manchester throughout 2009, including 'The Not the Manchester International Festival' and the '24:7 Festival'. Each of these has provided opportunities for members to work and seen the development of new writing and the emergence of a growing fringe theatre scene within Manchester.

In the Small Scale Sector the M6 Theatre Company and The Action Transport Theatre Company still continue to actively produce and work using the ITC/Equity contract and Horse and Bamboo completed its first year with approved manager status. Two further companies also started using the Equity/ITC Agreement in 2009, Reveal Theatre Company and 20 Stories High.

In the commercial sector throughout 2009 a number of cast visits took place with a number of companies visiting theatres in the North West.

In 2009 Pantomime was more successful than in previous years, with particular reference to the recruitment of new members. Non-compliance with the Equity/TMA Commercial Theatre Agreement is still prevalent in the North West of England, with only three pantomimes using the agreement.

**Film TV and Radio:** Television Production within the North West has had a difficult year through 2009, mirroring national trends. Whilst productions such as *Coronation Street*, *Hollyoaks*, *Shameless*, *Ideal* and *Waterloo Road*, continue production, the amount of new production in the region slowed down.

The *Coronation Street* forum continues to be an effective mechanism for dealing with the workplace issues our members working on *Coronation Street* face. The group met four times throughout the year and has led to a number of improvements at the studios.

On *Hollyoaks*, produced by Lime Pictures, progress was made on their refusal to pay stunt co-ordinators repeat fees under the terms of the Equity/ITV Agreement and it looks as though the matter will be resolved early in 2010. Our membership position on the production continues to improve slowly, aided by the involvement of an active Deputy.

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

**Variety:** All three variety branches continue to 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 meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. In addition

to its annual outing to Blackpool, the branch also hosted a number of social evenings throughout the year.

The Blackpool Variety Branch went through a transitional year, with an almost completely new set of officers and committee elected at the AGM in February. It has actively pursued involvement in the recruitment and retention activities of the union and is working 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. It has also produced a series variety shows, to fundraise for the branch and other local charities.

Perhaps the highlight of the branch's year was their production of the Variety Show at the 2009 ARC held in Blackpool. The Blackpool Variety Branch meetings are well attended and this has been aided by a change in venue which has proven to be popular. The branch continues to engage in debates on issues that affect local branch members and have played an active role in the local heritage committee and local Trades Council.

The Merseyside Branch has had another difficult year and struggled with numbers attending meetings.

**General Branches:** The North West of England General Branch continued to develop and grow throughout 2009 with well attended meetings. In February Vicky Allan, branch secretary passed away, but the branch rallied round and continued to try and deliver a wide and varied programme of activities. In memorial of Vicky Allan, the branch sponsored a new award at the 24:7 Theatre Festival. August saw the branch summer social, which was well supported by branch members. As in previous years the branch took this as an opportunity to invite industry figures from the region to provide networking opportunities for branch members. Also in 2009, the branch has continued to offer workshop opportunities to branch members and the play reading group has continued to grow. The branch has also taken an active role in Equity's Manifesto for Theatre Campaign.

The Isle of Man General Branch has continued to enjoy good 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.

**Claims:** 2009 saw work carried out on 153 claims. Out of these 94 have seen full recovery totalling £63,619

**Student Visits:** A number of student visits have taken place across the North West throughout 2009 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.

**Northern Actors Centre Manchester:** The Actors Centre continues to offer a wide range of support and courses to members.

### c. ELECTED REPRESENTATIVES

Members of the committee:

January 2009 - July 2009

Yvonne Joseph Chair & Northern Area Councillor)

Jeremy Phillips Vice-chair

Anthony Blakesley

David Corden

Eleanor Dearle

Dave Eager

Ann Lorraine

Brenda Marsh

Fiona Martin

Steve McAvoy

Joy Palmer

Roger the Artful

July 2009 onwards

Yvonne Joseph

Jeremy Phillips

Anthony Blakesley

David Corden

Eleanor Dearle

Dave Eager

Mel Francis

Ann Lorraine

Brenda Marsh

Steve McAvoy

Joy Palmer

Roger the Artful

Chair & Northern Area Councillor

Vice-chair

## iv. SOUTH EAST

### a. THE COMMITTEE

A full list of the members of the committee which sat during 2009 is included at the end of this report. The two year term of the previous committee expired during 2009 and some new faces were introduced by the election, although there were insufficient nominations to the 12 places to cause a ballot to be held.

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

The Committee met 5 times during 2009, in Oxford in February (to coincide with the Annual Meeting of Members), in April, June, September & November.

### b. THE ANNUAL MEETING

The Annual Meeting of Members in the Southeast was held in Oxford at the Old Town Hall on February 26th 2009.

It was attended by the General Secretary, the Honorary Treasurer and 23 members.

The Hon. Treasurer, Bryn Evans, gave a report on the Annual Accounts.

Bryn prefaced his remarks about the accounts by reminding the meeting of successes in 3 areas: the campaign on Arts Council funding, on W End Pay and in recruitment, where total membership had significantly increased. The last was in his

view in large part a result of the first two.

He then led the meeting through the Annual Accounts (contained in the Annual Review publication) and explained a number of developments. He explained that Equity had been affected by the economic downturn but that Equity "had weathered the storm, so far, reasonably well".

He then answered a few questions from the floor.

In a wide ranging 'state of the union' address Christine Payne, General Secretary, touched on the success in the West End, achieved by the participation of members working in the W End to an unprecedented extent and the need to extend that approach into all areas of work; the need to harness the members' indignation in the repertory field, where the money (and the jobs) for members had decreased while the public money invested had risen; the dire situation in UK television production where drama originated in the UK was rapidly diminishing; the evidence which Equity had given to the Lords Select Committee and our close liaison with the UK Screen Advisory Council; how the far reaching structural changes throughout the TV industry were affecting programme making. Christine concluded with a reminder to every member not only to remember how important the union is to their livelihood but to take every opportunity to remind their fellow members and to try and recruit non-members.

She too finished by answering questions from the meeting.

The meeting passed a resolution for Conference, proposed by Ian Flintoff, expressing support for the Shakespeare 2012 initiative.

### c. EQUITY BUSINESS

The Committee was represented at the Annual Conference by Mavis Wesley, Julia West and Professor Philips. The Committee's motion, a further attempt to ensure that branches would send expenses-paid observers to the ARC, was rejected by the Conference.

While a number of the local trades councils on which Equity has been represented in the past appear to have ceased operating, some have revived and there are a number of attempts to start new ones. The new committee (after September) has resolved to send representatives to support these initiatives or to encourage branches to do so.

The Variety Branches on the south coast have again struggled with attendances but the East Anglia & Thames Branches continue to have vigorous and lively meetings.

The long-established Brighton & Sussex General Branch goes from strength to strength and the 3 newer general branches to the north of the Thames continue to expand their active membership and participation.

Council agreed to establish a new branch in Kent, covering the whole county, following a request from a well attended open meeting at Maidstone in May, accompanied by a record number of signatures.

The committee's time was largely taken up during the first half of the year with the continuing examination of its own work and aims and the drawing of some conclusions. This resulted in the newly elected committee being able to set some modest but important and achievable goals for its 2 year term. In particular, they wish to become more involved in supporting or expanding work opportunities for members in the SE (such as at the many 'festivals' in the area) and hope to work more closely with branches across the SE. It also continues to press council for the support needed to enable committee members to take an active part in contacting potential members on courses at the many private and public colleges and institutions across the SE.

### d. THEATRE & LIVE MATTERS

As in the rest of England, regional producing theatre has had a patchy year. The Watermill's refurbishment, providing much needed rehearsal space and offices for the stage management, as well as improving the living accommodation, has been completed. The high profile artistic programme continues to be well received and funding here appears to be as secure as anywhere.

Watford Palace resumed a much reduced programme of its own productions in the autumn of 2009 while the Nuffield Theatre in Southampton has continued its commitment to what few of its own productions it can fund. Salisbury Playhouse maintained its high reputation with local audiences with a varied programme executed on barely adequate funding. They are still managing to find the resources for a handful of "home grown" productions in the Salberg Studio.

The Haymarket Theatre in Basingstoke, now operating under the banner of Anvil Arts Trust, has continued to produce or co-produce a small number of its own shows including a children's show at Christmas to counterbalance the commercial offering at the Anvil Theatre in the town.

All the repertory theatres in the SE have been involved in more co-productions, both with other repertory theatres in the SE and elsewhere and with other commercial or funded companies.

Eastern Angles has now added a new, urban, thread to its work and is devoting part of its resources to the city of Peterborough.

As mentioned in 2008, major brand new venues were developed in Aylesbury and in Hemel Hempstead which are expected to begin hosting productions in 2010.

In the holiday areas, little has changed and the trend towards resident entertainment teams continued alongside the decline in the amount of work for seasoned acts and entertainers, although the trend was probably slowed by the increased expectations for holidays in the UK would be more popular during a recession.

Unfortunately traditional pubs and clubs did not benefit from any such effect in 2009. The rate of failures and closures (and the loss of work resulting) has noticeably increased.

There was also an upsurge in the number of members reporting cancellations or non-payment for private bookings of various kinds. In particular the number of long-planned weddings revising ambitious entertainment plans downwards seems to be high!

### e. FTVR Matters

With the massive reduction in planned drama productions across the UK and the non-renewal of a number of series, what television production there was in the area has declined still further.

The implementation by Branches (or the use by their members) of the potential for web based directories of local artists, administered by the branches, continues to be abysmal. Without this resource, which production companies have agreed to use, being properly exploited it has proved impossible to protect the share of such work as remains going to members.

Members of the committee:

January 2009 - July 2009

Peachy Mead	Chair
Caryl Griffith	Vice-chair
Michael Branwell	South East Area Councillor
Nicholas Brand	
Tony Dennes	
Martyn Harrison	
The Puppet Man	
Reg Moores	
Ellie Paskell	
Professor Philips	
Mavis Wesley	
Julia West	

July 2009 onwards

Julia West	Chair
Martyn Harrison	Vice-chair
Michael Branwell	South East Area Councillor
Nicholas Brand	
Tony Dennes	
Caryl Griffith	
Cenydd Joeenz	
The Puppet Man	
Peachy Mead	
Reg Moores	
Mavis Wesley	
Dave Whitlam	

### v. SOUTH WEST

The Committee met five times in 2009. There was an election for the nine places mid-year. The new Committee represents a wide geographical constituency with two members based in Bristol, three in Cornwall, two in Devon and one each in Somerset and Dorset.:

The AGM in Exeter in March was attended by 20 members as well as the General Secretary and Vice President Malcolm Sinclair who gave a cautious welcome to the new artistic regimes in Exeter and Bristol but expressed serious concerns about where the resources were being spent, not just by the Arts Council but also by the BBC.

The motion to the ARC from the AGM asked Council to make careers advisors, mainly in schools, aware of the excellent advice and guidance that the union puts out about working in the performing arts. This would have the combined effect of raising Equity's profile and leading young people to the union at an early stage in their career. It was fully supported at the ARC later in the year.

The Committee's own motion to the ARC was very well received. It asked that Council set up a Working Group to examine the structure of future ARCs. It called on the group to look into whether the format of the ARC should remain motion-based, or whether there should be theme based discussions as well as break out sessions, more guest speakers and fringe meetings. The proposal was unanimously accepted and the Working Group was set up in the autumn with Mary Lane elected to it from the Council and Nick Diprose nominated by the Committee. The first stage of the process has been to distribute a questionnaire to other Committees and Branches seeking their views.

The Committee has also continued to look closely at its own performance and has produced a set of aims and objectives for the coming two years. These include raising the profile of the Committee's work and ensuring that issues raised at Committee are disseminated to members through branches and workplaces.

Equity embarked on a campaign to create a **Manifesto for Theatre** in the autumn and the first of a series of regional meetings was held in Bristol. Six weeks later a second meeting was held in Truro. Each raised its own areas of concern but there was general agreement that Equity's ambition for a £400 minimum was very modest and ought to be achieved. There were other concerns around the use of local talent by regional theatres and the level of respect being shown to professionals. The discussion points will be fed into a national conference in March 2010.

The Manifesto discussions complemented those held at specific workplaces. A meeting was held with Rebecca Manson Jones at the Northcott in late summer and with Tom Morris at the Old Vic in the autumn. In each case the purpose was to encourage an increase in local production and local casting. 2010 will be a severe test of the intentions of both theatres. In neither case is the union completely happy with the level of output promised.

In Exeter there were only two home grown shows, the open air Shakespeare that is now a co-production with Ludlow and *A Doll's House*. There was however an increase in developmental work and a joint project with Show of Strength.

In Bristol there were five main house shows, all but one with some element of co-production. However the announcement in November that there would be only two in-house productions in the first half of 2010 (albeit one running for eight weeks) is disappointing.

In the small scale sector, the main achievement was to persuade Miracle Theatre in Cornwall to meet the Equity/ITC minimum for the first time on their summer tour of *Tartuffe*.

The position at the Tobacco Factory in Bristol is being monitored. The in house productions are operating largely under Equity guidelines, and the Shakespeare season in 2009 paid the actors £425 a week. The only area in which the SATTF is deficient is subsistence.

Early in 2009 the official announcement that *Casualty* was to move to Cardiff came as no surprise. Equity had mounted a robust local campaign but the BBC clearly had made up their mind well in advance. The intended date is late summer 2011. The Regional Organiser and the General Secretary met with Caroline Thomson, the BBC's Head of Operations shortly after

the decision was publicised to express the union's opposition and to seek information on what the Corporation's intentions were for the region. The Bristol Branch persuaded Nic Brown, Head of in house Drama, to meet them in December and some general assurances were given that Bristol is seen as a major production base.

On the production front, *Lark Rise to Candleford* filmed for a large part of the year in and around Yate. *Being Human* was filmed in Bristol as was *Five Daughters*, a new five part series. There were two further episodes of *Cranford* and a new series of *Jam and Jerusalem*.

Beyond the BBC, *Skins* filmed another series as did *Doc Martin*. There was a positive development in the latter case as the Casting Director did make it known that there would be local casting sessions. It does not appear however that these led to many South West based actors being utilised.

Training initiatives have been much reduced. The main new fund being promoted by the SWTUC is Skills for the Future and the intention is to make an application for training support in partnership with the Northcott Theatre. The application has to be in by February 12<sup>th</sup>.

Meanwhile, the Actors Lab in Cheltenham, now under the direction of Paul Milton, is still going strong, and the Bristol General Branch initiated a Radio Course in May with help from the Actors Centre which was well received.

An Ambassador Training Course was run in Plymouth in July. It was not as well attended as the same course in Bristol the year before and it is difficult to get members to commit to a two day course. The South West Committee has asked London to look more closely at developing a shorter course which can be delivered in various places around the region on a single day.

There was a request from the Bristol Academy of the Performing Arts for a talk to students for the first time, and visits were made to Bath Spa and the Old Vic School. In the latter case the Bristol Branch Secretary Rachael Fagan was also in attendance and that added a very useful dimension to the lecture. It is intended to widen the approach this year and to make more use of members of the SW Committee.

It is the intention of the office to produce Regional Newsletters with each Journal and members are encouraged to make contributions.

The legal casework has been operated under a new system. It is being co-ordinated by Tim Johnson in the Midlands Office and legal papers are being issued through him to give the English Regional Organisers more time to visit members in theatres and on set. This has not resulted in any inconvenience to members and in many cases has speeded up the process. The total amount of recoveries for members in the South West facilitated by the Cardiff Office was: £7038.12p

#### Members of the committee:

January 2009 - July 2009

Jill Lamede  
Nick Diprose  
Robin Ardra  
Rebecca Crookshank  
Arthur Duncan  
Sarah Dukes  
Mary Lane  
Iain Marshall  
Davis Richey

July 2009 onwards

Jill Lamede  
Nicky Diprose  
Sarah Buckland  
Josephine Crawford  
Rebecca Crookshank  
Stan Cullis  
Sarah Dukes  
Mary Lane  
David Richey

Chair  
South West Area Councillor

## C. SPECIALIST COMMITTEES

### i. AUDIO COMMITTEE

The Committee met five times this year and continued to advise Equity on issues affecting audio artists across the industry.

One of the main jobs of the committee is monitoring issues related to the BBC Audio Agreement. A Working Party was formed to assist with drafting the Equity claim for the 2009/2010 BBC Audio Agreement and a negotiating team made up Sheila Mitchell, David Thorpe and Edward Kelsey attended meetings with the BBC. The input from the Committee during these negotiations was invaluable. The committee was consulted about various proposals from the BBC namely a 6-month audio and music series stacking trial and the renewal of the licence for the use of material from CBeebies on BBC7.

The Committee has continued to campaign for radio drama and expressed concern about the decline of radio drama output. Mark Damazer, the Controller of Radio 4 & BBC 7 and Jeremy Howe, the Commissioning Editor for BBC Drama were invited to meet with the Committee to discuss the reduction of radio drama. Equally Gwyneth Williams, the Director of the BBC World Service English Networks, met with the committee regarding the lack of drama on the World Service. The Committee found both these meetings helpful and welcomed the opportunity to voice their concerns about radio drama.

The committee provided input into the consultation by the DCMS with regard to the extension of public lending rights to audiobooks. The committee were concerned about how the revenue would be shared and it was made clear to the DCMS that this should be shared equally between author and readers and the pot of money should be increased, rather than encroaching on the current revenue paid out for print books.

John Webb on behalf of the Committee has liaised with the Advertising in New Media Working Party regarding the engagement of audio artists on television commercials and assisted with the wording in the draft protocol for television commercials.

Sheila Mitchell provided the Committee with detailed written and verbal reports on the business conducted by the Council. Patricia Leventon and David Thorpe represented the Committee at the Annual Representative Conference. No motion

was sent to the ARC from the Committee, but an amendment to the motion from the North West London Branch was sent.

Laurence Bouvard continued to represent the committee on the New Technology Working Party and attended various meetings.

Patricia Leventon agreed to be the Committee's Health and Safety representative.

Sadly one of the longest serving members of the Committee, Douglas Blackwell, passed away on the 13<sup>th</sup> October at the age of 85. He will be very sadly missed.

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.

#### Members of the committee:

##### January 2009 - July 2009

Edward Kelsey	Chair
Sheila Mitchell	Vice-chair & Audio Councillor
David Bannerman	
Douglas Blackwell	
Laurence Bouvard	
Nicholas Courtney	
Caroline Lennon	
Patricia Leventon	
Michael McClain	
John McGuinn	
Graham Padden	
Alan Thompson	
David Thorpe	
John Webb	

##### July 2009 onwards

Edward Kelsey	Chair
Sheila Mitchell	Vice-chair and Audio Councillor
David Bannerman	
Laurence Bouvard	
Patricia Brian	
Nicholas Courtney	
Caroline Lennon	
Patricia Leventon	
Michael McClain	
Graham Padden	
Liza Ross	co-opted member
Alan Thompson	
David Thorpe	co-opted member
John Webb	

## ii. CONCERT & SESSION SINGERS' COMMITTEE

The Committee met five times this year. The Committee continued to advise Equity on issues affecting concert and session singers across the industry. Negotiations have finally made some progression with the BPI on the recording agreements and the Committee has provided great support and advice on how best to take forward these discussions. The rates for Classical Public Concerts were increased by the rate of inflation. 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. With the help of the Committee the guidelines were updated to highlight the importance of checking the correct subsistence rates and stating that these per diems should be paid in the currency of the relevant country.

A major concern for the Committee has been about approved choral managers breaching different guidelines and looking at possible ways of dealing with this. Meetings have taken place with certain choral managers reminding them of the Equity guidelines and the importance of upholding these in all circumstances. A constant battle faced by the Committee is the use of amateur singers and the displacement of professional singers.

A new Singers' Newsletter is being prepared for issue in the spring.

Christopher Dee on behalf of the Committee has liaised with the Advertising in New Media Working Party regarding the engagement of singers on television commercials and assisted with the wording in the draft protocol for television commercials.

The Committee have continued to make recruitment and retention a priority and assisted by attending numerous student talks and given students a valuable insight into the issues facing singers and the importance of belonging to the union.

No motion was sent to the ARC, although two representatives from the committee attended the ARC.

#### Members of the committee:

##### January 2009 - July 2009

Christopher Dee	Chair
Simon Preece	Vice-chair
Bryn Evans	
Tom Emlyn Williams	
Martin Oxenham, Lee Hickenbottom,	
Dennis S Ray	Singers' Councillor
Anne Skates,	
David Combes	
Nicola Jenkin.	

##### July 2009 onwards

Christopher Dee	Chair
Simon Preece	Vice-chair
Bryn Evans	
Tom Emlyn Williams	
Lee Hickenbottom	
Rosalind Waters	
Nick Keay	
Sidonie Winter	
Dennis S Ray	Singers' Councillor
David Combs	

### iii. MEMBERS WITH DISABILITIES COMMITTEE

The committee met five times in 2009 and worked closely with the Equalities Officer to take forward the committee's two-year aims and objectives.

The committee was represented at the ARC by Ann Loraine and Chris Webb and at the TUC Disabled Worker's Conference by Cherylee Houston. The committee's motion to the ARC, carried by conference, was on the subject of accessible venues for ARCs. The committee's TUC Disabled Workers Conference motion, which was also carried, called on the TUC to encourage affiliates to present feedback to broadcasters in respect of portrayals of disabled people.

Much of the committee's work concerned the unionisation of learning disabled performers. The committee sent motions to Council on this subject, urging Council to only recruit into membership learning disabled performers who work professionally and are paid for their work.

Access to employment for members with disabilities continued to be a priority campaigning issue for the committee over the course of the year. The committee produced an updated integrated casting policy for disabled members to be considered by Council. It called on employers to only cast disabled performers to play disabled character roles, other than in the most exceptional of circumstances. This policy paper was not approved by Council but the promotion of integrated casting remains a priority area of action for the committee. During the year the committee agreed changes to the operation of the Spotlight Directory for Disabled Members. Spotlight's Disabled Performers' Directory ceased to operate and disabled performers are now entitled to a 50% reduction in the Spotlight subscription free. Towards the end of the year work was underway on developing on-line Writers Toolkit and producing guidelines on booking venues for branch meetings.

The committee sent four motions to Council during the year and Christopher Harwood was co-opted to the committee.

The committee was re-elected during year and members of the 2009-2011 Disabled Members Committee are:

#### Members of the committee:

January 2009 - July 2009

Bruce Birchall      Chair  
 Anna Cannings      Vice-chair  
 Alan Curtis  
 Sarah Gordy  
 Cherylee Houston  
 Ann Loraine  
 Patricia Varley  
 Chris Webb

July 2009 onwards

Anna Cannings      Chair  
 Dennis Ray          Vice-chair  
 Roy Baker  
 Sarah Gordy  
 Cherylee Houston  
 Ann Loraine  
 David Proud          resigned  
 Roy Radford  
 James Hamilton Welsh

### iv. GENERAL BRANCHES

The number of general branches continues to grow following the establishment of East of Scotland, Bristol and West and Northern Ireland in 2008, 2009 saw the launch of Kent General Branch and the general branches continue to go from strength to strength. The branches continue to look for new ways to involve members – a number organise script/play reading and Yorkshire Ridings has teamed up with Screen Yorkshire and Script Yorkshire to develop their play readings while North & East London is working with the BBC Writers Room scheme.

Other 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, plans for Shakespeare 2012, union business and a very wide range of other topics.

### v. HEALTH & SAFETY COMMITTEE

The Health and Safety Committee meets three times a year to discuss a range of health and safety issues relevant to Equity members in all parts of the entertainment industry. The Committee is made up of Officers and members nominated from each specialist committee.

The committee also hosts an Annual Open Event which took place in November 2009. This event was attended by a broad range of Equity members. Ms Judith Docherty from Grid Iron Theatre Company attended the event as key speaker and gave her audience an insight into their company's theatre work in unusual venues. Equity members Malcolm Ranson and Bill Weston also gave a presentation on their areas of expertise.

The committee is already planning for the Open Event in 2010. The committee will continue to monitor the events and generally work to increase the awareness of Health and Safety across all sectors of the entertainment industry.

### vi. INDEPENDENT THEATRE ARTS COMMITTEE

The committee met three times during the year. During the year Stephen Spence met with the committee to discuss the Manifesto for Theatre, Outdoor Touring Guidelines and the Workshop Leaders Contract.

The committee has put substantial work into developing the Outdoor Touring Guidelines and have sought and received feedback from producers. If the guidelines can be formalised the committee look forward to publicising these widely, including writing an article for the magazine.

The committee have had several working parties over the year discussing the pay claim, communications strategy and the Manifesto for Theatre. One of the key aims from these useful meetings is a determination by the committee to ensure the



engagement and communication with members in their sector.

The ITAC once again ran a number of workshops at the Edinburgh Festival, encouraging greater awareness among members of the potential benefits of new media for both performers/stage managers and theatre companies. Following a review of how this worked the Committee and Equity organisers look forward to developing their work in Edinburgh and other small-scale/independent festivals in 2010.

#### Members of the committee:

January 2009 - July 2009

Frances Rifkin Chair

Andrew Macbean Vice-chair

Morna Burdon

Caryl Griffith Tie & Young People's Theatre Councillor

Nigel Harris

Jeffry Kaplow

Caron Jane Lyon

John D Plews

Simon Pontin

David Richey

Harry Smith

July 2009 onwards

Frances Rifkin Chair

Andrew Macbean Vice-chair

Iain Armstrong

Morna Burdon

Caryl Griffith Tie & Young People's Theatre Councillor

Caron Lyon

John Plews

Ian Teague

Harry Smith (Subject to council endorsement of co-option)

Kate Kavanagh (Subject to council endorsement of co-option)

### vii. THE INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM (ICAF)

2009 was a very busy year for ICAF following the successful nomination of Burmese performer Zarganar for the inaugural ArtVenture Freedom to Create Prize. The prize of \$25,000 was used to provide support to Zarganar, who has been imprisoned for 37 years, and his family during 2009.

The Prize also enabled ICAF to plan and execute a worldwide postcard campaign to put pressure on the Burmese junta to release Zarganar. Through FIA (the International Federation of Actors) trade unions across the world took part in the campaign. Over 60,000 postcards were distributed to members and activists in Australia, the USA, Scandinavia, France, Ireland, Portugal, Germany, Switzerland, Austria and the UK.

Towards the end of 2009 ICAF filmed a short video featuring comedian Andy Parsons for use in an online viral campaign to raise awareness among trade unionists and the general public about the situation in Burma generally and the plight of Zarganar in particular. A campaign website ([www.freezarganar.org](http://www.freezarganar.org)) was also set up.

ICAF nominated Theatre for Everybody, a theatre company based in Gaza which predominantly works with children to overcome the effects of violence and conflict through drama, for the 2009 Freedom to Create Prize. Sadly, Theatre for Everybody missed out on the Main Prize, however ICAF hopes to further support and raise awareness of their work in Gaza. During July 2009 ICAF held a reception and conference call with Theatre for Everybody, supported by their partner organisation, Az Theatre, in Guild House.

ICAF also continued to provide support for performers in a number of countries including Zimbabwe, Nigeria, Uzbekistan, Pakistan and Bosnia Herzegovina. The Committee also joined with other international organisations to provide assistance and support to individual performers facing persecution in Pakistan and theatres under threat in Argentina and Mostar.

ICAF also maintains strong links with its sister organisation the International Performers Aid Trust (IPAT), the charitable trust founded by ICAF to specifically help in cases of poverty and hardship among performers overseas.

In 2010 the Committee hopes to expand its campaigning work and to engage further with international networks fighting for freedom of expression. Donations to help this valuable work on behalf of performers all over the world are always very welcome. More information is available from the ICAF website: [www.artistsfreedom.org](http://www.artistsfreedom.org).

#### Members of the Committee are:

Rosamund Shelley - Chair

Robert Mill – outgoing Vice-chair

Thomas Baptiste

Henrietta Branwell

Chipo Chung

Esther-Ruth Elliot

Edward Halsted

Peter Kosta

Stella Maris

Rowenna Mortimer

Prunella Scales

Malcolm Sinclair

Frederick Pyne – Vice-chair

Sarah Acheng

Ian Barritt

Michael Branwell

Angela Crow

Lynn Farleigh

Janet Henfrey

Karen Lewis

Kerry Michael

Jeremy Phillips

Peter Searles

Fiona Whitelaw

Adam Knight – Vice-chair

Simeon Andrews

Yvonne Bonnamy

Anna Carteret

Deborah Davies

Caryl Griffith

Miriam Karlin

Helen Lindsay

Kristin Milward

Sheila Reid

Mike Shannon

### viii. LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMITTEE

The Lesbian, Gay, Bisexual and Transgender Committee (LGBT) met four times in 2009.

The committee was represented at the ARC by Joan Beveridge and Ian Orrock and at the TUC LGBT Conference

by Joan Beveridge and Nicholas Brand. The committee's motion to the ARC, which was carried unanimously, called on Equity to establish a Working Party to formulate a strategic plan for increasing the diversity of union engagement. The committee's motion to the TUC LGBT Conference, also carried unanimously, called on the TUC to develop guidelines on equal opportunities monitoring of sexual orientation, with a particular focus on monitoring by public bodies in receipt of public money.

Committee work focused on campaigning for LGBT monitoring by funding bodies and urging the main broadcasters to address the lack of positive portrayal of LGBT characters on television. The issue of portrayal was raised with Amanda Rice, Acting Head of Diversity at the BBC, who attended an LGBT Committee Open Meeting to discuss this issue with members. The committee followed this up by promoting the BBC's public consultation on LGBT portrayal and it will be seeking to influence how the BBC addresses the outcomes of the consultation in 2010.

The committee's Open Meeting was well attended and LGBT members of the National Union of Journalists, the Musicians' Union, the Writers' Guild of Great Britain and BECTU joined Equity members at the meeting. The guest speaker was Peter Tatchell who addressed the meeting about LGBT portrayal in the media, with a focus on what actions could be taken by the entertainment unions working collectively. A priority for the committee throughout the year was to encourage members from diverse backgrounds to become active in Equity's democratic structures. As part of this work the committee produced a paper entitled **Written Communications Guidelines**, approved by Council, which will help ensure Equity's written communications are inclusive and reflective of Equity's commitment to equal opportunities.

During the year the committee also began work on its contribution to LGBT History Month 2010 and an event has been organised for February 2010. As in previous years the committee supported London Pride and organised a Federation of Entertainment Unions presence on the Pride march.

#### Members of the committee:

January 2009 - July 2009

Joan Beveridge Chair  
Paul Guthrie Vice-chair  
Nicholas Brand  
Jo Freya  
David George  
Peter Kosta  
Sarai Croxford Neale  
Ian Orrock  
Mijka Anne Scott  
Jane Thorne

July 2009 onwards

Joan Beveridge Chair  
Paul Guthrie Vice-chair  
Nicholas Brand  
Ruby Diamond  
Etienne  
Jo Freya  
Jane Thorne  
James Hamilton Welsh  
Olivette Cole-Wilson

## ix. MINORITY ETHNIC MEMBERS' COMMITTEE

The committee met four times in 2000 and worked closely with the Equalities Officer to take forward its aims and objectives.

The committee was represented at the ARC by Roxanne Clinch and Nadim Khan and at the TUC Black Workers' Conference by Roxanne Clinch and Indira. The committee's ARC motion, carried by conference, called on Equity to lobby for an industry standard Casting Data Report. The committee's TUC motion, which was carried unanimously, called on the TUC to encourage affiliates to complain to broadcasters and to Ofcom when crude stereotypes are broadcast and when dramas fail to reflect the diversity of places of work i.e. hospitals in medical dramas.

During the year the committee was notified by Spotlight that the Minority Ethnic Members' Directory was to be withdrawn and the committee made representations to Spotlight on this matter.

The committee was pleased to work on a joint event with the minority ethnic members' committees of the Federation of the Entertainment Unions. An event was organised at The Drum arts centre in Birmingham for minority ethnic members of the entertainment unions, to network members with employers and encourage union membership and activism. A joint meeting of Equity and BECTU's minority ethnic members committee took place during the year, at which information was exchanged and ideas for joint working were explored. The committee also supported the FEU's work to secure funds for its Move on UP initiative, but unfortunately this positive action measure remained unfunded at the end of the year.

A priority area of concern for the committee was the lack of Chinese and East Asian employment across the industry. Concerns were raised directly with the BBC about the lack of East Asian portrayal and this work will continue in 2010.

#### Members of the committee:

January 2009 - July 2009

Albert Moses Chair  
Cliff Gittens Vice--chair  
Mark Holden Minority Ethnic Member Councillor  
Ernesto Cantu  
Andy Cheung  
Roxanne Clinch  
Indira  
Nadim Khan  
Irene Ng  
Rocco Salata  
Yusuf Sultan  
Ozzie Yue

July 2009 onwards

Shiv Pande Chair  
Roxanne Clinch Vice-chair  
Mark Holden Minority Ethnic Member Councillor  
Ernesto Cantu  
Sarah Ibrahim  
Indira  
Carlos Korotana  
Joseph Servi  
Daniel York

## x. STUNT COMMITTEE

The Committee met six times during 2009 and there was an Open Meeting at Shepperton Studios in October. The Joint Industry Stunt Committee, of which the Stunt Committee is a constituent member, met three times. 4 new members were admitted to the Register during the year, two existing members of the Register were upgraded.

The Committee dealt with many issues in both film and television including those related to contracts, injuries, health and safety, insurance, tax and royalties. An issue of the Stunt News was published in May 2009. The Committee also continued to help administer the membership and rules of the Joint Industry Stunt Committee Register of Stunt/ Action Co-ordinators and Performers.

The committee submitted the following motion to the ARC:

'This ARC requires that the real cost and history of the Pan Industry 'vision' be made available to all those affected by these unfortunate negotiations so that lessons can be learned.'

Proposed by Bill Weston and seconded by Richard Bradshaw. This motion was not carried by Conference. The Committee did not submit an amendment to a motion. The ARC Representatives were Lee Sheward (Chair) and Bill Weston.

### Members of the committee:

January 2009 - July 2009

Lee Sheward	Chair
Paul Herbert	Vice-chair
Riky Ash	Stunt Performers' Councillor
Dani Bernat	
Richard Bradshaw	
Jim Dowdall	
Crispin Layfield	
Tom Lucy	
Gareth Milne	
Greg Powell	
Tony Van Silva	
Bill Weston	
Steve Whyment	

July 2009 onwards

Lee Sheward	Chair
Jim Dowdall	Vice-chair
Riky Ash	Stunt Performers' Councillor
Gary Arthurs	
Dani Biernat	
Richard Bradshaw	
Tony Lucken	
Tom Lucy	
Gareth Milne	
Greg Powell	
Tony Van Silva	
Bill Weston	
Steve Whyment	

## xi. WALK ON AND SUPPORTING ARTISTS' COMMITTEE

The committee met four times during 2009 continuing to advise Equity on all matters relating to Walk On and Supporting Artists. The untimely death of committee member and Equity Councillor Vicky Allen was reported to the February committee meeting. A minutes silence was observed and this was followed by a round of applause.

The Committee put the following motion to the ARC which was not carried,

*This Conference believes that in concentrating on recruitment, council has lost sight of its obligation contained in the Objects & Duties section of the rule book to promote, protect and preserve Equity members on a Professional basis. We therefore demand that Council will in future require persons seeking to join Equity only with Walk-On and Supporting Artist experience to provide written evidence of 15 days (or more) work obtained under our agreements in the 12 months preceding the date of application.*

The ARC representatives were Linda Hardy and Michael Earl.

The committee continued to take forward a number of action points arising from a meeting that was held with BERR (now referred to as BIS) in July 2008. These action points included,

- the provision to the artists of clear remittance documentation
- agencies which are engaged by Production Companies to provide administration services
- the provision of guidance and advice concerning National Insurance contributions and deductions
- the creation in July 2009 of a union wide database which will enable Equity's Regional/National Organisers to input evidence and record complaints from members about agencies prior to any formal action being taken on their behalf
- contact NASAA requesting a meeting to matters that will be of mutual benefit to both organisations

In addition to the points above, which at the time of writing this report are on-going, Equity is submitting a response to the BERR regarding the consultation period concerning the Employment Agencies and Employment Businesses Regulations 2003. Resulting from a request made by the committee a pocket sized rate card will be produced, printed and distributed in March 2010.

### Members of the committee:

January 2009 - July 2009

Sally Treble	Chair
Michael Earl	Vice-chair
Vicky Allen	
Linda Hardy	Walk-on councillor

July 2009 onwards

Sally Treble	Chair
Michael Earl	Vice-chair
Simon Clancy	
Shirley Bridges	

Charles Hardy	Walk-on councillor	Brenda Marsh	
Clive Hurst		Christine Bucci	
Simon Clancy		Maggi Hevicon-Thompson	
Yvonne Joseph		Linda Hardy	
Paul Kirby		Yvonne Joseph	
Brenda Marsh		Paul Kirby	
Ann Loraine		Roger Morgan	
Joy Palmer		Roy Radford	
Roy Radford		Clive Hurst	Walk-on councillor
		Henrietta Branwell	Walk-on councillor

## xii. WOMEN'S COMMITTEE

The committee met four times in 2009. The committee was represented at the ARC by Susan McGoun and Diana Hollerton and at the TUC Women's Conference by Angelique Fernandez and Janet Bamford. The committee's ARC motion, carried by conference, called on Equity to instigate a co-ordinated strategy across the union to tackle the systemic bias in the industry which deprives women members of jobs. The committee's TUC motion, also carried, was on the depiction of sexual behaviour and gratuitous violence before the watershed.

The committee's main item of work was taking forward the findings of FIA's project report on women's employment, with a particular focus on the lack of opportunities available to older women. A copy of the FIA report *Age, Gender and Performer Employment in Europe* was presented to Barbara Follett MP outside Parliament. The committee's campaign gained pace throughout the year and generated a significant amount of media coverage in *The Stage*, the broadsheets and on radio, for example, the issue was debated on *Woman's Hour*.

As part of the committee's campaign, a petition was launched demanding equal roles for men and women. By the end of the year the on-line petition had attracted 5,044 signatures, in addition to those collected on hard copy. The petition is to be presented to the broadcasters and employers in 2010 as a measure of popular dissatisfaction with the status quo in respect of women's casting and portrayal.

The committee was pleased to work with Sphinx Theatre Company on its *Vamps, Vixens and Feminists – The Elephant in the Room* Conference which was held at the National Theatre in June. Speakers addressed the issue of women's employment and the obligations imposed by the Gender Equality Duty. The conference was very well attended by Equity members and there was a full debate about the current lack of opportunity for women in the sector and how the union should address this with employers.

Throughout the year the committee called on Arts Council England to explain how it had discharged its obligations under the Gender Equality Duty. The explanation received was wholly inadequate and the committee has agreed to prioritise action on the Gender Equality Duty in 2010.

### Members of the committee:

January 2009 - July 2009

Susan McGoun	Chair
Janet Bamford	Vice-chair
Joan Blackham	
Julia Damassa	
Angelique Fernandez	
Diana Hollerton	
Elle G Lewys	
Gill Stoker	
Julia West	

July 2009 onwards

Julia West	Chair
Susan McGoun	Vice-chair
Joan Blackham	
Diana Hollerton	
Shirley Jaffe	
Elle G Lewys	
Jean Rogers	
Lynda Rooke	
Flip Webster	

## CHAPTER 10:

# STAFF CHANGES

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### **A. RETIREMENTS**

Kathy Clarke, Administration Officer

### **B. RESIGNATIONS**

Katie Forster, Recruitment and Retention Officer

Matthew Payton, Research and Parliamentary Officer

Andrew Young, Theatre Organiser

### **C. INTERNAL MOVES**

Matt Clarke was appointed TV/Radio commercials/New Media WP Organiser

Emma Davies was appointed PA to Assistant General Secretary Theatre & Variety

Alan Lean was appointed Committee Secretary

Kevin Livgren was appointed Organising Assistant - Theatre and Variety rates

Steven Rice was appointed Recruitment Organiser (London-based)

Andrew Whiteside was appointed Recruitment Organiser (Sheffield)

### **D. NEW APPOINTMENTS**

Wayne Bebb was appointed Organising Assistant - Cinema Film, TV/Radio commercials/Singers

Hannah Clapham was appointed Membership Relations Assistant

Louise McMullan was appointed Policy Development Officer & Assistant to General Secretary

Hannah Packham was appointed London Area & Commercial Tours Theatre Organiser

Jennifer Simpson was appointed Organising Assistant - Live Theatre and Variety

## CHAPTER 11:

# MEMBERSHIP

### A. IN BENEFIT MEMBERS AT 31st DECEMBER 2009

Male	18295
Female	18230
Total	36525

### B. NEW MEMBERS

CATEGORY	2009
Actor Film	71
Actor PACT	44
Actor ITV	20
Actor BBC TV	39
Actor Radio	7
Actor TV/Comm	26
Actor West End	34
Actor Com Th	52
Actor Sub Rep	60
Actor Small Scale	31
Actor TAC	1
Actor Opera	4
Actor RSC/RNT	17
Actor Guidelines FTVR	52
Actor Guidelines T&V	380
Actor Overseas	78
Actor Fringe	0
TOTAL ACTORS	916
Dancer Film	0
Dancer PACT	0
Dancer ITV	0
Dancer BBC TV	3
Dancer TV/Comm	0
Dancer West End	5
Dancer Com Th	11
Dancer Sub Rep	3
Dancer Small Scale	3
Dancer Opera	5
Dancer RSC/RNT	0
Dancer Guidelines FTVR	0
Dancer Guidelines T&V	50
Dancer Overseas	18
TOTAL DANCERS (excluding variety & ballet dancers)	98
Singer Film	0
Singer PACT	0
Singer ITV	1
Singer BBC TV	1
Singer Radio	0
Singer TV/Comm	0
Singer West End	2
Singer Com Th	0
Singer Sub Rep	0
Singer Small Scale	0

Singer RSC/RNT	0
Singer Guidelines FTVR	2
Singer Guidelines T&V	10
Singer Westminster Abbey	0
Singer Overseas	3
Singer	5
<b>TOTAL SINGERS (excluding variety, concert &amp; opera singers)</b>	<b>24</b>
Stage Management Com Theatre	12
Stage Management Sub Rep	15
Stage Management Small Scale	6
Stage Management Guidelines	19
Stage Management Opera & Ballet	3
Stage Management Variety	0
Stage Management Overseas	0
Stage Management West End	4
Stage Management RSC/RNT	1
<b>TOTAL STAGE MANAGEMENT</b>	<b>60</b>
Variety	460
Variety Singer	66
Variety Dancer	67
Circus	74
<b>TOTAL VARIETY</b>	<b>667</b>
Ballet Dancer	21
Concert Singer	4
Opera Singer	41
Theatre Director	24
Choreographer	24
Theatre Designer	13
Model	31
TV Presenter	17
Radio Presenter	19
Audio Artist	21
<b>TOTAL OTHER CONTRACTS</b>	<b>215</b>
Walk-on	109
Youth Member Upgrade	5
Graduate	654
<b>TOTAL</b>	<b>2748</b>

## CHAPTER 12:

# OTHER BENEFITS

### A. BENEVOLENT FUND

£31,009.00 was paid out by way of grants and loans to members during 2009. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

### B. HEALTH CARE

Through Equity, members continued to obtain reductions in health care costs as follows: BUPA 10% (15% if premiums are paid annually), Bristol Contributory Welfare Association 20%, Private Patients Plan 15%. Equity has negotiated a deal with Securehealth who market Legal & General's healthcare plan of the first month's premium free

### C. FOREIGN LANGUAGE REGISTERS

The registers, which are maintained at Equity's head office, continued to be used by employers requiring artists who are able to speak a foreign language fluently with an authentic accent and often to take direction in a foreign language.

### D. INSURANCE

#### i. Members' Public Liability Cover

The policy was renewed with the Royal and Sun Alliance in October 2009.

- 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, the Channel Islands or the 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 £52.50 including insurance premium tax. Equity currently subsidises this premium by £26.25, leaving the member to pay the remaining balance of £26.25.
- e) Stage Hypnotists can apply for public liability cover at a reduced annual cost of £825 including insurance premium tax. Equity currently subsidises this premium by £125 leaving the member to pay the remaining £700.
- f) Concept Design: With effect from 1st October 2009 Public/Products Liability Section 1 is extended to provide an indemnity for legal liability in respect of accidental injury caused to third parties and/or accidental damage to material property belonging to third parties arising from Concept Design work.

In all cases the other policy terms and conditions remain unchanged. Full details are available either on [www.equity.org.uk](http://www.equity.org.uk) or [www.firstact.co.uk](http://www.firstact.co.uk). Public Liability certificates are available from Equity on request. Seven claims were recorded between 1st October 2008 and 30th September 2009 with claims paid and estimated at circa £22,000

#### ii. Members Accident And Backstage Cover

(Excluding Stunt Performers and Arrangers).

- a) Cover was renewed in October 2009 at the existing benefit levels i.e.;
- |  |                      |
|--|----------------------|
| Loss of Life/ Permanent Disablement    | £20,000.00           |
| Temporary Disablement (per week)       | £125.00 max 52 weeks |
| Facial Disfigurement (up to a maximum) | £5,000.00            |



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 £10.50 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 020 8686 5050. Equity currently subsidises this premium by £100.
- e) The Backstage cover remains at £500 although the single article limit for musical instruments has increased from £100 to £500.

The cover now includes commuting by any means to a venue where a member is performing. Theft from an unattended vehicle is excluded unless the item is kept in a locked compartment.

In all cases the other policy terms and conditions remain unchanged.

74 claims have been reported for the period 1st October 2008 to 30th September 2009 with claims estimated at circa £206,010 at the present time.

Members who have any queries with regards to the Equity Members Insurance Benefits should contact First Act Insurance on tel 020 8686 5050.

## **E. EQUITY PENSION SCHEME (EPS)**

2009 has been a difficult year for all as we exit the Global recession, however, despite this:

- Contract related contributions still managed to exceed the 2008 level by 1%.
- In the Theatre Sector, the total level of contributions exceeded 2008 levels by 5%. West End (SOLT) contributions decreased by 4%, Commercial Theatre (TMA) increased by 7% and Subsidised Repertory Theatre by 15%.
- In Television, the total level of contributions decreased by 4%. BBC contributions increased by 5%, ITV decreased by 8% and independent producers (PACT/TAC) decreased by 21%.
- Total contributions received in 2009 exceeded the £4million again, with over £3.2million of this figure being from contract related payments.
- Total funds under management are now in excess of £30million.
- 2009 again saw use of the EPS by members as the central point of their pension provision resulting in over £250,000 being transferred into the EPS from other pension plans.
- Membership of the EPS continued to increase with 350 new members in 2009.
- EPS Membership now exceeds 4,800.
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## **F. LEGAL ADVICE AND PROTECTION**

The past twelve months have been busy for Equity’s Legal Department. Equity litigated a total of 423 cases for breach of contract and 112 cases for personal injury sustained in the course of a professional engagement.

During 2009 Equity saw a steady increase in the number of claims received from our membership. The new CCFA agreement continued to produce results, through Morrish and Company Solicitors acting as the main supplier of personal injury litigation services to members.

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.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. There were no emergent trends with Equity members sustaining injuries at work in most areas of the entertainment industry. Part of our agreement with Morrish and Company allows Equity to receive the full legal service for accidents that arise outside the workplace in various non-industrial settings. There was a marked increase in the number of non-industrial personal injury cases which demonstrates a wider awareness of the legal services available through Equity membership.

There were cases arising from the regions where the Variety members are busy as ever. Equity was also involved in a number of high-profile cases based in London.

The figures for the year ending December 2009 as far as recoveries are concerned are up on the previous year with the number of claims increasing by approximately 19%.

There were a series of disputes arising against agencies with a number of members experiencing difficulties in being paid within the statutory time limits.

## **G. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS**

Throughout the year Equity continued to operate the Advice & Rights Helpline on Tuesdays and Thursdays between 10am - 1pm and 2pm - 5pm. The advice given via the Helpline covered the areas of tax, national insurance, welfare benefits, tax credits and other related areas.

At the beginning of the year Equity's Guide to Tax & National Insurance was rewritten. The updated guide provides members with an extremely comprehensive overview of the tax and national insurance system and is available to download from the members' only area of the Equity website.

During 2009 advice was sought in respect of a whole range of welfare rights issues. Enquiries about Housing Benefit and Pension Credit continued to increase on previous years. Advice sought in respect of Jobseekers' Allowance was less than previous years and those seeking advice were more likely to resolve their disputes informally than by recourse to tribunal.

The new Employment & Support Allowance generated a number of enquiries from disabled members. Those in receipt of this benefit found it extremely difficult to undertake sporadic work without jeopardising their ongoing entitlement to benefit. The application of the ESA Regulations to disabled Equity members' working patterns is fraught with problems and this issue was taken up on a policy level by Equity's Welfare Rights Worker during the year.

The Advice & Rights team continued to represent members in disputes with HMRC. The volume of tax enquiry casework continues to increase significantly year on year.

Towards the latter part of the year Equity was informed by HMRC that it was conducting a review of the tax status of stage management. An Equity survey of stage management revealed typical working patterns that enabled Equity to demonstrate to HMRC's satisfaction that our members should continue to be classified as self-employed for tax purposes. As a result of a series of contacts between Equity and HMRC Officials, new guidance was issued by HMRC which clarifies that where Equity terms apply for the run of a production, or a shorter period, the engagement will be treated as self-employed for tax. This important breakthrough means that stage managers can continue to offset allowable expenses against their tax bill.

National insurance enquiries generated a significant number of calls to the Helpline and the Advice & Rights team continue to work with employers to ensure they discharge their employer's NIC liabilities. During the year an NIC issue dispute arose with one significant employer which was yet to be resolved by the end of the year. Work will continue to protect Equity members' NIC rights in respect of this particular employer in 2010.

Talks on benefits, tax and national insurance were given to a number of schools, including the Academy of Creative Training Brighton, Bird College, Circus Space and RADA.

## CHAPTER 13:

# IN MEMORIAM

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Pamela Abbott	Helen Caldwell	Dennis Edwards
John Abrey	Douglas Campbell (i)	Margreta Elkins
Roy Adrian	Jean Campbell-Dallas	John Emms
Terence Joseph Alexander	Joan Campion	Tenniel Evans
Vicky Allan	David Carradine	Sylvester Evans
Barry Allan	Alan Carter	Eva Evdokimova
Clifford Allen	John Cater	Jimmy Eyton
Paul Angelis	Tony Cerrone	Farrah Fawcett
Bea Arthur	Sydney Chaplin	Tony Fayne
David Ashmole	Alan Chuntz	Christine Finn
Ruth Atkinson	Jimmy Clark	Clinton Ford
Jill Balcon	Michael Colin	Manny Francois
Andrew Robert Ballm	Bob Collier	John Franklyn-Robbins
Bobby Bannerman	Johnny Collins	Moyra Fraser
Craig Barbour	Anne Collins	Margaret French
George Barker	Michael Cooke	Sir Clement Freud
Jo Barnett	Jack Cooper (Stunt)	Robert Fulton
Ray Barrett	Michele Copsey	Andrew Gallacher
Reginald Bass	Sadie Corre	Ken Gallon
Timothy Bateson	Beryl Elizabeth Corsan	George Galsworthy
Colin Bean	Gerry Crampton	Eric Garrett
Hildegard Behrens	Michael Crane	Philip Gelling
George Belbin	Kieran Creggan	Alan Gerrard
Derek Benfield	Merce Cunningham	Henry Gibson
Lennie Bennett	Iain Cuthbertson	Michael Gill
John Bentley	Nikki Daggon	Cliff Gittens
Big-Bri-C	Johnny Dallas	Mervyn Gould
Alan Bird	Ann Dashwood	Ronald Govey
Amy Black	Brent Davies	Vivien Grant
Douglas Blackwell	John De Lannoy	Robert William Green
Betsy Blair	Tommy Roscoe Deane	Peter Greene
Ali Bongo	Jack Dearlove	Ellie Greenwich
Peter Bowen-Jones	Maxwell Deas	Noel Greig
Valerie Bowes	Dave Dee	Elizabeth Gronow
Felix Bowness	Simon Dee	Pearl Hackney
Phyllida Breaks	Edward Deemer	Steve Hamilton
John Breslin	John Dennett	Michael N. Harbour
Tim Brinton	Peter Dennis	Trudy Harris
Raymond Brody	Peter Denyer	Enid Hartle
Noni Brooke	Linda Dobell	Jean Hastings
Pritchard Brown	Anthony Douse	Dennis Hayward
David Bruce	Andrew Downie	Margo Henderson
Rosemary Bruce	John Ducie	Harry Herring
Howard Buttriss	Peter Duguid	Bob Hewis
Kathleen Byron	Terence Edmond	David Hillman
James Cairncross	Susan Edmonstone	Edmund Hockridge

Diane Holland	Irena Mayeska	Natasha Richardson
Julian Hope	Kevin McCallion	Irene Richmond
Helen Horton	John McCarthy	Sara Roache
Edward Horton	Sean McDermott	Peter Robbins
Charmian Innes	Patrick McGoohan	Patrick Robertson
Derek Jay	Jay McGrath	Leighton Robinson
Margo Johns	Verity-Anne Meldrum	Peter Rocca
Darlene Johnson	Gino Melvazzi	John Roden
Maggie Jones	Alan Garry Metham	Tim Russell
Marshall Jones	Hugh Millais	Royce Ryton
Desmond Jordan	James Miller-Coburn	Soupy Sales
John Joyce	Jan Moffatt	Barrie Saturley
Edward Judd	Peter Moore	W Hickory Smith
Marilyn Julian	Garfield Morgan	Ruth Spalding
Dean Julian	Angela Morley	Ivor Spencer
Murray Kash	Sir John Mortimer	Philip St. Pride
Pat Keysell	Peter Needham	Henry Stamper
Harry Kidd	Jackie Nelson	John Stevens
Neville King	Gloria Nord	Matthew Stokes
Derek Kingston	Graham E North	Eva (Regan) Stuart
Keith Kraushaar	Simon Oates	Mollie Sugden
Danny La Rue	Shelagh O'Kelly	Kelly Summers
Dora Lack	Geraint Owen	Marie Sutherland
Violet Lamb	Renato Pagliari	Taffy The Clown
Leon Laurence	Norman Painting	Rex Taylor
Julie Lawrence	Roselyn Parker	Angela Thomas
Trevor Lawson	Maureen Parkinson	Charles Tingwell
Dilys Laye	Georgina Parkinson	Richard Todd
Barry Letts	Katherine Parr	Harry Towb
John Lewery	Patricia Parr-Burman	Martyn Townsend
Robert Linton	Laurence Payne	Mary Allin Travers
Stanley Lloyd	Peter Penry-Jones	David Tree
Jeannine Lockett	Morien Phillips	Ronald Truelove
Joe Lockwood	Geoff Pickerill	Joan Turner
John Lodge	Linda Polan	Roger Tweedale
Valerie Lucas	Steven Poole	Zsolt Vadaszffy
David Lunn	Brian Poyser	Richard Van Allan
Wendy MacAdam	Andre Prokovsky	Margot Van Der Burgh
Stephen MacDonald	Robin 'D' Public	Gwendoline Von Gavioli
Joe MacKleane	Edmund Purdom	Elisabeth Wade
James MacNamara	Joan Raffles	Ian Wallace
Karl Malden	Miriam Raymond	Gordon Waller
Anna Manahan	Hubert Rees	Jack Walters
Anne Marryott	Valerie Reiss	Marcia Wareham
Zena Marshall	Prudence Rennick	Veda Warwick
Alan Martell	Keith Revelle	Trevor Wayland
John Scott Martin	Wendy Richard	Anna Welsh
Joe Martini	Lee Richards	Ken White
Tony Mason	Noreen Richards	Jane Whitehead

Arthur Whybrow  
Collin Wilcox-Horne  
John Wilding  
Rosalie Juliet Williams  
Lewis Wilson  
Tony Winn  
Joseph Wiseman  
Raymond Witch  
Lee Woods  
Edward Woodward

(i) not Doug Campbell



# APPENDICES





## APPENDIX 1:

# ANNUAL REPRESENTATIVE CONFERENCE MINUTES

### THE MINUTES OF THE 2009 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE SAVOY HOTEL, BLACKPOOL 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> MAY, 2009

Present: Graham Hamilton (in the Chair – President)  
Members of the 2008/2010 Equity Council  
Christine Payne (General Secretary)  
Equity Representatives and Observers

Maximum Attendance: 142 with 29 Councillors, 104 Representatives, 5 Officers, 3 Standing Orders Committee members and 1 Trustee in attendance.

The President, Graham Hamilton, in the Chair, formally convened the 2009 Annual Representative Conference at 4.00 p.m. on Saturday 16<sup>th</sup> May, 2009. He welcomed representatives, Council members, observers and student members of Equity to what he hoped would be a successful Conference. The President introduced the other members on the top table and told Conference that this was the first time the Annual Representative Conference had been held in an English region. He thanked all those who had stood for election and wished everyone a good Conference.

#### 1. REPORT FROM THE STANDING ORDERS COMMITTEE

Graham Padden, the Chair of Standing Orders, was greeted by Conference. He explained that the Representative Conference Rules were contained in Rule 37 and the Rules of Debate were covered at Rule 39. On any area of uncertainty, the Rule Book would take precedence over the guide to conference procedure and jargon provided to representatives. Mr Padden explained the timetable for the day; at the end of Saturday's business, there would be a question and answer session on Conference procedure in the Standing Orders Committee Room in response to requests from representatives. He stated that there were seventeen people new to Conference and these were noted in red on the Attendance Sheet. The session would be hosted by himself and Martin Brown, Assistant General Secretary, Communications and Membership Support.

Mr Padden stated that an appeal on behalf of the International Committee for Artists' Freedom (ICAF) would take place at 12.50 p.m. on Sunday. An extra ten minutes would be allocated on Sunday to Andy Prodger, the Assistant General Secretary (Recorded Media) on the subject of the new advertising protocol in addition to his usual report. He also stated that Emergency Motion 2 would be distributed first thing on Sunday. The Honorary Treasurer's submission of accounts would take place on Monday in the morning.

The location for future ARC's had been scheduled for a separate debate on the Conference timetable.

Mr Padden announced that there were 46 Motions and 20 amendments – Motion 37 from the Northern Area Committee would be picked up on day one if there was sufficient time. Any Motions not reached would be remitted to Council.

He drew Conference's attention to the new rule Rule 39(2) which was concerned with raising points of information.

Mr Padden thanked the members of the Standing Orders Committee. A by-election has just been held for the vacant seat on the Committee and he was pleased to report that Sylvia Alexander-Vine had been elected to fill this seat. He expressed regret that more prompt action had not been taken when Mrs Alexander-Vine was taken ill in Cardiff at a previous Conference.

The Chair thanked Martin Brown, Assistant General Secretary (Communications and Membership Support) for his great attention to detail and quality of advice as the Secretary to the Committee. This was Noted.

#### 2. OBITUARIES

Jean Rogers, Vice President, and Malcolm Sinclair, Vice President, read the In Memoriam list of those members who had died during the past year. Conference stood in silence for two minutes as a mark of respect and then gave a final standing ovation.

#### 3. PRESIDENT'S ADDRESS

The President began by saying that since July 2008 when he became President there had been a number of success stories – a salary deal for performers and stage management in plays and musicals in West End Theatre with an increase of between 12.5% and 50% on minimum rates of pay. This amounted to no less than £600 per week in the largest theatres if working on Sundays. This was achieved through the leadership of the Council and professional negotiators together with the

determination of the Equity deputies and members working in the West End.

A campaign has now started for fair minimum pay across the rest of theatre. A claim has been developed and lodged for a new agreement in Subsidised Repertory Theatre calling for a £400 minimum (an increase of 14%), supported by the Annual Representative Conference, and the re-introduction of parity between Assistant Stage Managers and performers with a substantial increase in the subsistence and touring allowance. The first negotiation meeting had occurred and at the second the employers were presented with facts and figures on why we believe they can meet the claim.

In Commercial Theatre, covering tours and pantomime, a claim including a minimum weekly payment of £400 has been submitted to employers and the first meeting with the Theatrical Management Association has taken place.

In Variety and Circus, Equity has been campaigning on the Licensing Act and lobbying the House of Commons Culture Select Committee for a better licensing system for circuses, an exemption for small Variety venues and a more consistent approach from local authorities in applying the legislation.

The President said that Equity had also been surveying its members on the problems currently faced by variety artistes in order to inform the approach to several ARC Motions which the staff Variety Campaign Team had the responsibility to implement. From this it was clear that some areas of Variety work have been suffering further in 2009. A majority of the sample who responded identified the economic situation as the largest contributing factor. Equity has continued to support the showcasing of Variety which started here with the National Theatre of Variety at the Blackpool Grand. The President said that on the previous Sunday he had been honoured to attend the opening night of the Equity Scottish National Theatre of Variety at the Pavilion in Glasgow. It was an excellent, well-produced show and there was a full house.

The President went on to say that the previous year a Special Representative Conference voted on a number of amendments to the Equity Rules. Following the Conference, those listed rules which needed to be approved by Referendum were all passed by substantial majorities. Equity now had a new Rule Book fit for the 21<sup>st</sup> century.

Going on to discuss membership figures, the President said that at the end of April 2009 there were over 1,300 members more than at the same time last year thanks to the efforts of members and staff. 2009 was going to be a tough year so we needed to keep putting out a positive message.

This was Committee elections year and the democratic involvement of members was crucial, he said. Ballot papers would be going out at the beginning of June. The President urged Conference to vote for their national or regional committees, the specialist committees representing their area of work and their Equality committees and to encourage others to vote.

The President said that efforts were being made to involve young members in the union and that, following the Limelight Party, he had chaired an open meeting of young members who were anxious to have regular open meetings and to establish a Young Members' Committee.

The President mentioned the Internet discussion forum on the Equity website and said this was worth a visit. After years of campaigning by members, Equity now had its own Casting Directory for Actors and Actresses in England on the website mirroring those in Scotland, Wales and Northern Ireland. There was also one for Variety and Circus members.

The Council had agreed in principle a new deal on the Cinema Films Agreement. Equity continued to address the issue of what rights were transferred to Film Producers prior to the introduction of royalties into the Equity Film Agreement in 2002. He said that a formal agreement had been reached with the American studios which would mean additional payments to members who were involved in films made after 1981 which were being exploited in new media.

On Commercials the President said that the IPA (the Institute of Practitioners in Advertising) and Equity were in the advanced stages of negotiating a completely new protocol for Equity members working in commercials.

In terms of television, the President announced that the reluctant decision had been reached that the current economic climate was not a suitable one in which to reach a Pan-Industry Agreement for all television. However, the commitment remains to the ARC policy of seeking such an agreement in the long-term. In terms of the Equity/BBC Television Agreement, Equity was currently formulating the claim to revise the existing Agreement. The situation at ITV had worsened since the beginning of the year resulting in the suspension of two long-running ITV Dramas: *Heartbeat* and *The Royal* in Yorkshire. The President announced that he would be attending a high-level meeting on 19<sup>th</sup> May with Michael Grade to discuss the difficulties at ITV and the impact this was having on members. He would be accompanied by Christine Payne, General Secretary and Andy Prodger, Assistant General Secretary (Recorded Media).

The President concluded by saying that 2009 would be a key campaigning year. The future of television was in the balance as Stephen Carter's Digital Britain report was awaited and the union had set itself the ambitious but justified target of lifting minimum wages in Subsidised Repertory and Commercial Theatre to £400 per week for actors and Assistant Stage Managers. The full involvement of as many members as possible was needed to make sure the unique voice of the performer was heard loud and clear. Equity was working to get the best deals for its members working in all areas of performance. This had never been easy and with a backdrop of economic recession and pressure on funding securing decent pay and conditions for members would be increasingly difficult. Equity needs to be fully prepared for the struggle. The contribution of all members

would be essential in building a union able to campaign at every level.

The President thanked the General Secretary and Equity staff for their dedicated hard work on behalf of the membership throughout the year.

#### 4. GENERAL SECRETARY'S ADDRESS

The General Secretary stated that she was delighted to be back in Blackpool. She reported her sadness about the passing of Paul Leverett, former Secretary of the Blackpool Variety Branch, and Bunny Lewis, former Chair of the Variety Advisory Committee and former member of the Manchester Variety Branch. She knew that the ARC in Blackpool would have meant a lot to both of them.

She referred to the Annual Report for 2008 which showed how busy the union had been in the past year, stating that she thought it had been a highly successful year. The Annual Report was not the only place where Members can find out what the union was doing: information was available from the Website, Branches and Newsletters as well as Equity's online Forum.

In the Council elections in 2008 there had been 99 candidates – the highest number since 2000 when the Council was reduced to 47. In the current elections there were more candidates standing than ever before and all four Equality Committees were having an election. A new General Branch was being established in Kent, the third new branch in the last two years.

The General Secretary went on to say that members were facing major change and challenge in their industries – in film and television in particular where work opportunities were under serious threat. ITV was in decline and the drama budget had been cut. She said that advertising revenue was being diverted to cable and satellite channels and Internet Services which made very little in terms of drama, light entertainment, comedy or childrens' programmes. She referred to the forthcoming meeting with Michael Grade at which Equity would be voicing the strength of its concerns.

A similar problem existed with UK original production in which the UK had a world class reputation. This was based on the unique relationship between Public Service Broadcasters and the commercial channels. The future of public service broadcasting was currently being reviewed by Ofcom and Lord Stephen Carter as part of the 'Digital Britain' review. She thanked Tony Robinson for talking so eloquently and passionately about PSB at the Parliamentary Reception in December. She was delighted that Equity subsequently gave evidence to the House of Lords Select Committee on Communication where the union's views were put firmly and clearly by Vice President Malcolm Sinclair and members Maggie Steed and Rory Kinnear.

The General Secretary said that it was necessary to continue to lobby for more investment in UK original content and that the idea of a levy should be considered. This possibility had been raised with the Parliamentary Group which had decided that they were a potential solution. Similar conversations were taking place with BBC Radio in relation to the future of drama on radio.

There was also the problem of Internet Piracy which was causing a significant loss of income to producers and members through loss of royalties and opportunities to work in new productions. The General Secretary reported that, in 2008, 98 million films were illegally downloaded resulting in the loss of £470 million to the UK film industry and £82 million to the UK television industry. Equity played a key part in the Conference on Piracy which brought together unions, Producers and Employers from across the creative industries and further representations were being made to Government and Lord Carter to lobby for change.

The General Secretary went on to look at Subsidised Theatre. The Arts Council funding cut to this had not been as bad as predicted – it turned out to be £4 million. There would be no cuts to regularly funded organizations but 20% of staff at Arts Council England were expected to lose their jobs by the end of 2009.

In terms of Variety, the General Secretary said that pubs and clubs were continuing to close and members were having to seek new job opportunities. Nevertheless, Variety continued to be popular as she herself had witnessed at the Pavilion Theatre in Glasgow the previous weekend where the Scottish National Theatre of Variety had put on a bill full of great acts. It was much appreciated that some of the takings for this would go to the Equity Benevolent Fund.

The General Secretary reported that in 2008, 3000 people had joined Equity for the first time and nearly 2000 members had rejoined. This year had seen the best end of April figures since the end of the closed shop and total membership stood at 37,559 with student members at 4,195. More workplaces, schools and colleges were being visited than ever before and former members were rejoining the union.

Going on to look at young members, the General Secretary said that in June the Council would receive a Motion for a Young Members' Committee to be set up and this would work out what the union needs to do over the next two years to build on this work. They would attend the ARC in 2010 and would continue to play a role in the wider trade union movement.

The General Secretary said that she was proud to have been elected to the TUC General Council for the first time in Equity's history. She was especially proud to join members on the TUC march 'Jobs, Justice and Climate' in London on 28<sup>th</sup> March, the

first time in our history that an Equity banner had been seen on a trade union march.

The General Secretary reported on the progress that was being made on negotiations with the Institute of Practitioners in Advertising (IPA) to arrive at a Protocol which would cover the engagement of members working in commercials. She paid tribute to the contribution made by Roger Martin to this process. The loss of the Commercials Agreement had been devastating for members; the fact that some had accepted work during the dispute resulted in the loss of the collective agreement. Agreements should never be taken for granted.

The General Secretary referred to the meeting of Irish Equity taking place on 17<sup>th</sup> May. Actors in Ireland could not access secondary payments while working on film and television productions which took advantage of their Government's tax break. Equity had given its full support for a campaign by the union for better contracts.

The General Secretary went on to mention the successful negotiations to get a guaranteed minimum of £550 in the largest West End theatres and £450 in the smallest. This represented an increase of 50%, a remarkable achievement for a trade union in this day and age.

In Wales, the current television agreement was under threat with Teledwyr Annibynnol Cymru (TAC) seeking to tear up the Agreement and replace it with one on inferior terms. Much would depend on whether the membership was prepared to stick together to negotiate a new Agreement and take industrial action if needed. The General Secretary wished to extend the union's best wishes and support to our members in Wales.

In closing, the General Secretary wished to thank her fellow Officers, members of the Senior Management Team, the staff and all members actively involved in the union on the Council, Committees and Working Parties. She said that together they were all responsible for defending and building the union. The union did not have unlimited resources and there were enormous challenges ahead; we had to be flexible and forward-thinking but also had the capacity to deliver. There was a duty and responsibility to ensure the union continued to thrive and that resources were used efficiently and effectively so that the union remained strong, independent and, most importantly, relevant to the membership.

She commended the Annual Report to Conference and wished everyone a successful Conference.

Following the General Secretary's speech, there was a delay due to the collapse of a chair under representative, Michael Earl. It was determined he had not been injured and the President then permitted matters to proceed.

*Motions on Equal Opportunities were taken (see Appendix)*

Following this, the Chair announced that there would be a Question and Answer session with the Standing Orders Committee and, at 6.00 p.m. the first Conference Fringe Meeting, Organizing to Win.

The Conference was adjourned at 5.50 p.m.

## DAY TWO

The President reconvened Conference at 9.05. a.m. on 17<sup>th</sup> May. He announced that the expenses desk would be open from 10.00 – 1.00 p.m. and then from 4.30 p.m. to 5.30. p.m. The Gala Dinner would start at 7.00 p.m. in the main Conference Hall and delegates were therefore requested to remove their belongings from the Hall well in advance of this.

### 5. STANDING ORDERS COMMITTEE – GRAHAM PADDEN

Mr Padden reported that there would be a talk on the International Committee for Artists' Freedom by Vice President, Malcolm Sinclair. This would take place at 12.50 p.m.

In regard to amendments, the second amendment only to Motion 4 had been accepted.

Motion 5 – amendment accepted.

Motion 6 – Council had withdrawn its amendment.

Motion 22 – all three amendments to Motion 22 had been accepted.

Motion 31 – had been remitted to Council.

Motion 26 – Northern Area AGM – amendment had been accepted.

### 6. STEPHEN SPENCE – ASSISTANT GENERAL SECRETARY (LIVE PERFORMANCE). LIVE PERFORMANCE REPORT

The Assistant General Secretary (LP) referred to his Supplementary Report to Conference. He referred to some of the many ways in which Equity was seeking to help Variety members including the continuing support for the showcasing of Variety, arguing for changes to the Licensing Acts to assist circuses and small venues and lobbying the Home Secretary to prevent exotic dancers having their workplaces reclassified as 'sex encounter establishments'. The Culture Select Committee examining entertainment licensing had recommended exempting small venues from the Licensing Act and a hybrid classification for Lap Dancing establishments. An Early Day Motion had been tabled welcoming the Committee's report. The

Pole Dancing Working Group agreed that there should be a model set of clauses for dancers working overseas. EuroFIA had endorsed this.

With regard to National Theatre Agreements he commented that the Independent Theatre agreement had been amended by 3% taking the minimum to £375 in the third year of a three-year agreement. Relocation monies for London-based companies had been increased to £103 with £84 for out of London companies. The same 3% award had been made to ITC choreographers, designers and directors. Claims for a new minimum of £400 and other improvements had been submitted in Commercial Theatre and Subsidised Repertory. In Subsidised Repertory this includes restoring the parity link between Assistant Stage Managers and Performers which was broken some years ago and which had proved very unpopular.

He referred to the new West End Collective Agreement and the implementation process negotiation which had taken many months and which had been just as difficult as the wages campaign itself. As a result of this Agreement many lower paid members received a significant increase. In relation to existing contracts, transitional arrangements had been put in place to introduce the new minimum rates of pay. The new Agreement was not perfect but represents a significant step forward and was a starting point for struggles in the future to ensure performers and stage management in the West End were treated with dignity and respect.

The Assistant General Secretary paid tribute to the department staff and the regional and national staff for all the hard work they had put in over the year.

*Motions on Theatre were then taken (see Appendix)*

## **7. MARTIN BROWN, ASSISTANT GENERAL SECRETARY (COMMUNICATIONS AND MEMBERSHIP SUPPORT) COMMUNICATIONS AND MEMBERSHIP REPORT**

The Assistant General Secretary (Communications and Membership Support) reported that it had been a busy year for the department. He wished to talk to Conference about three areas in particular:

- 1) Recruitment and Retention
- 2) Engaging with young members
- 3) The union's democracy

Two years ago, when the Communications Department was new, changes were made to Equity's staffing structures with the aim of getting staff out into workplaces much more. Members were consistently commenting that they wanted to see more of Equity staff in the workplace. This had been achieved by freeing up regional organisers from some of their workload, by creating two new posts whose main remit was to get out of the office to meet members and potential members and by creating a central team from existing staff to coordinate and drive the recruitment and retention effort.

The Assistant General Secretary said that these changes had not been without controversy. They meant that organisers might had less time to spend on servicing branch meetings. In addition, the way small legal claims were handled had caused some concern. These changes were experimental but they were needed due to falling membership numbers. Membership had fallen to 35,500 by the end of 2007.

The Assistant General Secretary referred delegates to page 108 of the Annual Report which showed that the slide in membership numbers had been reversed. End of year figures for 2008 were up nearly 1,000 on the previous year and this growth had continued for the first five months of 2009. This had been achieved because staff had been out in the workplace promoting the union more than ever, campaigns had been taking place at a national level on West End pay, theatre funding and the future of television and Equity members had talked up Equity in the workplace, particularly those members who had been on the new Ambassadors' courses. Last year, 1,800 people re-joined the union – the biggest number of re-joins in Equity's history.

The Assistant General Secretary (C & MS) then went on to speak about the activist base. He referred to the Equity Limelight Party that had taken place the week before. Every member of 26 or under – the TUC definition of a young worker - was invited to this. It had taken place at the Shunt Vaults under London Bridge station. Around 400 young members had attended and had the chance to talk to members like Ian McKellen, Ben Miller and Oz Clarke. Photographs from the party were available on the Equity website and extracts from the diary room would be available soon. As a result of the Limelight Party, a small group of activists had come together and it was hoped they would form Equity's first ever Young Members' Committee.

The Assistant General Secretary (C & MS) then went on to talk about Equity's democracy. He said that the 2009 Committee elections were about to be launched and there was some good news to impart. Of the 21 Committees, 11 were up for a ballot – it was some time since more than half of the Committees were being competed for. There were 259 candidates compared with 220 last time. Of these, 96 had been nominated to a Committee that they were not currently a member of compared with 70 last time. These figures showed how the union's democracy was being reinvigorated.

The Assistant General Secretary (C & MS) concluded by urging delegates to keep this going by getting more members to stand,

to get more members campaigning and by getting more members voting. He said that this was a great time to be involved in Equity.

*Motions on Communications and Membership were then taken (see Appendix)*

#### **8. MALCOLM SINCLAIR, VICE PRESIDENT – INTERNATIONAL COMMITTEE FOR ARTISTS’ FREEDOM**

The President introduced Malcolm Sinclair to talk to Conference on this important subject. The Vice President explained that the International Committee consisted of about 20 members who met four times per year. The Committee supported artists from many different countries whose freedom had been curtailed either by oppression – often military dictatorships – and by natural disasters. As an example of this he spoke of the plight of Zarganar, a Burmese comic who had been imprisoned by Than Shwe, Burma’s military dictator, for distributing aid following the cyclone in Burma in 2008. He was one of the country’s best known comedians.

Malcolm Sinclair also mentioned the International Performers’ Aid Trust (IPAT) which gave assistance to theatre groups all around the world including Baghdad.

Following his short talk, he asked delegates to make a contribution to this worthy cause – a collection would be made as members adjourned for lunch. Delegates showed their appreciation for this worthy cause with loud applause.

*The President adjourned the meeting at 1.05 p.m. to be reconvened at 2.05 p.m.*

*The President reconvened Conference at 2.10 p.m.*

#### **9. STANDING ORDERS COMMITTEE – CHAIR, GRAHAM PADDEN.**

The President once again introduced the Chair of the Standing Orders Committee, Graham Padden, who made some clarifications about Motions for the day:

Motion 20 had been remitted not Motion 31 as earlier stated.

The amendments to Motions 21 and 26 had been accepted.

All three amendments to Motion 34 had been accepted.

The President thanked Graham Padden for this and announced that at 5.40 p.m. the awards of Honorary Life Memberships would take place.

The President asked members at the back of the Conference Hall to keep the noise down.

#### **10. ANDY PRODGER, ASSISTANT GENERAL SECRETARY (RECORDED MEDIA). RECORDED MEDIA REPORT.**

The Assistant General Secretary (RM) reported that after three years of negotiations to try and arrive at a Pan Industry Agreement, the Equity Council had agreed to suspend negotiations with a view to entering into separate negotiations with the Broadcasters and Independent Producers. The Council remained committed to the ARC policy of seeking to achieve such an Agreement but accepted that this would not be in the short to medium term. However, the three years of negotiation had been far from wasted. During that time, the union had obtained and utilised significant additional data and was far better placed today to deal with television employers to the benefit of members. The union had continued to obtain increases in minimum rates (excluding at present PACT and ITV walk-on agreements) and entered into numerous new media agreements which had delivered over two million pounds of additional revenue to members. He said that the TV working party would now refocus its efforts in obtaining improvements to the current Equity Agreements.

The Assistant General Secretary (RM) went on to speak about the crisis of drama on television. A number of programmes were not being recommissioned including *Heartbeat* and *The Royal* and independent production had also been hit with *The Bill* being reduced from two hours a week to one hour a week. The issue of the crisis in drama had been raised with Ofcom and the Parliamentary Group – Ofcom would be looking at the possibility of redistributing money from the licence fee. Equity was supporting members’ claims for compensation wherever possible and a high-level meeting was taking place with Michael Grade to discuss the difficulties at ITV.

The Assistant General Secretary (RM) also referred to the situation in Wales where a number of Welsh Independent Producers had been offered non-union contracts. Teledwyr Annibynnol Cymru (TAC -The Welsh Independent Producers Association) had issued notices to terminate the Agreement in October 2008 but this had been rescinded by TAC and it was agreed that negotiations would commence to revise the existing Equity/TAC Agreements. TAC were seeking significant reductions in the initial fee structure and repeat/royalties which would be of real detriment to Welsh-speaking members. A number of counter-proposals were currently being considered by Equity but Equity would not accept any worsening in terms and conditions.

In closing, the Assistant General Secretary (RM) referred to the fact that the British Equity Collecting Society distributed 4.2

million in the previous year. This figure was expected to increase by another 50% this year.

He moved a vote of thanks to John Barclay and the rest of the department's staff.

### **11. ANDY PRODGER, ASSISTANT GENERAL SECRETARY (RECORDED MEDIA). REPORT ON ADVERTISING IN NEW MEDIA PROTOCOL**

Following his address, the Assistant General Secretary (RM) gave Conference a short presentation about the Advertising in New Media Protocol. The background to this was that since 25<sup>th</sup> January, 1999, Equity members had been instructed only to accept UK Television commercials engagements where the terms offered were equivalent to the 1991 Agreement for the Employment of Artists in Commercials. A new Protocol was now being negotiated between the Advertising in New Media Working Party in consultation with the Personal Managers' Association, the Co-operative Personal Management Association and Casting Directors' Guild and the Institute of Practitioners in Advertising (IPA). Conference had been presented with the first public drafts of these agreements: Part 1: The Agreed Protocol for the Employment of Featured Artists and Part 2: The Protocol for the Employment of Walk-on and Background Artists. Some details remained to be ironed out but the Protocol represented a huge leap forward for the union. The Assistant General Secretary (RM) then asked Vice-President, Jean Rogers, Chair of the New Media Working Party, to say a few words. Jean Rogers spoke to Conference about the negotiating process and had particular thanks for the efforts of Roger Martin, John Webb and Corinna Marlowe in reaching a draft Agreement.

The President reminded members that they could meet Roger Martin and Matt Clarke who would be in the Reception area to answer questions on the IPA protocol after Conference.

He went on to remind members about the Gala Dinner which would take place after the Second Day Motions had been voted upon.

*Motions on Recorded Media and Policy were then taken (see Appendix)*

Between Motions 23 and 24, the President announced that the ICAF appeal had raised £473.55.

### **12. HONORARY LIFE MEMBERSHIP AWARDS**

The President introduced the Honorary Life Membership awards. The first recipient was a singer, on Council as Northern Area Councillor since 1994, who regularly attends the Variety Advisory Committee. The President said that a large part of the reason for her award was for her work as Branch Secretary with the Manchester District and Variety Branch organising trips, parties and helping members and her part in founding the National Theatre of Variety at The Grand in Blackpool.

Yvonne Joseph expressed her thanks; she thought that the achievements referred to had been team efforts. She said that the members of the Northern Area Committee were wonderful people and thanked Jamie Briers, Nigel Jones and Mary Hooley. She also wished Andrew Whiteside, the new Recruitment Organiser based in the North, the best of luck in his new post. She thanked all the delegates for their support.

The President introduced the second award winner – a singer and star of stage and cabaret. She was a winner of Opportunity Knocks and had been a Variety, Circus and Light Entertainment Councillor from 1996-2008. She always expressed her views at Council and the ARC. She was also the long-serving Branch Secretary of the North Eastern Variety Branch: this was Brenda Marsh.

Brenda thanked everyone for the award and said that she was delighted to receive it.

The President introduced the third award winner, an actor in films, T.V. and Theatre. He had been in Fame in the West End, played the part of Felix in Eastenders, had been involved in the Unity Theatre as Chair on the Board of Trustees and represented Equity at the TUC and FIA. Always keen to recruit new members, he had been Equity President from 2002 to 2008. The award was going to Harry Landis.

Harry Landis expressed his great surprise at the award which he had known nothing about. He said that he was extremely pleased and felt very proud of his service to the union. He accepted the award on behalf of all his colleagues over the years.

*Conference was Adjourned at 6.00 p.m.*

### **DAY THREE**

The President reconvened Conference at 9.05 p.m. on 18<sup>th</sup> May. He commented on the excellent entertainment of the night before and thanked the Blackpool Variety Branch for all their efforts. He commented that Chris Baltrop had compered the event with great skill. He moved a vote of thanks from the floor for the entertainment provided and also a vote of thanks to Louise Grainger for her efforts in helping to organise Conference. Conference responded with loud applause.

*The Chair of the SOC advised Conference that Motions 24, 30, and 31 would now be taken (see Appendix).*

### 13. HONORARY TREASURER'S REPORT

The President introduced the Honorary Treasurer, Bryn Evans. The Honorary Treasurer explained that his report had been scheduled later in the Conference owing to his prior engagements at the Royal Opera House. He commented that the recession had clearly had an effect on the union's finances but this had been mitigated by a good year in 2008 as regards its Income and Expenditure.

He discussed the Equity Staff Final Salary Pension Scheme – this had to have a full review every three years. The 2007 accounts had shown a small deficit of £306,000; this had increased in 2008 to £2,450,000. The union had instructed an independent Actuary, Punter Southall, to look into the Pension Fund position. Legally, it was only necessary to take action if a deficit was revealed following a full valuation of the Scheme. The next three-year valuation was due in April 2010 but the Council had decided on 7<sup>th</sup> April 2009 to call for a full valuation a year early as from April 2009. It had been necessary to know the full extent of the deficit so that a recovery package to repay this over a period of years could be agreed. Staff had accepted that pension arrangements were going to worsen and it was decided on 7<sup>th</sup> April to freeze staff salaries. In addition, it was decided to freeze subscription rates. At the same time, the Council had thought it right to give a small bonus payment to every member of staff. These payments were non-pensionable and so there would be no additional strain on the Pension Scheme.

He referred the Conference to the Accounts contained in the Annual Review which showed Income and Expenditure for the year ended 31<sup>st</sup> December 2008. In that year, the total income was £6,406,711 and the total expenditure was £5,258,909, giving an operating surplus of £1,147,802. He believed that this was the largest surplus ever recorded by the union. However, in terms of investments, the union's auditors, Hard Dowdy, had advised that there was a permanent impairment in the value of the union's investments of £700,000 and this, together with the loss on sales of investments and the loss arising from the Pension Scheme, had led to an overall deficit for 2008 of £1,935,451. This meant that the union's net assets had fallen from £8,941,102 in 2007 to £7,005,651 in 2008. However, Nigel Gooch from Hard Dowdy had told the Council that the union had performed well in terms of its control of Income and Expenditure.

The Honorary Treasurer then went on to look at membership figures. The Annual Accounts showed that there had been an increase in subscriptions income of 3.32% and income from members and other performers had more than doubled compared to 2007 (£943,576 to £1,905,786). Though investment income had increased in 2008, this was bound to fall in 2009 because of the fall in interest rates. Staff costs had increased by £226,699 to a total of £2,763,844. There had also been an increase in democratic costs covering areas such as the Annual Representative Conference and Council elections. Whilst there had been a rise in costs of £20,315 this was less than anticipated, given that the union had mounted two Representative Conferences in 2008. The new Rule Book had now been published.

The Honorary Treasurer went on to discuss Benefits to Members – these included legal aid, funeral benefits and financial assistance from the Benevolent Fund as well as two types of insurance – Accident & Backstage and Public Liability. He could not overstate the importance of retaining and recruiting members so that these benefits could be maintained.

The Honorary Treasurer wished to thank Duncan Smith, the Head of Finance, Richard Mason, the Finance Officer, and Hard Dowdy, the union's auditors. He wished also to thank all Equity's staff for their hard work during the year. He commended the Accounts for 2008 to the Conference.

The President offered a vote of thanks for all the work Bryn Evans had done during the year as Honorary Treasurer.

He asked for a proposer and seconder of the Annual Accounts for 2008 – they were proposed by Dennis Ray and seconded by Sam West. They were unanimously APPROVED.

*Motions on Variety, Structure, the ARC and future ARC's were now taken (see Appendix)*

The President reminded members to pick up their packed lunches and to hand their lanyards back before departure.

He moved on to the formal adoption of the 2008 Annual Report. Formal acceptance of the Annual Report was moved by Tom Emlyn Williams and seconded by Clifford Lee Evans. This was CARRIED unanimously.

The President made a brief closing address – he first thanked Alan Lean, the Minutes Secretary, for taking the ARC Minutes and then Louise Grainger for arranging the hotel and social programme. Louise Grainger was unable to accept these thanks personally as she was at the Chelsea Flower Show for the launch of the Equity Rose but the President said that the thanks of Conference would be relayed to her.

The President thanked Martin Brown, Assistant General Secretary (Communications and Membership) and Graham Padden, Chair of the Standing Orders Committee for all their work in relation to Motions and Procedures at Conference.



He went on to personally thank his fellow Officers: Christine Payne, Jean Rogers, Malcolm Sinclair and Bryn Evans.

The General Secretary said that it had been an excellent Conference and wished everyone a safe journey home.

Ian Barritt, General List Councillor, proposed a vote of thanks to President, Graham Hamilton for his excellent chairing of the Conference. This was ENDORSED with acclaim.

The Conference closed at 2.00 p.m.

## ARC MOTIONS

### EQUAL OPPORTUNITIES

#### MOTION 1: Women's Committee

This Annual Representative Conference calls on the Equity Council to instigate a co-ordinated strategy among the different departments of the union and in collaboration with the Women's Committee to tackle the systemic bias within the entertainment industry which deprives women members of jobs. This is in response to the International Federation of Actors report 'Age, Gender and Performer Employment in Europe' and the Gender Equality Duty (April 2007) which aims to promote equality of opportunity between men and women.

*This Motion was moved by Susan McGoun and seconded by Diana Hollerton.  
THE Motion was CARRIED unanimously.*

#### MOTION 2: Minority Ethnic Members' Committee

This Annual Representative Conference notes the absence of consistent and transparent equal opportunities monitoring data across the broadcasters and calls on the Equity Council to lobby for an industry standard Casting Data Report to be adopted. This industry standard equal opportunities monitoring form would be completed by producers and collated data made available to Equity on an annual basis.

*This Motion was moved by Roxanne Clinch and seconded by Mark Holden.  
The Motion was CARRIED unanimously.*

#### MOTION 3: Lesbian, Gay, Bisexual and Transgender Committee

This Annual Representative Conference calls on the Equity Council to establish a working party to formulate a strategic plan for increasing the diversity of union engagement. The working party is to be composed of members of the Council and members of the four equality committees. It is to be tasked with assessing the diversity of Equity's committees, branches and governing body and is to recommend mechanisms to increase the diversity of members active within Equity's democratic structures. Diversity is to be interpreted widely and is to include disabled, lesbian, gay, bisexual, transgender, minority ethnic, women and younger members. The working party is to publish its report and recommendations in the 2010 Annual Report.

*The MOTION was moved by Joan Beveridge and seconded by Ian Orrock.  
The Motion was CARRIED unanimously.*

## THEATRE

#### MOTION 4: London Area Annual General Meeting

This Annual Representative Conference welcomes the achievement of a minimum wage in the West End of between £450 and £550. Our current claim for subsidised repertory is £400. Equity had a policy, agreed at the 2003 Annual Representative Conference, of continually raising the minimum theatre wages as a proportion of the national average wage for non-manual workers. The overall national average is currently £577.

Conference therefore urges the Equity Council:

1. To submit a claim for no less than a £450 minimum to apply to all members in the next round of all theatre negotiations outside the West End and to submit a claim for no less than a £500 minimum by 2012.
2. To follow union policy established since 1995/6 and negotiate an eight-hour day and 35-hour week before overtime.
3. To resolve, during 2009, to arrive at clear statements of union policy on Arts Council England's and other funding bodies' mode of operation and criteria for funding, and on the necessary level of UK arts funding to ensure growth, greater employment for members, and the payment of the above wages and continuing real increases for our members.

#### FIRST AMENDMENT TO MOTION 4: West and South West London Branch

In Line 1 of bullet point 1, delete "for no less than a £450 minimum".

In Line 2 of bullet point 1, delete: "and submit a claim".

Delete bullet point 2.

*The First Amendment was moved by Alan Gwyndaf and seconded by  
Giulia James.*

*There was one speaker in the debate.*

The AMENDMENT was DEFEATED.

#### **SECOND AMENDMENT TO MOTION 4: Welsh National Committee**

In bullet point 3, delete: "Arts Council England's" and replace with "the various UK Arts Councils".

This AMENDMENT was ACCEPTED by the Mover.

*The Motion was moved by William Maxwell and seconded by Jessica Sherman.  
There were five Speakers in the debate including David Cockayne for the Council.*

*The Mover did not wish to Remit the Motion.*

*The MOTION was DEFEATED (36 For, 72 Against and 8 Abstentions).*

*(Stephen Spence, Assistant General Secretary, Live Performance gave professional advice on this Motion).*

#### **MOTION 5: West End Deputies' Committee**

This Annual Representative Conference commends Equity on its success with achieving a £550 salary in the West End. The battle however is far from over.

Most West End theatres are poorly lacking behind the iron curtain, suffering from an insufficient number of toilets and showers, grotty dressing rooms, inadequate ventilation, infestations of mice, rats, fleas and even cases of sewage flooding. Most of these theatres are not fit for 21st century productions and the large number of people who now work in them. This Conference calls on the Equity Council to set up a working party to carry out a full and detailed survey of the theatres in the West End, their facilities and employees' conditions of work.

This working party should consider a joint survey with BECTU and the Musicians' Union, as most of these conditions are shared by members of all three unions. With this information at hand this conference calls on Equity to negotiate and campaign to encourage better and healthier working conditions.

#### **AMENDMENT TO MOTION 5: Brighton and Sussex Branch**

In lines 10 to 12, delete: "With this information at hand this Conference calls on Equity to negotiate and campaign to encourage better and healthier working conditions", and insert: "This Conference calls on Equity, with this information in hand, to negotiate and campaign to encourage better and healthier working conditions. This should include working with the Health and Safety Executive, licensing bodies and other appropriate organisations".

*The AMENDMENT was accepted.*

*This MOTION was moved by Tim Walton from the West End Deputies Committee and formally seconded.*

*There was one speaker in the debate (as it was decided to move to a vote)*

*The MOTION was CARRIED unanimously as amended.*

#### **MOTION 6: North and East London Branch**

It is currently Equity policy to support the recommendation of the McMaster Report that the board of every cultural organization contains at least two artists and/or practitioners. This Annual Representative Conference believes that Council should go further and lobby the Arts Councils or their successors to insist that Equity members be appointed to the board of every theatre and theatre company in receipt of Arts Councils', or their successors', funding.

#### **AMENDMENT TO MOTION 6: The Council**

In Line 4, delete: "Equity members", and insert: "theatre practitioners".

The Council amendment was withdrawn by decision of Council on 16<sup>th</sup> May prior to the opening of Conference.

*The MOTION was moved by William Maxwell and seconded by John Gregor.*

*There were four speakers in the debate.*

*The MOTION was CARRIED with a two thirds majority.*

#### **MOTION 7: South East Area Annual General Meeting**

This Annual Representative Conference fully supports the progress which is being made to have a prominent role for Equity and its members in a nation-wide Shakespeare celebration alongside the London Olympics in 2012. We congratulate the Equity Council on giving the go ahead in January this year for a steering committee on this, and we should like to encourage all members in all parts of the UK and in all sections of our profession to take an active part in this imaginative yet practical

plan.

With everyone involved, this would help to bring work to Equity members in a co-ordinated manner, also to liaise creatively with schools, students, communities, retired people and all minorities, and in this way bring a heightened status for our union both in the community and in the media, together with a spirit of goodwill among the more general public. We also believe this would help strongly promote membership of Equity among those who are occasionally and wrongly uncertain about what we do.

*This MOTION was moved by Julia West and seconded by Sheila Mitchell.  
There were four speakers in the debate with two contributions from the floor.*

*The MOTION was CARRIED by a two thirds majority.*

## COMMUNICATIONS AND MEMBERSHIP SUPPORT

### **MOTION 8: Scottish Annual General Meeting**

The Scottish Committee were disturbed to hear of the experience of an Equity member of seven or so years standing who, on applying to be in The Spotlight for the first time, was denied use of his Equity name because a non-member was already using it.

Given Equity's longstanding practice of avoiding duplicate names of members, this motion calls upon the Equity Council to seek to come to an understanding with the owners of The Spotlight that they would recognise the use of a member's Equity name as his or her professional identity and therefore automatically allow all Equity members to use their Equity names in The Spotlight publications in future.

### **AMENDMENT TO MOTION 8: West End Deputies' Committee**

Delete the whole of the second paragraph and insert: "Given Equity's long-standing practice of avoiding duplicate names, this Motion calls upon the Equity Council to seek to come to an understanding with the owners of Spotlight whereby a 'non-duplicate' policy is created for both organization's lists together".

*Amendment was moved by Tim Walton and formally seconded. There were four speakers in the debate including Natasha Gerson for the Council.*

*The AMENDMENT was DEFEATED.*

*The MOTION was proposed by Kate McCall and seconded by Clunie Mackenzie.*

*The MOTION was CARRIED by a two-thirds majority.*

### **MOTION 9: Devon and Cornwall Branch**

This Annual Representative Conference asks the Equity Council to investigate members' experiences and problems with the Criminal Records Bureau, and then to collate these responses and discuss the findings with the relevant government department. This may help to rectify anomalies and abuses in the system which confuse and confound many members and in some cases actively work against obtaining employment.

*The MOTION was moved by Nicky Diprose and seconded by Mary Lane.*

*The MOTION was CARRIED unanimously.*

### **MOTION 10: Birmingham Variety Branch**

This Annual Representative Conference instructs the Equity Council to perform a survey of the whole membership as soon as possible to update Equity's records of members. The survey should include, but not be limited to: email address, field of work now and availability/willingness to work in other fields. It is vitally important for Equity, and particularly branch secretaries, to have up to date information so as to be able to contact members should work in their field become available. The results should be included in the branch secretaries' membership records.

### **AMENDMENT TO MOTION 10: Lesbian, Gay, Bisexual and Transgender Committee**

In Line 3, after: "email address" insert "equal opportunities".

*This AMENDMENT was proposed by Joan Beveridge and seconded by Ian Orrock.  
There were four speakers in the debate.  
The Amendment was DEFEATED.*

*This MOTION was moved by Jim Townsend and seconded by Julia Windsor*

*There were five speakers in the debate including Joseph Kloska for the Council.*

*The Mover was not willing to remit the Motion.*

*The MOTION was DEFEATED.*

#### **MOTION 11: Central England Branch**

This Annual Representative Conference agrees that the Branch websites are useful resources for members to find out what is going on in their geographical area. However it is currently difficult for members to find their branch websites quickly and easily. This Conference requests that the Equity Council asks staff to investigate installing a link on the Equity home page so members can go to these resources directly.

*The MOTION was moved by Tracey Briggs and seconded by Susannah Hallcroft.*

*The MOTION was CARRIED unanimously.*

#### **MOTION 12: South Wales Variety Branch**

This Annual Representative Conference calls on the Equity Council to encourage all new entrants, and all members in whatever discipline, to join their local branch. It appears that in the case of new members they are lost from membership of a branch as soon as they have their card. It is understood that some attempt had been made to address this problem but it has seemingly failed. A bold "Your Branch Needs You" with local branch information for all new members must be tried. Whilst Equity is to be applauded for the wealth of information given out, too much information at one time can have a negative effect. Receipt of the card is not the end – it is the beginning of a relationship with like-minded professionals which sadly has been missing over the past two decades. Membership of the branch can help shape the future of the union.

*This MOTION was proposed by Noel West and seconded by Tony Richards.*

*The MOTION was CARRIED nem con.*

#### **MOTION 13 : Three Counties Branch**

This Annual Representative Conference calls on Equity to automatically pay the 5% commission on members' subscriptions to branches, whether paid by cheque or direct debit, unless the branch member writes to Equity and specifically requests that the commission be paid to a theatre deputy or to a different branch or that the commission not be paid, and that the branch member's written wishes are adhered to until notified by the branch member in writing to the contrary.

*This MOTION was proposed by Drew McKenzie and seconded by Felicity Chisholm.*

*There were 2 speakers in the debate including Bryn Evans for the Council.*

*The MOTION was DEFEATED*

#### **MOTION 14: East Midlands Variety Branch**

This Annual Representative Conference requests that a small alteration be made to the members' application form, by way of an addition to the space given for the email address. This would take the form of a tick box marked with a suitable phrase such as 'please indicate if you wish to be included in your branch email circulation list'. This would save branch secretaries much time and effort in chasing new members for inclusion, and further the object of Equity's policy of more electronic communication.

*This MOTION was proposed by Peter Tomlin and formally seconded.*

*There was 2 speakers in the debate – including Martin Brown for the Council.*

*The MOTION was CARRIED by a two-thirds majority (82 FOR, 21 AGAINST, 9 ABSTENTIONS).*

#### **MOTION 15 : Choreographers' Committee**

The Choreographers' Committee is pleased with the steps that are being taken to promote the existence of the Committee and to encourage members to stand for election, for example by writing to and e-mailing the Choreographers' register. In order to maintain an energised and evolving Committee membership it is essential that the register supporting the Committee is as wide and pertinent as possible and contains the many Equity members who are working or are trained as professional choreographers. Whereas the Committee realises that this may be difficult to achieve, given that currently it is based on self-selection, the Committee asks this Annual

Representative Conference to ask Council to investigate ways of making the current register as inclusive of working or trained choreographers as possible.

*This MOTION was moved by Paul Mead and formally seconded.  
The MOTION was CARRIED nem con.*

#### **MOTION 16: South West Area Annual General Meeting**

It is well known that many children and teenagers think they would like a career in the performing arts. It is important that they are aware of the realities of such a career and, should they decide to proceed, are given the best advice on what to do next. The Equity website contains an excellent section that deals with such advice and information. However, it is unlikely that this resource reaches enough of these people.

This Annual Representative Conference calls upon the Equity Council to investigate ways of raising the profile of such resources, so that those who deliver first-stage careers advice will view Equity as a first port of call and a primary source of information. If, from before their careers even begin, young people develop an awareness of Equity and the support the union provides, then the members and activists of the future will be far easier to recruit than those who only hear of the union once their careers are underway.

*The MOTION was proposed by David Ritchie and seconded by Arthur Duncan.  
The MOTION was CARRIED nem con.*

#### **MOTION 17: Theatre Designers' Committee**

This Annual Representative Conference asks the Equity Council to investigate the possibility of identifying a Health and Safety Officer who would take day to day enquiries from members concerned about health and safety issues. This officer would be trained in, and knowledgeable of, the legislation and best health and safety practice, as it affects all members of Equity. This would also support and encourage the development of evidence-based Health and Safety policies in specialist areas which may not be covered by general legislation but which can have an impact on the work of all the union's members. Conference asks the Equity Council to research the feasibility of this policy.

*This MOTION was proposed by David Cockayne and seconded by Philip Stafford.  
The MOTION was CARRIED unanimously.*

### **RECORDED MEDIA**

#### **EMERGENCY MOTION 1: Midlands Area Committee**

As the BBC has now confirmed the closure and movement of Regional productions i.e. *Casualty* this Annual Representative Council calls upon the Equity Council to campaign and lobby Government and Ofcom to challenge the BBC's plans for network programme commissioning and ensure that Drama production is fairly represented in all the Nations and English regions.

*The Motion was proposed by Sally Treble and seconded by Tracey Briggs  
There were 2 speakers in the debate.  
The MOTION was CARRIED by a two-thirds majority.*

#### **EMERGENCY MOTION 2: Welsh National Committee**

Given the failure of the pan-industry TV negotiations, this ARC calls on Council to resist all attempts by the Welsh Independent Producer's Association, TAC (as evidenced in the letter from their Chief Executive of March 31<sup>st</sup>) to impose an inferior contract on members working in Welsh language television. We call on Council to work closely with the newly elected WNC to protect member's interests in Wales which are in imminent danger.

*This MOTION was proposed by Terry Victor and seconded by Doc O'Brien.  
The MOTION was CARRIED unanimously.*

#### **MOTION 18: Scottish National Committee**

This Annual Representative Conference welcomes the Scottish Broadcasting Commission's final report and the contribution this report makes to the debate on Public Service Broadcasting in the UK. Conference calls upon the Equity Council to support the key recommendations of this report, especially the creation of a new Scottish digital public service television channel and the recommendations about the BBC, which would lead to significantly increased job opportunities for Equity members in Scotland.

*This MOTION was proposed by Natasha Gerson and seconded by Michael Mackenzie.*

*The MOTION was CARRIED unanimously.*

**MOTION 19: Bristol and West Branch**

This Annual Representative Conference strongly urges the Equity Council to approach OfCom with a view to incorporating a meaningful ratio of “on screen talent” into their definition of what constitutes a regional production. At the moment “on screen talent” is specifically excluded.

*This MOTION was proposed by Arthur Duncan and formally seconded.*

*The MOTION was CARRIED unanimously.*

**MOTION 20: Northern Ireland Committee**

This Annual Representative Conference is becoming increasingly concerned at the delay that many commercial agencies take between when members complete engagements and when they receive payment. This is particularly prevalent when artists undertake voice-over or on-screen performance for the commercial radio and television sector. It is not unknown for members to wait for periods well in excess of 30 days before being paid, particularly if — as is often the case — the artist’s invoice is received at the beginning or middle of a calendar month and they are treated as suppliers rather than self-employed individuals. In terms of employment practice this would not be tolerated in any other industry and would be deemed illegal under normal Employment Legislation. We urge the Equity Council to prioritise enjoining with the Institute of Practitioners in Advertising to have in place a national agreement that ensures in writing that members are paid within four weeks of doing any commercial work and in the case of TV commercials, whichever is sooner. In the likelihood that no national agreement is put into practice, then a code of conduct should be devised between ourselves and the IPA that companies sign up to and is then seen as an industry standard.

*This MOTION was REMITTED to Council.*

**MOTION 21: Yorkshire Ridings Branch**

In view of the continuing abuses of Equity performers by a growing number of so-called casting agencies and representatives, this Annual Representative Conference calls upon the Equity Council to ensure that Equity works together with media employers to provide protection by developing an agency and representatives quality assurance code of conduct. We ask that Equity and media employers commit to a code of conduct and guidelines which agencies should adopt, and which employers should insist are used.

Those guidelines and the agencies and representatives who sign up to this code of conduct should be promoted through Equity’s website.

**AMENDMENT TO MOTION 21: North and East London Branch**

In paragraph one, after: “media employers” add: “the Co-operative Personal Management Association and Personal Managers’ Association”

In the final paragraph, after “Those guidelines”, delete “and the agencies and representatives who sign up to this code of conduct”.

*The AMENDMENT was ACCEPTED by the mover.*

*This MOTION was proposed by Fiona Martin and seconded by Eleanor Dearle.*

*There were three speakers in the debate.*

*The MOTION was CARRIED unanimously as amended.*

**MOTION 22 : North West London Branch**

“The only people who are interested in the cast lists are the actor’s mothers” was the opinion of a representative of the TV companies in a radio phone-in, early in 2004. Jean Rogers, now Vice President of Equity, refuted that calumny on that same phone-in, and received over 200 letters in agreement from ordinary viewers. These she produced at a meeting with the BBC, who then promised that the rapid whizz through the credits at the end of a program would be looked into, and guidelines drawn up for programme makers to change their end format. No such undertaking was forthcoming from commercial TV. However, five years later (and motions having been passed on this subject at the ARC), the BBC is still showing credits at break-neck speed, TV companies push our names to the side of the screen where they are unreadable, often adding voiceovers and music as well. This practice is disrespectful and to the detriment of the artists involved. The credits of producers, directors and the production team are usually perfectly legible.

Those credits are our livelihood! Agents and casting should be able to easily identify artists they are interested in. Radio and TV publications do not always publish the full cast list, if at all.

Who knows how many jobs are lost through this iniquitous process? This Annual Representative Conference urges Equity to mount a campaign to publicise the damage this is doing to our members and strive to be more effective in preventing these practices.

**FIRST AMENDMENT TO MOTION 22: The Council**

In Line 2, delete: “the TV companies” and insert: “the BBC”.

In Line 2, delete: "radio phone-in", and insert: "newspaper article".

In Line 3, delete: "on the same phone-in" and insert: "in a radio interview".

In Line 4, delete: "she produced" and insert: "were discussed".

**SECOND AMENDMENT TO MOTION 22: Yorkshire Ridings Branch**

In lines 11 and 12, delete: "The credits of producers, directors and the production team are usually perfectly legible".

Delete the final sentence of the Motion and insert: "This Annual Representative Conference urges Equity to urgently mount a high profile campaign, aimed at the public and profession, to publicise the damage this is doing to our members and strive to be more effective in reversing these practices".

**THIRD AMENDMENT TO MOTION 22: Audio Committee**

In lines 11 to 13, delete: "The credits of producers, directors and the production team are usually perfectly legible. Those credits are our livelihood!"

In line 13, delete: "should" and insert: "need to".

In line 15, delete: "Who knows how many jobs are lost through this iniquitous process?"

At the end of the motion: "not only in television but everywhere else our work is being used, such as internet broadcast, computer games, and ADR".

*All three AMENDMENTS were ACCEPTED by the Mover.*

*This MOTION was proposed by Diana Brooks and seconded by Edward Pleasance.*

*There were 2 speakers in the debate.*

*The MOTION was CARRIED unanimously as amended.*

**MOTION 23 : Stunt Committee**

This Annual Representative Conference requires that the real cost and history of the pan industry 'vision' be made available to all those affected by these unfortunate negotiations so that lessons can be learned.

*This MOTION was proposed by Bill Weston and seconded by Chris Webb*

*There were four speakers in the debate including Jean Rogers for the Council.*

*The MOTION was CARRIED by a simple majority (49 FOR, 29 AGAINST, 25 abstentions).*

**MOTION 24: Brighton and Sussex Branch**

This Annual Representative Conference notes the increasing use by major corporate and other companies of their own staff in promotional materials and advertising. This is taking work and remuneration away from Equity members.

Conference therefore instructs the Equity Council to:

1. Call for companies to use only trained professionals in advertising and/or to pay those taking part in promotions and advertisements the correct industry rate and repeat fees;
2. Work with other unions to ensure that their members are correctly informed of standard industry fees and are remunerated accordingly, thereby reducing any cost saving to the employer in not using professionals.
3. Work with directors, advertising agencies, technicians and photographers to ensure that all those taking part in a promotion are paid industry rates.

*The MOTION was REMITTED to Council.*

**POLICY**

**MOTION 25: Midlands Area Annual General Meeting**

This Annual Representative Conference calls on the Equity Council to campaign at Government level, as well as the Arts Council, and the Screen Commissions, that any funding for the arts taken from the national purse and distributed to applicants through any of the above organisations, for the purposes of producing live drama or any recorded work, contains a legally binding clause in the funding agreement between the funder and the funded project to the effect that any contributor to the funded project shall receive no less than the industry standard terms for that medium, or where no agreed terms exist no less than the National Minimum Wage.

*This MOTION was moved by Tracey Briggs and seconded by Rob Stanley*

*The MOTION was CARRIED unanimously.*

**The following two motions were debated together but voted on separately.**

**MOTION 26: Northern Area Annual General Meeting**

This Annual Representative Conference is concerned about the number of work opportunities for actors which attract low or no pay and calls on Equity's Council to mount a 'Respect' campaign to counter the perception that actors are unskilled, desperate and at the bottom of the creative food chain. This would build on the Low Pay / No Pay advice booklet and the Equity fringe theatre contracts, and include lobbying funding bodies, like the Arts Council and Regional Films Councils, to make it a condition of funding that payment for actors is included in application budgets. Furthermore the campaign should extend to media and film schools and their students who have grown to expect actors to provide their talents in return for showreel material.

**AMENDMENT TO MOTION 26: Birmingham Variety Branch**

In lines 2,3,6 and 8, after: "actors", insert: "and other entertainers".

*This AMENDMENT was ACCEPTED.*

*This MOTION was proposed by Eleanor Dearle and seconded by Jeremy Phillips.*

The MOTION was CARRIED nem con as amended.

**MOTION 27: North West of England Branch**

This Annual Representative Conference calls upon the Equity Council to investigate ways of increasing public awareness and perception of Equity and its members by using existing and creating new channels of communication in the media, press, teachers' unions, Local Education Authorities, local government and Parliament, with a view to publicising the widespread poor treatment of actors and stage management on a day to day basis. Examples of such being: "working" without even the hope of a National Minimum Wage; health and safety infringements during "get-ins and get-outs" and driving hours etc. The hope of this motion is that we will be ultimately seen as skilled professionals and be accordingly treated as such, as those who seek to exploit our work are revealed following resolved cases and proving Equity's excellent services as a strong union that truly works effectively for its members.

**AMENDMENT TO MOTION 27: Theatre Designers' Committee**

In Line 5 delete: "actors and stage management" and insert: "all members".

*The AMENDMENT was moved by David Cockayne and formally seconded  
The AMENDMENT to MOTION 27 was CARRIED unanimously.*

*MOTION 27 was proposed by David Corden and seconded by Caroline Melliar-Smith.*

*MOTION 27 was CARRIED unanimously as amended.*

*There were four speakers in the debate on these two Motions.*

**MOTION 28: Welsh National Committee**

This Annual Representative Conference is troubled by the existence of formalised groupings within the active membership of this union and believes that it is time to initiate a union-wide conversation on their benefits or otherwise. This motion should in no way be seen as a criticism of any member of such groupings; it is concerned with a requirement for fresh consideration of the perceptions of unequal or partisan representation that arise in relation to such formalised groupings, and also the perception that such groupings tend to stifle and exclude unaligned and independent representation and thereby distort the decision making process. Conference asks the Equity Council to encourage a union-wide consideration of these concerns and perceptions, and to investigate the legality and feasibility of excluding any such formal grouping and its members, other than ad hoc single-issue groupings, from the electoral and management structure of our union.

*This MOTION was proposed by Terry Victor and seconded by Tracey Briggs  
There were 13 speakers in this debate.*

*The MOTION was DEFEATED.*

**MOTION 29: London Area Committee**

Under the present law, anyone has the right to belong or not belong to a trade union. However, many professionals enjoy the benefits of Equity's terms and conditions without contributing towards them — i.e. freeloading. Equity opposes this but it remains the law without being challenged. This Annual Representative Conference urges the Equity Council to establish a



working party with a view to a campaign against this indefensible anomaly which amounts to the equivalent of joining a club, getting all the benefits but not playing the entrance fee. It will take time to work out how to approach this dilemma but Equity has proved its campaigning skills against the Inland Revenue, Job Seekers' Allowance, Arts Council Funding, cuts in regional theatres, etc. It is about time we made a start in justifying what is, in fact, Equity policy and seek to reverse, at least in part, this one-sided law.

*This MOTION was moved by William Maxwell and seconded by Jessica Sherman.  
There were four speakers in the debate including Sam West for the Council  
The MOTION was DEFEATED.*

### **MOTION 30: Walk-on and Supporting Artists' Committee**

This Annual Representative Conference believes that, in concentrating on recruitment, Council has lost sight of its obligation contained in the Objects and Duties section of the rule book to promote, protect and preserve Equity members on a professional basis. We therefore demand that Council will in future require persons seeking to join Equity only with walk-on and supporting artist experience to provide written evidence of 15 days (or more) work obtained under our agreements in the 12 months preceding the date of application.

*This MOTION was moved by Michael Earl (from the floor) and seconded by Linda Hardy.  
There were 7 speakers in the debate.  
The MOTION was DEFEATED.*

### **MOTION 31: Northern Ireland Annual General Meeting**

The current economic forecast is that we are now officially in a recession. Despite the so-called boom years the levels of funding to the arts have never been enough to ensure our members have reasonable meaningful employment. This is true in all of the professional art forms that we represent. Therefore it is vitally important that Equity through its relationship with the Performers' Alliance and Government contacts continues to campaign to have funding to the arts increased.

#### **Amendment to MOTION 31: Northern Area Committee**

Add at the end of the motion: "and to ensure that any such increase goes to our members".  
The AMENDMENT was ACCEPTED.

*This MOTION was moved by Jeremy Phillips and seconded by Fiona Martin.  
There were two speakers in the debate.  
The MOTION was CARRIED as amended.*

## **VARIETY, LIGHT ENTERTAINMENT AND CIRCUS**

### **MOTION 32: Variety Advisory Committee**

This Annual Representative Conference calls on the union to lobby the government expeditiously to license areas for smoking in private members' and working men's clubs.

*The MOTION was moved by Etienne and seconded by Jeremy Phillips.  
There were six speakers in the debate including Dennis Ray on behalf of the Council.  
The MOTION was DEFEATED.*

### **MOTION 33: Manchester and District Variety Branch**

This Annual Representative Conference recognises the current job losses and difficulties experienced by variety members and asks that the Variety Advisory Committee and variety branches are given support in their efforts to improve the situation and that contact with relevant unions and associations takes place to perhaps recruit their co-operation in our endeavours.

*The MOTION was moved by Yvonne Joseph and seconded by Jeremy Phillips.  
The MOTION was CARRIED unanimously.*

### **MOTION 34: Scottish Variety Branch**

Following the inauguration of Scotland's National Theatre of Variety, this Annual Representative Conference urges that the Equity Council offers sustained support for the success of this venture as well as other variety venues, particularly during the current economic crisis. Conference further calls on the Equity Council to campaign for and assist all variety venues that are under threat and ensure that Variety is seen as an important aspect of the union's agenda.

#### **FIRST AMENDMENT TO MOTION 34: EAST MIDLANDS VARIETY BRANCH**

In Line 1, after "Scotland's National Theatre of Variety", insert: "and the National Theatre of Variety, Blackpool".  
In Line 2, after: "success of", delete: "this venture" and insert: "these ventures".

**SECOND AMENDMENT TO MOTION 34: VARIETY ADVISORY COMMITTEE**

In Line 2, after: "Conference urges that the", insert: "Variety Advisory Committee and the".

**THIRD AMENDMENT TO MOTION 34: NORTHERN IRELAND VARIETY BRANCH**

At the end of the Motion insert: "In highlighting the importance of Variety the union should mount a publicity campaign aimed at Local Government and Local Authority Licensing Committees as well as the Health and Safety Executive explaining the problems that traditional Variety venues and clubs are facing and how they as regulatory bodies could help and support the entertainment industry".

*All three AMENDMENTS were ACCEPTED by the Mover.*

*The MOTION was moved by Linda Rifkin and seconded by Janie Danielle.  
There were 6 speakers in the debate including Stephen Spence for the Council.  
The MOTION as amended was CARRIED unanimously as amended.*

**MOTION 35: West of England Variety Branch**

This Annual Representative Conference congratulates Equity on its successful campaign in the West End, and on mounting subsequent campaigns on behalf of subsidised rep, commercial and independent theatre, and now asks the Equity Council to commence as a matter of urgency, similar efforts on behalf of variety artistes, whose workplace has been decimated by government legislation and the economic downturn.

The Variety Strategy Team have now completed and published the results of the survey offered to variety members which tells us where we are. When the final report is available, it is hoped that it will contain viable practical suggestions for progress. We now need to see an improved way forward with Equity vigorously supporting us, and campaigning for an increase in live work across venues in the whole of the UK.

*This MOTION was proposed by Mary Lane and formally seconded.  
The MOTION was CARRIED unanimously.*

**MOTION 36: North East Variety Branch**

We are simply asking for help from our union at this difficult time for our variety members, who constitute between a quarter and a third of the membership and are facing a crisis brought about by several factors. First, the 2007 smoking ban. The original law allowed for separate smoking rooms in private clubs but this was changed to an out and out smoking ban without further consultation. We quickly saw the results of this with hundreds of clubs closing (source CIU) and our members having far less work opportunities. We now have the 'Noise at Work' initiative to protect the club staff from noise. However the prescribed decibel levels are too low.

One of our members, when simply tuning his guitar, tripped the decibel meter. The cost of drinks has also spiralled and club members are staying at home drinking supermarket beer instead of going to local clubs. The indigenous community is being decimated. Variety members are suffering and we are not aware of Equity doing anything to help. And the suggested "re-training" is a nonsense. Unlike theatre, we do not receive any grants or funding, nor have we asked for anything except support. At last year's Annual Representative Conference our branch motion was on the smoking ban. It was ridiculed and lost by a huge majority. Please do not repeat this rejection. Vote for this motion and show unity to our variety members — while we still have them.

**AMENDMENT TO MOTION 36: The Council**

In lines 2 to 6, delete: "and are facing a crisis brought about by several factors. First, the 2007 smoking ban. The original law allowed for separate smoking rooms in private clubs but this was changed to an out and out smoking ban without further consultation. We quickly saw the results of this with hundreds of clubs closing [source CIU] and our members having far less work opportunities.

In Lines 13 and 14, delete: At last year's Annual Representative Conference our branch motion was on the smoking ban. It was ridiculed and lost by a huge majority. Please do not repeat this rejection.

THE AMENDMENT WAS ACCEPTED.

*The MOTION was proposed by Brenda Marsh and seconded by Yvonne Joseph.  
There were six speakers in the debate with Sheila Mitchell speaking on behalf of the Council.*

*The MOTION was CARRIED unanimously.*

**STRUCTURE****MOTION 37: Northern Area Committee**

In the full realisation of the current global financial crisis, this Annual Representative Conference would like to offer a further incentive to members to promote membership retention by giving a small percentage reduction in subscriptions for all loyal

members after continuous membership of 10, 15, 20 years, etc. irrespective of age. Conference instructs the Equity Council to investigate this matter and to bring proposals on subscriptions to the 2010 Annual Representative Conference.

*Moved by Jeremy Phillips and seconded by Eleanor Dearle.*

*There were five speakers in the debate including David Cockayne for the Council.*

*Motion 37 was DEFEATED.*

## **ANNUAL REPRESENTATIVE CONFERENCE**

### **MOTION 38: South West Area Committee**

This Annual Representative Conference believes that now is the right time to address how the structure and format of future Annual Representative Conferences might be improved, and calls on the Equity Council to set up a "task and finish" working group to consult with branches and committees about a variety of options. In particular whether it should continue to be solely dominated by motions or whether it should also include additional guest speakers, breakout sessions, themed or more closely focused debates, or any other way in which it might be made into a more interesting, informative and interactive meeting while retaining its status as the main policy making forum of the union.

*MOTION 38 was moved by Nicky Diprose and formally seconded.*

*There were five speakers in the debate including Sam West for the Council.*

*MOTION 38 was CARRIED nem con.*

### **MOTION 39: West and South West London Branch**

This Annual Representative Conference asks the Equity Council to research material setting out the pros and cons of Equity holding its Representative Conference biennially (as is the case with the Musicians' Union) instead of annually, in consultation with branches and committees. This would enable the proposals to be brought to the 2010 ARC.

### **AMENDMENT TO MOTION 39: South East Area Committee**

In line 3, after: "committees", insert: "and to consider holding the ARC over a maximum of two days, to enable working members to have a chance of attending".

*The AMENDMENT was moved by Julia West and formally seconded.*

*The AMENDMENT was DEFEATED.*

*The MOTION was moved by Alyn Gwyndaf and seconded by Giulia James.*

*There were thirteen speakers in the debate.*

*The MOTION was DEFEATED.*

### **MOTION 40: Stage Management Committee**

Rules governing representation at the Annual Representative Conference currently prohibit cooptees to National, Area, Specialist, Equality and Branch committees from standing as an ARC representative.

This Annual Representative Conference agrees that all members of Committees, including cooptees, should be able to stand for election as an ARC representative. These co-opted members must meet the same qualifications to serve as the elected members. Why should they be denied the right to represent their committees at the Annual Representative Conference or any Special Representative Conference that may be called during the committee's term?

*This MOTION was moved by Prudence Haynes and seconded by Caron Jane Lyon.*

*There were six speakers in the debate including Frederick Pyne for the Council.*

*The MOTION was DEFEATED.*

**The following two motions were debated together but voted on separately.**

### **MOTION 41: East Anglia Variety Branch**

This Annual Representative Conference proposes that, in an endeavour to encourage a new generation of representatives to attend the Conference, the union provides funding to each individual branch for one extra member to attend this important annual event.

*MOTION 41 was moved by Tony Dennes and seconded by Professor Philips.*

*The MOTION was DEFEATED.*

### **MOTION 42: South East Area Committee**

Many members are reluctant to stand as a representative for the Annual Representative Conference as they are unaware of the procedures of such conferences. Thus we have the same members representing the branches and committees in most cases year in and year out. We must involve more members in the running of our union and hopefully allowing more

members to observe the running of conference will encourage them to participate as representatives in the future. It should also be made clear that no observer may undertake this 'official' role more than once, as the intention is to encourage new observers every year. Therefore this Conference agrees that the Rules should be amended to allow all branches and committees (including national and area committees) to send two representatives to Conference plus a third member being an expenses-paid observer in all cases. Only members who have not attended Conference as a representative or as an observer shall be eligible for selection for the 'official' observer role.

*MOTION 42 was moved by Peachy Mead and seconded by Julia West.  
The MOTION was DEFEATED.*

*There were nine speakers in the debate on these two Motions including Bryn Evans on behalf of the Council.*

#### **MOTION 43: South and South East London Branch**

When a branch submits a motion to the Annual Representative Conference, if the motion receives the support of the Council it should be remitted automatically to the Council, unless another representative wishes to speak on it at the Conference. If any representative wishes to speak at the Conference about such a motion where the Council has supported it, the representative should let the Standing Orders Committee know if they wanted to speak in opposition. This would ensure proceeding time was not wasted by speakers covering the same ground as each other.

*The MOTION was moved by Cheryl Blades and formally seconded.  
There were five speakers in the debate including Dave Eager on behalf of the Council.  
The MOTION was DEFEATED.*

#### **MOTION 44: Humberside Variety Branch**

As the qualifying figure for branches to send two representatives to Conference is arbitrarily set at 200 with no further progression, this Annual Representative Conference agrees, subject to relevant rules and procedures on rule changes, to delete in rule 37.2.3 everything after 'Variety and General Branches: Two representatives' in line ten and to add a full stop after 'representatives'.

*This MOTION was moved by Christie Clifford and seconded by Brian Blakey.  
The MOTION was DEFEATED.*

#### **MOTION 45: Members with Disabilities' Committee**

This Annual Representative Conference calls on the Equity Council to ensure that in future years Equity will only book Annual Representative Conference venues, and hotels to be used by Annual Representative Conference representatives, that are fully mobility scooter accessible.

#### **AMENDMENT TO MOTION 45: Members with Disabilities' Committee**

In Line 3, delete: "fully".

At the end of the motion insert: "and accessible to all electric wheelchairs, as far as is reasonably possible".

*The AMENDMENT was ACCEPTED.  
The MOTION was proposed by Ann Lorraine and formally seconded.  
The MOTION was CARRIED nem con as amended.*

### **FUTURE ANNUAL REPRESENTATIVE CONFERENCES**

#### **MOTION 46: Midlands Area Committee**

This Annual Representative Conference agrees that the 2011 Conference will be held in Birmingham.

#### **AMENDMENT TO MOTION 46: THE COUNCIL**

In line 1, delete '2011', and insert: '2012'.

*The AMENDMENT was proposed by Sally Treble on behalf of the Council and formally seconded.*

*The AMENDMENT was accepted.*

*This MOTION was proposed by Simon Clancy and seconded by Tracey Briggs.*

*There were three speakers in the debate.*

*The MOTION was CARRIED unanimously.*

**CORRECTION TO ARC MINUTES 2008**

Please note that on page 130 of the Annual Report 2008 there was an error: Motion 29 from the Birmingham Variety Branch was carried overwhelmingly not lost as the minutes reported.

## APPENDIX 2:

# COMMITTEE ELECTIONS

### EQUITY COMMITTEE ELECTIONS 2009

Total members entitled to vote:	35582
Spoilt ballot papers:	19
Total voted by post:	2082
Total voted on web:	203
Total ballot returns:	2304 (6.48%)

Result of votes cast:

#### LONDON AREA COMMITTEE - 4 to be elected

Peter Barnes	354	ELECTED
Bruce Bennett	123	
Michael Earl	207	
Esther Ruth Elliot	272	ELECTED
Peggy-Ann Fraser	260	ELECTED
Barbara Hyslop	291	ELECTED
Cauri Jaye	145	
Nicola Kelleher	160	
William Maxwell	207	
Teri Scoble	152	
Jessica Sherman	258	
Jennifer Stanton	199	
Robert Willox	137	
Total valid ballot papers received	803	5.83%
Total entitled to vote	13764	

#### MIDLANDS AREA COMMITTEE - 12 to be elected

John Brennan	73	ELECTED
Tracey Briggs	118	ELECTED
John Burton	73	ELECTED
Sharon Cannings	61	ELECTED
Simon Clancy	73	ELECTED
Etienne	68	ELECTED
Nigel Harris	53	
Kaz Luckins	62	ELECTED
Sheila Payne	97	ELECTED
Rob Stanley	58	ELECTED
Peter Tomlyn	57	ELECTED
Jim Townsend	83	ELECTED
Sally Treble	126	ELECTED
Alan Wales	42	
Total valid ballot papers received	182	6.47%
Total entitled to vote	2810	

#### NORTHERN AREA COMMITTEE - 12 to be elected

Anthony Blakesley	158	ELECTED
David Corden	173	ELECTED
Deacon	103	
Eleanor Dearle	175	ELECTED
Dave Eager	218	ELECTED
Mel Francis	139	ELECTED

Yvonne Joseph	247	ELECTED
Ann Loraine	147	ELECTED
Steve McAvoy	144	ELECTED
Brenda Marsh	232	ELECTED
Joy Palmer	153	ELECTED
Jeremy Phillips	210	ELECTED
Roger the Artful	147	ELECTED
Total valid ballot papers received	361	6.78%
Total entitled to vote	5322	

**SCOTTISH NATIONAL COMMITTEE - 15 to be elected**

Elsie Kelly Adams	55	ELECTED
Andrew Brodie-Fre	46	ELECTED
James Byars	60	ELECTED
Alicia Devine	56	ELECTED
Natasha Gerson	65	ELECTED
Isabella Jarrett	82	ELECTED
Kate McCall	74	ELECTED
Clunie Mackenzie	72	ELECTED
Michael Mackenzie	95	ELECTED
Adrian Nash	19	
Sheena Penson	70	ELECTED
William Riddoch	76	ELECTED
Linda Rifkind	57	ELECTED
Pab Roberts	56	ELECTED
John A Sampson	66	ELECTED
Alexander West	70	ELECTED
Total valid ballot papers received	134	8.15%
Total entitled to vote	1644	

**SOUTH WEST AREA COMMITTEE - 9 to be elected**

Robin Ardra	30	
Sarah Buckland	102	ELECTED
Josephine Crawford	71	ELECTED
Rebecca Crookshank	110	ELECTED
Stan Cullis	82	ELECTED
Nicky Diprose	124	ELECTED
Sarah Dukes	77	ELECTED
Arthur Duncan	62	
Jill Lamede	127	ELECTED
Mary Lane	92	ELECTED
David Richey	83	ELECTED
Total valid ballot papers received	173	7.31%
Total entitled to vote	2366	

**MEMBERS WITH DISABILITIES' COMMITTEE - 9 to be elected**

Roy Baker	635	ELECTED
Anna Cannings	582	ELECTED
Graeme Dalling	471	
Sarah Gordy	729	ELECTED
Christopher Harwood	495	

Cherylee Houston	778	ELECTED
Robin Laine	455	
Ann Loraine	518	ELECTED
Dan Meaden	365	
David Proud	767	ELECTED
Roy Radford	549	ELECTED
Dennis Ray	532	ELECTED
Patricia Varley	295	
Chris Webb	495	
James Hamilton Welsh	543	ELECTED
Total valid ballot papers received	1413	

**MINORITY ETHNIC MEMBERS' COMMITTEE - 9 to be elected**

Ernesto Cantu	668	ELECTED
Roxanne Clinch	713	ELECTED
Mark Holden	798	ELECTED
Sarah Ibrahim	804	ELECTED
Indira	443	ELECTED
Carlos Korotana	530	ELECTED
Shiv Pande	656	ELECTED
Rocca Salata	405	
Joseph Servi	533	ELECTED
Daniel York	766	ELECTED
Total valid ballot papers received	1268	

**THEATRE DIRECTORS' COMMITTEE - 12 to be elected**

Catherine Arden	730	ELECTED
Rebecca Atkinson-Lord	622	ELECTED
Ivor Benjamin	752	ELECTED
John Carnegie	703	ELECTED
Di Christian	728	ELECTED
Nicky Diprose	658	ELECTED
Patricia Doyle	798	ELECTED
Simon Dunmore	668	ELECTED
John Seaforth	689	ELECTED
Richard Syms	724	ELECTED
Jeffrey Teare	482	
David Warwick	823	ELECTED
Faynia Williams	773	ELECTED
Total valid ballot papers received	1413	

**LESBIAN, GAY, BI-SEXUAL AND TRANSGENDER COMMITTEE - 1 to be elected**

Ruby Diamond	636	ELECTED
Mjka-Anne Scott	516	
Total valid ballot papers received	1152	

**LESBIAN, GAY, BI-SEXUAL AND TRANSGENDERED COMMITTEE – MEN – 4 to be elected**

Nicholas Brand	293	ELECTED
Etienne	353	ELECTED
David George	154	
Paul Guthrie	327	ELECTED
Thomas William Kelso	223	



Peter Kosta	178	
Ian Orrock	291	
James Hamilton Welsh	302	ELECTED
Total valid ballot papers received	710	

**WALK-ON & SUPPORTING ARTISTS' COMMITTEE - 12 to be elected**

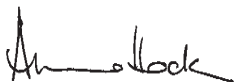
Micky Baker	534	
Anthony Blakesley	421	
Shirley Bridges	749	ELECTED
Christine Bucci	616	ELECTED
Simon Clancy	591	ELECTED
Ian Clifford-Smith	359	
Michael Earl	788	ELECTED
Robert Fordham	388	
Mel Francis	529	
Charles P Hardy	477	
Linda Hardy	722	ELECTED
Maggi Hevicon-Thompson	707	ELECTED
Yvonne Joseph	809	ELECTED
Paul Kirby	568	ELECTED
Ann Loraine	566	
Brenda Marsh	905	ELECTED
Jenny Mayers	508	
Roger Morgan	682	ELECTED
Joy Palmer	436	
Roy Radford	742	ELECTED
Sally Treble	950	ELECTED
Total valid ballot papers received	1706	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the ballot.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the ballot, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I am satisfied that I have been able to carry out the functions conferred on me without any interference from the trade union or any of its members, officials or employees.

Certified by:



Anne Hock  
Independent Scrutineer

17<sup>th</sup> July 2009

APPENDIX 3:

# WOMENS' COMMITTEE ELECTION

## EQUITY COMMITTEE ELECTIONS 2009

Total members entitled to vote:	17623
Spoilt ballot papers:	6
Total voted by post:	948
Total voted on web:	77
Total ballot returns:	1025 (5.82%)

Result of votes cast:

### WOMEN'S COMMITTEE - 9 to be elected

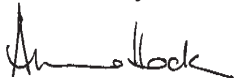
BLACKHAM, Joan	706	ELECTED
CLINCH, Roxanne	333	
DAMASSA, Julia	423	
FERNANDEZ, Angelique	398	
HOLLERTON, Diana	506	ELECTED
JAFFE, Shirley	435	ELECTED
LEWYS, Elle G	568	ELECTED
McGOUN, Susan	444	ELECTED
ROGERS, Jean	753	ELECTED
ROOKE, Lynda	709	ELECTED
WEBSTER, Flip	517	ELECTED
WEST, Julia	633	ELECTED
Total valid ballot papers received	1019	
Total entitled to vote	17632	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the ballot.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the ballot, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I am satisfied that I have been able to carry out the functions conferred on me without any interference from the trade union or any of its members, officials or employees.

Certified by:



Anne Hock  
Independent Scrutineer

11<sup>th</sup> September 2009

## APPENDIX 4:

# OTHER COMMITTEE ELECTIONS

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### STUNT COMMITTEE

Gary Arthurs	ELECTED
Riky Ash	
Daniela Biernat	ELECTED
Richard Bradshaw	ELECTED
Jim Dowdall	ELECTED
Paul Heasman	
Crispin Layfield	
Tony Lucken	ELECTED
Tom Lucy	ELECTED
Gareth Milne	ELECTED
Greg Powell	ELECTED
Matt PRice	
Lee Sheward	ELECTED
Tony Van Silva	ELECTED
Bill Weston	ELECTED
Steve Whyment.	ELECTED

### COMMITTEES ELECTED UNOPPOSED

#### AUDIO

1. David Bannerman
2. Laurence Bouvard
3. Patricia Brian
4. John Bull
5. Nicholas Courtney
6. Edward Kelsey
7. Caroline Lennon
8. Patricia Leventon
9. Michael McClain
10. Sheila Mitchell
11. Graham Padden
12. Alan Thompson
13. John Webb

#### CHOREOGRAPHERS

1. Ella
2. Piers Gielgud
3. Natasha Gerson
4. Francesca Jaynes
5. Jacqueline Lansley
6. Dana Mayer
7. Paul Mead
8. Dale Mercer
9. Hugh Prall
10. Maggie Rawlinson
11. Brendan Stapleton

#### CONCERT AND SESSION SINGERS

1. David Coombes
2. Christopher Dee
3. Bryn Evans
4. Lee Hickenbottom
5. Nicholas Key
6. Ann Loraine
7. Simon Preece
8. Dennis Ray

9. Rosalind Waters
10. Tom Emlyn Williams
11. Sidonie Winter

### **INDEPENDENT THEATRE ARTS**

1. Iain Armstrong
2. Gareth Brierley
3. Morna Burdon
4. Caryl Griffith
5. Caron Jane Lyon
6. Andrew Macbean
7. John Plews
8. Frances Rifkin
9. Nick Russell
10. Ian Teague

### **LGBT: women**

1. Joan Beveridge
2. Jo Freya
3. Jane Thorne

### **MODELS**

1. Ross Allison
2. Alexa Brown
3. Sophie-Leanne Evans
4. Victoria Keon-Cohen
5. Dunja Knezevic
6. Oreke Mosheshe

### **NORTHERN IRELAND**

1. Maggie Cronin
2. Dan Gordon
3. Emma Little
4. Al Logan
5. Frankie McCafferty
6. Abigail McGibbon
7. JJ Murphy
8. Smack

### **SOUTH EAST**

1. Des Barron
2. Nicholas Brand
3. Tony Dennes
4. Caryl Griffith
5. Martyn Harrison
6. Cenydd Joeenz
7. Peachy Mead
8. Reg Moores
9. The Puppet Man
10. Mavis Wesley
11. Julia West
12. Dave Whitlam

### **STAGE MANAGEMENT**

1. Jo Bradman
2. Alex Burke
3. Stephen Burnett
4. Sylvia Carter
5. Prudence Haynes
6. Graham Hookham
7. Carrie Hutcheon
8. Sally McKenna
9. Brian Perkins
10. Graeme Reid
11. Tabatha Williams

**THEATRE DESIGNERS**

1. Becs Andrew
2. Mark Bailey
3. Sean Cavanagh
4. David Cockayne
5. Judith Croft
6. Steve Denton
7. Foxton
8. Mark Jonathan
9. Ian Teague
10. Johanna Town
11. Fiona Watt

**THEATRE FIGHT DIRECTORS**

1. Andrew Ashenden
2. Philip d'Orleans
3. Renny Krupinski
4. Kevin McCurdy
5. Malcolm Ranson
6. Phil Stafford

**WELSH COMMITTEE**

1. Julia Carson Sim
2. Michael Cunningham (Wales Councillor)
3. Goldini
4. Rebecca Harries
5. Beth House
6. Michael Kelligan
7. Tony Leader
8. Gareth Lewis
9. Naomi Martell
10. Sharon Morgan
11. Doc O'Brien
12. Olwen Rees
13. Gerri Smith
14. Eiry Thomas
15. Terry Victor

**YOUNG MEMBERS' COMMITTEE:**

1. Laura Bailey
2. Deborah Charnley,
3. Karina Cornell
4. Ryan Forde losco
5. Ellie Paskell
6. Sanita Simms
7. Abigail Tarttelin
8. Brogan West
9. Ashley J Williams

## APPENDIX 5:

# COMMITTEE BYE-ELECTIONS

EQUITY - INDEPENDENT SCRUTINEER'S REPORT (TRADE UNION AND LABOUR RELATIONS (CONSOLIDATION) ACT 1992 AS AMENDED)

*This report is issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.*

### WALK-ONS COUNCILLOR

Result of ballot of members:

BRANWELL, Henrietta	781	ELECTED
CLANCY, Simon	510	
HARDY, Linda	595	
Spoilt ballot papers	136	
Total ballot papers received	2022	5.68%
Total ballot papers dispatched	35582	

### APPEALS COMMITTEE

Result of ballot of members:

MILL, Robert	893	
WORTHY, Johnny	981	ELECTED
Spoilt ballot papers	148	
Total ballot papers received	2022	5.68%
Total ballot papers dispatched	35582	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

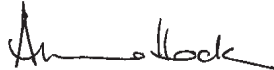
I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have not been requested by any member or candidate to inspect or examine a copy of the membership register. I examined the membership register at my own instance and no matters were revealed which needed to be brought to the attention of Equity.

Equity did not appoint an Independent Person under Section 51A of the Act.

Yours sincerely



Anne Hock  
Managing Director

17<sup>th</sup> July 2009

## ELECTED UNOPPOSED

### CHORUS & ENSEMBLE COUNCILLOR

Tim Walton

### STANDING ORDERS COMMITTEE

Sylvia Alexander Vine

## APPENDIX 6:

# VARIETY BRANCH OFFICIALS

### **Birmingham**

Chairman:	Conk the Clown 93 Shard End Crescent Shard End Birmingham B34 7RE	Secretary:	Jim Townsend 45 Eachway, Rubery Birmingham West Midlands B45 9DG Tel: 0121 453 6952
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### **Blackpool**

Chairman:	John Herdman 134 Grasmere Road Blackpool FY1 5NG	Secretary:	Chris Cotton 7 Woodlands Drive Warton , Preston PR4 1UQ Tel: 07941 550315
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### **Coventry & Leicester**

Chairman:	Digg Haywood White Cottage 7 Wallace Drive Groby, Leics LE6 0GQ	Secretary:	Sheila Payne 12 Dalton Road Earlsdon Coventry CV5 6PB Tel: 02476 717424
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### **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
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### **East Midlands**

Chairman:	Roger Kirby 12 Heywood Court Sninton Nottingham NG2 4PY	Secretary:	Peter Tomlyn 43 Charteris Close Loughborough Leics LE11 5XE Tel: 01509 262695
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### **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
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### **Manchester & District**

Chairman:	Jeremy Phillips 10 Bradshaw Street Higher Broughton Salford Greater Manchester M7 4UB	Secretary:	Yvonne Joseph 10 Bradshaw Street Higher Broughton Salford Great Manchester M7 4UB Tel: 0161 792 2035
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**Merseyside**

Chairman: Ron Harrison  
22 Plum Tree Close  
Prescot  
Merseyside  
L35 7JT

Secretary: Les O'Neill  
20 Greenfield Drive  
Huyton With Roby  
Liverpool  
L36 0SZ  
Tel: 0151 480 8056

**North East**

Chairman: Richard Sands  
Wyndin  
The Willows  
Barmston, Washington  
Tyne & Wear  
N38 8JE

Secretary: Brenda Marsh  
5 North Dene  
Birtley  
Co Durham  
DH3 1PZ  
Tel: 0191 410 2660

**North & West Yorkshire**

Chairman: Aaron C Lee  
79 School Lane  
Bradshaw  
Halifax  
HX2 9QJ

Secretary: Jackie Ann Provis  
13 Manscombe Road  
Allerton  
Bradford  
West Yorkshire  
BD9 5JN  
Tel: 01274 541 299

**Northern Ireland**

Chairman: B.B. Tohill  
Fairhaven, 24 The Cutts  
Dunmurry, Belfast  
Northern Ireland  
BT17 9HN

Secretary: Roxanne James  
19 Stewartstown Park  
Belfast  
Northern Ireland  
BT11 9GH  
Tel: 02890 623274

**Scotland**

Chairman: Silly Billy  
53 Braidwood Place  
East Fulton  
Linwood  
PA3 3SW

Secretary: Linda Rifkind  
Tawny Woods  
Sandringham Avenue  
Newton Mearns  
Glasgow G77 5DU  
Tel: 0141 639 6969

**South Wales**

Chairman: Haze  
78 Georgian Way  
Blackla  
Bridgend  
CF1 2EY

Secretary: Shelli Dawn  
3 Cefndon Terrace  
Hirwaun  
Nr Aberdare  
CF44 9TE  
Tel: 01685 812779

**South Yorkshire**

Chairman: 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

**Sussex & District**

Chairman: Ray Sparks  
3 Cuckmere Walk  
Eastbourne  
East Sussex  
BN22 8RD

Secretary: Pip Frederick  
62 Rose Green Road  
Bognor Regis  
Sussex  
PO21 3EP  
Tel: 07778 493 873



**Thames**

Chairman: Rhubarb the Clown  
72 Hillside Road  
London  
N15 6NB

Secretary: Andy Christie  
22 Blake Close  
London  
W10 6AY  
Tel: 07954 575169

**Wessex**

Chairman: Roger Hunt  
38 Durrington Road  
Boscombe East  
Bournemouth  
Dorset  
BH7 6QB

Secretary: Chris McColl  
34 Westby Road  
Bournemouth  
Dorset  
BH5 1HD  
01202 304972

**West of England**

Chairman: Nangaz  
Hops Cottage  
3 Wellington Mews  
Bristol  
BS11 9YBN

Secretary: Mary Lane  
21 Darnley Avenue  
Bristol  
BS7 0BS  
0117 373 0614

## APPENDIX 7:

# VARIETY ADVISORY COMMITTEE

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### Members of the Committee:

Elected Members from October 2008 for two years

Beano the Clown

Nicholas Brand

Michael Branwell

John Brennan

Tony Dennes

Etienne

Bunny Lewis (deceased November 2008)

Paper Wizard (replaced Bunny Lewis following his death)

Jeremy Phillips (Vice-chair)

Roger the Artful

Roy (Baker)

Sally Treble (Vice-chair)

Mavis Wesley

Variety, Light Entertainment and Circus Councillors (to July 2010)

Chris Barltrop (Chair)

Annie Bright

Dave Eager

Mary Lane\*

Tina May

Rhubarb the Clown

Variety Branch Secretaries

Andy Christie

Christie Clifford

Chris Cotton

Shelli Dawn

Pip Frederick

Roxanne James

Yvonne Joseph

Mary Lane

Chris McColl

Brenda Marsh

Peachy Mead

Les O'Neill

Joy Palmer

Sheila Payne

Jackie Ann Provis

Linda Rifkind

Peter Tomlyn

Jim Townsend

Elected by the Executive Committee of the VAF

Karin Karina  
Tommy Wallis

\* Also Variety Branch Secretary

# INDEPENDENT RADIO COMMERCIALS RATE CARD



## RATE CARD

## INDEPENDENT RADIO COMMERCIALS PAYMENTS

1 JANUARY 2010 - 31 DECEMBER 2010

Guidelines and 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 £104.00 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 commercials made by advertising agencies, see the Agency Rate Card.

#### If you have any questions, please contact:

Wayne Bebb  
Recorded Media Help Desk  
Tel: 020 7670 0248  
E: wbebb@equity.org.uk  
Fax: 020 7836 5313

Matt Clarke  
Commercials Organiser  
Tel: 020 7670 0254  
E: mclarke@equity.org.uk  
Fax: 020 7836 5313

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#### **£611.80**

Classic FM  
(Any macro region: £235.95)

#### **£550.75**

Absolute Radio  
(Any macro region: £212.10)  
MusicMann 279  
RTÉ Radio 1 (LW 252)  
talkSPORT

London macro: £111.55  
South macro: £111.55  
Midlands macro: £111.55  
North macro: £111.55  
North East macro: £52.35  
Scotland macro : £52.35

#### **£70.45**

95.8 Capital FM (Greater London)  
Heart 106.2 (Greater London)  
Kiss 100 (Greater London)  
Magic 105.4 (Greater London)

#### **£55.15**

Absolute Radio (Greater London)  
Choice FM 107.1/96.9 (Greater London)  
Gold (Greater London 1548 AM)

#### **£55.15 (cont.)**

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)

#### **£28.35**

96.4 BRMB FM  
Radio City 96.7  
102.5 Clyde 1  
Clyde 2  
The Coast *R*  
Galaxy (Birmingham 102.2fm)  
Galaxy (Manchester 102fm)  
Galaxy (North East 105-106fm) *R*  
Galaxy (Yorkshire 105fm) *R*  
Heart 100.7 (West Midlands) *R*  
Heart 106 (East Midlands) *R*  
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)

#### **£28.35 (cont.)**

Metro Radio  
100 -101 Real Radio (Scotland) *R*  
  
100-102 Real Radio (North East) *R*  
(Previously Century Radio 100-102)  
105 -106 Real Radio (Wales) *R*  
105.4 Real Radio (North West) *R*  
(Previously Century Radio 105.4)  
106 -108 Real Radio (Yorkshire) *R*  
97.5 & 107.7 Smooth Radio (North East) *R*  
105.2 Smooth Radio (Glasgow) *R*  
105.7 Smooth Radio (West Midlands) *R*  
106.6 Smooth Radio (East Midlands) *R*  
100.4 Smooth Radio *R*  
Wave 105 (Solent) *R*  
Xfm (Manchester)\*

#### **£25.40**

CityTalk (Liverpool)\*  
Gold (Birmingham 1152am)  
Gold (Manchester 1458am)  
Magic 1548 (Liverpool)\*  
Magic 1152 (Manchester)  
106.1 Rock Radio (Manchester) *R\**

#### **£20.40**

96.3 Radio Aire

**£20.40 (cont.)**

107.8 Arrow FM  
 Asian Sound Radio  
 Atlantic FM (Cornwall)  
 Bath FM\*  
 The Bay  
 102.1 Bay Radio  
*(Previously 102.1 Swansea Bay Radio)*  
 The Beach  
 Beacon 97.2 & 103.1 FM  
 107 The Bee (Blackburn)  
 Radio Borders  
 106.3 Bridge FM (Bridgend)  
 Bright FM Hayward Heath & Burgess Hill  
 Brunel FM (Swindon)  
 97.1 Radio Carmarthenshire  
 103 Central FM  
 106.5 Central Radio (Lancashire)  
 Radio Ceredigion  
 CFM Radio (Carlisle, Penrith & W. Cumbria)  
 Channel 103 FM  
 Chelmsford Radio 107.7  
*(Previously Dream 107.7)*  
 City Beat 96.7  
 Compass FM  
 Connect FM  
 Cool FM  
 Crown FM (Norwich)  
 Dearne FM (Barnsley)  
 Chester's Dee 106.3  
 Downtown Radio (DTR)  
 Dream 100 (Colchester)  
 107.9 Dune FM  
 96.4 The Eagle  
 Exeter FM  
 Fire Radio  
 97.3 Forth One  
 1548 Forth 2  
 Fresh Radio  
 Galaxy (Scotland 106fm) **R\***  
 Galaxy (South Coast 103.2fm)  
 Gold (Exeter/Torbay 666/954am)  
 Hallam FM  
 Heart 96.1 (Colchester)  
 Heart 96.2 and 97.3 (N. Devon)  
*(Previously Lantern FM)*  
 Heart 96.3 (Bristol)  
*(Previously GWR FM)*  
 Heart 96.3 and 102.6 (Essex)  
*(Previously Essex FM)*  
 Heart 96.3 (N. Wales Coast)  
*(Previously Coast 96.3)*  
 Heart 96.6 (Northamptonshire)  
 Heart 96.7 & 97.5 (Hampshire & W Sussex)  
*(Previously Ocean FM)*  
 Heart 96.9 (Bedford)  
 Heart 97.0 and 103.0 (Exeter)  
*(Previously Gemini 96.4 & 103 FM)*  
 Heart 97 and 96.6 (Plymouth)  
*(Previously 97 FM Plymouth Sound)*  
 Heart 97.1 (Wirral)  
*(Previously Wirral's Buzz 97.1)*  
 Heart 97.1 & 96.4 (Suffolk)  
 Heart 97.2 and 102.2 (Wiltshire)  
*(Previously GWR FM)*  
 Heart 97.6 (Dunstable)  
 Heart 102.3 (Dorset)  
*(Previously 2CR FM)*

**£20.40 (cont.)**

Heart 102.4 (Gloucestershire)  
*(Previously Severn Sound)*  
 Heart 102.4 (Norfolk & Suffolk)  
 Heart 102.4 (Sussex)  
*(Previously Southern FM)*  
 Heart 102.6 and 97.4 (Oxfordshire)  
*(Previously Fox FM)*  
 Heart 102.6 (Somerset)  
*(Previously Orchard FM)*  
 Heart 102.7 (Peterborough)  
 Heart 102.9 and 97.0 (Berkshire)  
*(Previously 2-Ten FM)*  
 Heart 103 (Anglesey and Gwynedd)  
*(Previously Champion 103 FM)*  
 Heart 103 (Cambridge)  
 Heart 103.1 and 102.8 (Kent)  
*(Previously Invicta FM)*  
 Heart 103.3 (Milton Keynes)  
 Heart 103.4 (Cheshire & NE Wales)  
*(Previously Marcher Sound)*  
 Heartland FM  
 Hertbeat fm (Hertford)  
 Imagine FM  
 104.7 Island FM  
 Isle of Wight Radio  
 Jack fm (Oxfordshire)  
 Juice 107.2 (Brighton)  
 107.6 Juice FM (Liverpool)  
 KCFM 99.8 (Kingston-upon-Hull)  
 107.6 Kestrel FM  
 Kingdom FM  
 KL.FM 96.7  
 KmfM Canterbury (Canterbury, Whitstable  
 & Herne Bay)  
 KmfM Medway (Medway Towns)  
 KmfM Shepway & White Cliffs Country  
 (Folkestone & Dover)  
 KmfM (Maidstone)  
 KmfM Thanet (Thanet, Sandwich & Deal)  
 KmfM West Kent (Tunbridge Wells  
 & Sevenoaks)  
*Lanarkshire's L 107*  
 Leicester Sound  
 Lincs FM 102.2  
 106.8 Lite FM (Peterborough)  
 London Greek Radio  
 London Turkish Radio (LTR)  
 Magic 828 (Leeds)  
 Magic 1161 AM (Humberside, E. Yorks,  
 & N. Lincs)  
 Magic 1170 (Teeside)  
 Magic AM (South Yorkshire)  
 Mansfield 103.2  
 Manx Radio  
 Mercia FM  
 Midwest, Somerset & W. Dorset, Ivel  
 105.6 & 106.6 FM  
*Hertfordshire's Mercury 96.6*  
 102.7 Mercury FM (Reigate & Crawley)  
 Minster FM  
 Mix 96 (Aylesbury)  
 Moray Firth Radio 1107 AM  
 Nation Radio **R\***  
 NECR  
 Northsound 1  
 Northsound 2  
 99.9 Radio Norwich

**£20.40 (cont.)**

Oak 107 FM (Loughborough)  
 Oak FM 107.9 (Hinkley)  
 Original 106 (Aberdeen)  
 Palm 105.5 (Torbay)  
 Peak FM (Chesterfield)  
 102.5 Radio Pembrokeshire  
 107.9 Pennine FM  
*(Previously Pennine FM)*  
 Play Radio  
*(Previously Radio Hampshire  
 & Dream 107.2)*  
*Cornwall's Pirate FM*  
 The Pulse of West Yorkshire  
 Q97.2 Causeway Coast Radio (Coleraine)  
 Q101 West (Omagh & Enniskillen)  
 Q102 (Londonderry)  
 107.4 The Quay (Portsmouth)  
 Quay West 107.4fm (Bridgewater)  
 Derby's RAM FM  
 Reading 107fm  
 Red Dragon  
 Ridings FM  
 97.4 Rock FM  
 96.3 Rock Radio (Paisley)  
 Rother FM (Rotherham)  
 107.1 Rugby FM  
 Rutland Radio  
 Sabras Radio  
 Seven FM (Ballymena)  
 The Severn 106.5 & 107.1 (Shrewsbury  
 & Oswestry)  
 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  
 Star 107.5 FM (Cheltenham)  
 107.7 Star Radio (Weston-super-Mare)  
 107.9 Star Radio (Cambridge & Ely)  
 103.2 Star Radio (Darlington)  
*(Previously Alpha 103.2)*  
 102.8 & 106.8 Star Radio (Durham)  
*(Previously Durham FM)*  
 97.2 Stray FM  
 103.4 Sun FM  
 Sunshine 106.2 & 107fm (Monmouthshire)  
 Swansea Sound  
 Tay FM  
 Tay AM  
 107.4 Telford FM  
 Ten-17 FM  
 TFM Radio  
 3FM (Douglas)\*  
 Time 107.5 (Romford, Barking & Dagenham)  
 Time 106.6 (Maidenhead, Windsor, Slough)  
 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)  
 Trax FM (Bassetlaw & Doncaster)  
 96 Trent FM  
 2BR (Burnley)

**£20.40 (cont.)**

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 XL1296 AM (Birmingham)  
 Yorkshire Coast Radio (Scarborough)

**£16.50**

Andover 106.4 fm (Andover)  
 Argyll FM (Kintyre, Islay & Jura)  
 96.7 Ashbourne Radio  
 County Sound Radio 1566 MW (Guildford)  
 Cuillin FM (Skye & Lochalsh)  
 Delta FM  
 Energy FM (Douglas)  
 Five FM (Newry & Surrounding Areas)  
 Fox FM  
 Fresh Radio  
 Gemini 96.4 & 103 FM (Exeter & Torbay)  
 Gold (Bournemouth 828am)  
 Gold (Bristol & Bath 1260am)  
 Gold (Coventry & Warwickshire 1359am)  
 Gold (East of England 828/792am)  
 Gold (Essex 1359/1431am)  
 Gold (Exeter/Torbay 666/954am)  
 Gold (Gloucester/Cheltenham 774am)  
 Gold (Kent 1242/603am)  
 Gold (Norfolk 1152am)  
 Gold (Northampton 1557am)  
 Gold (Nottinghamshire & Derby 945/999am)  
 Gold (Peterborough 1332am)  
 Gold (Plymouth 1152am)  
 Gold (Reigate & Crawley 1521am)  
 Gold (S. Hants 1170/1557am)  
 Gold (S. Wales 1305/1359am)  
 Gold (Suffolk 1170/1251am)  
 Gold (Sussex 1323/945am)  
 Gold (Swindon & Wiltshire 936/1161am)  
 Gold (Thames Valley 1431/1485am)  
 Gold (Wolverhampton/Shrewsbury/Telford 990/1017am)  
 Gold (Wrexham 1260am)  
 GWR FM (Bristol & Bath)  
 GWR FM (Swindon & West Wilts)  
 Hallam FM  
 Heart 96.1 (Colchester)  
 Heart 96.6 (Northamptonshire)  
 Heart 100-102 (South Devon)  
 (Previously South Hams Radio)  
 High Peak Radio (Buxton)  
 Isles FM  
 106.5 Jack FM (Bristol)  
 (Previously Original 106.5)  
 107.8 Radio Jackie  
 Kmfm Ashford

**£16.50 (cont.)**

Lakeland Radio  
 Lochbroom FM  
 Magic 999 (Preston)  
 Radio Maldwyn  
 Midwest, Blandford & the Vale  
 96.6 & 97.4 FM  
 Nevis Radio  
 Newbury Sound  
 (Previously West Berkshire's Kick FM)  
 North Norfolk Radio  
 Oban FM  
 Oxford's FM107.9 3  
 Perth FM  
 Pulse 2 (Yorkshire)  
 Quay West 102.4fm (West Somerset)  
 96.2 The Revolution  
 RNA FM (Arbroath/Carnoustie)  
 97.5 Scarlet FM  
 SIBC  
 Six FM (Mid Ulster)  
 103.5 & 102.3 Star Radio (Northallerton)  
 (Previously Minster Northallerton)  
 107.3 Star Radio (Bristol)  
 Star 107.9/3 (Stroud)  
 Sunrise FM (Yorkshire)  
 Sunshine Radio 855 (South Shropshire)  
 Sunshine Radio 954 (Hereford)  
 107.5 3TR FM (Warminster)  
 Touch Radio 107.3 (Warwick)\*  
 Touch Radio 107.6 (Banbury)  
 Two Lochs Radio (2LR)  
 Waves Radio 101.2 (Peterhead)  
 Yorkshire Coast Radio (Bridlington)  
 YOUR radio (Dumbarton, Helensburgh, Argyll & Bute)  
 All Access Radio  
 All Community stations  
 All RSLs  
 All University Radio Stations  
 All Garrison Stations

**IN-STORE RADIO COMMERCIALS**

Per voice performed per script, used in or transmitted to:  
 1 - 149 stores: £22.65  
 150 - 299 stores: £26.70  
 300+ stores: £31.10

**NOTES**

**R:** Regional Station  
 \*: Changed payment bands since the previous Ratecard. Based on TSA and changes in RAJAR Reach (up to Q2/09)

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.

2<sup>nd</sup> and subsequent recordings will be

charged at the same rate.  
 In accordance with the Late Payment of Commercial Debts (interest) Act 1998 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 the terms of the contract and may also be a breach of copyright.

**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 £33.00 per script per voice performed for six months use. This rate is considered an interim entry level fee and does not reflect the final level of fees. The rate has been set at an initially low level in recognition of the developmental stage of these media, and will be subject to review once accurate audience figures are made available or after twelve months.
3. These rates do not include commercials made by advertising agencies for broadcast on digital, internet, satellite and cable radio stations and other media.
4. Spotify - £200 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.

**Please note that previously bonded FM and AM stations now appear separately on the back of this Rate Card.**

**Transitional arrangements for commercials for TX on both of any of those FM & AM stations follow overleaf.**

**Rates valid until 31 Dec 2010  
 (Errors and omissions excepted)**

Since January 2004 previously linked pairs of FM and AM radio stations on the Equity Rate Card have been "unbonded", meaning that a separate voice-over fee has become payable for transmission on the second station of a previously bonded pair. Whilst the principle of separate payments for separate stations is now accepted by all parties, we are aware that in practice some radio stations have expressed difficulties concerning its immediate implementation. In light of this, Equity has put in place transitional arrangements as follows:

**If TX is on both FM + AM stations as per the following list- AM station to be charged at 25% of Rate Card AM rate. The combined rates for these pairs are as follows:**

Rates valid until 31 Dec 2010 (Errors and omissions excepted)

95.8 Capital FM + Gold (London) = £84.24
LBC 97.3 FM + LBC News 1152 AM = £68.94
96.4 FM BRMB + Gold (Birmingham) = £34.70
Radio City 96.7 + Magic 1548 (Liverpool) = £31.75
Key 103 (Manchester) + Manchester's Magic 1152 = £34.70
96.3 Aire + Magic 828 (Leeds) = £25.50
Beacon FM + Gold (Wolverhampton/Shrewsbury/Telford) = £24.53
Heart 102.4 + Gold (Norfolk) = £24.53
Heart 96.9 (Bedford) + Gold (East of England - Bedford) = £24.53
Heart 97.6 (Luton) + Gold (East of England - Luton) = £24.53
96.4 The Eagle + County Sound Radio 1566 (Guildford) = £24.53
Heart 96.3 and 102.6 (Essex) + Gold (Essex) = £24.53
97 Forth One + 1548 Forth 2 = £25.50
Heart 97.0 and 103.0 (Exeter) + Gold (Exeter & Torbay) = £25.50
Heart 96.3 (Bristol) + Gold (Bristol & Bath) = £24.53
Hallam FM + Magic AM (S. Yorks) = £25.56
Clyde 1 + Clyde 2 = £35.44
Heart 103.1 and 102.8 (Kent) + Gold (Kent) = £24.53
Heart 97.2 and 102.2 (Wiltshire) + Gold (Swindon & Wiltshire) = £24.53
Mercia FM + Gold (Coventry) = £24.53
Heart 102.7 + Gold (Peterborough) = £24.53
102.7 Mercury FM + Gold (Reigate & Crawley) = £24.53

Metro Radio + Magic 1152 AM (Tyne & Wear) = £35.44
Heart 103.4 (Cheshire and North East Wales) + Gold (Wrexham) = £24.53
Heart 96 + Gold (Northampton) = £24.53
Northsound 1 + Northsound 2 = £25.50
Heart 96.7 and 97.5 (Hampshire and West Sussex) + Gold (S. Hants) = £24.53
Heart 97.0 and 96.6 (Plymouth) + Gold (Plymouth) = £24.53
The Pulse of West Yorkshire + Pulse 2 = £24.53
Derby's RAM FM + Gold (Nottinghamshire & Derby) = £24.53
Galaxy South Coast + Gold (S. Hants) = £24.53
Red Dragon FM + Gold (S. Wales) = £24.53
97.4 Rock FM + Magic 999 (Preston) = £24.53
Heart 102.4 (Gloucestershire) + Gold (Gloucester/Cheltenham) = £24.53
Heart 97.1 & 96.4 (Suffolk) + Gold (Suffolk) = £24.53
Signal 1 + Signal 2 = £25.50
Heart 102.4 and 103.5 (Sussex) + Gold (Sussex) = £25.50
Tay FM + Tay AM = £25.50
96.6 TFM + Magic 1170 (Teeside) = £25.50
96 Trent FM + Gold (Nottinghamshire & Derby) = £24.53
Heart 102.3 (Dorset) + Gold (Bournemouth) = £24.53
Heart 102.9 and 97.0 (Berkshire) + Gold (Thames Valley) = £24.53
96.9 Viking FM + Magic 1161 AM (Humberside/E.Yorks/N. Lincs) = £25.50
96.4 FM The Wave + Swansea Sound = £25.50
West FM + West Sound AM = £25.50

Wayne Bebb  
Film, TV, Radio Help Desk  
Tel: 020 7670 0248  
E: waynebebb@equity.org.uk  
Fax: 020 7836 5313

Matt Clarke,  
Commercials Organiser  
Tel: 020 7670 0254  
E: mclarke@equity.org.uk  
Fax: 020 7836 5313

**If you have a query, please contact:**

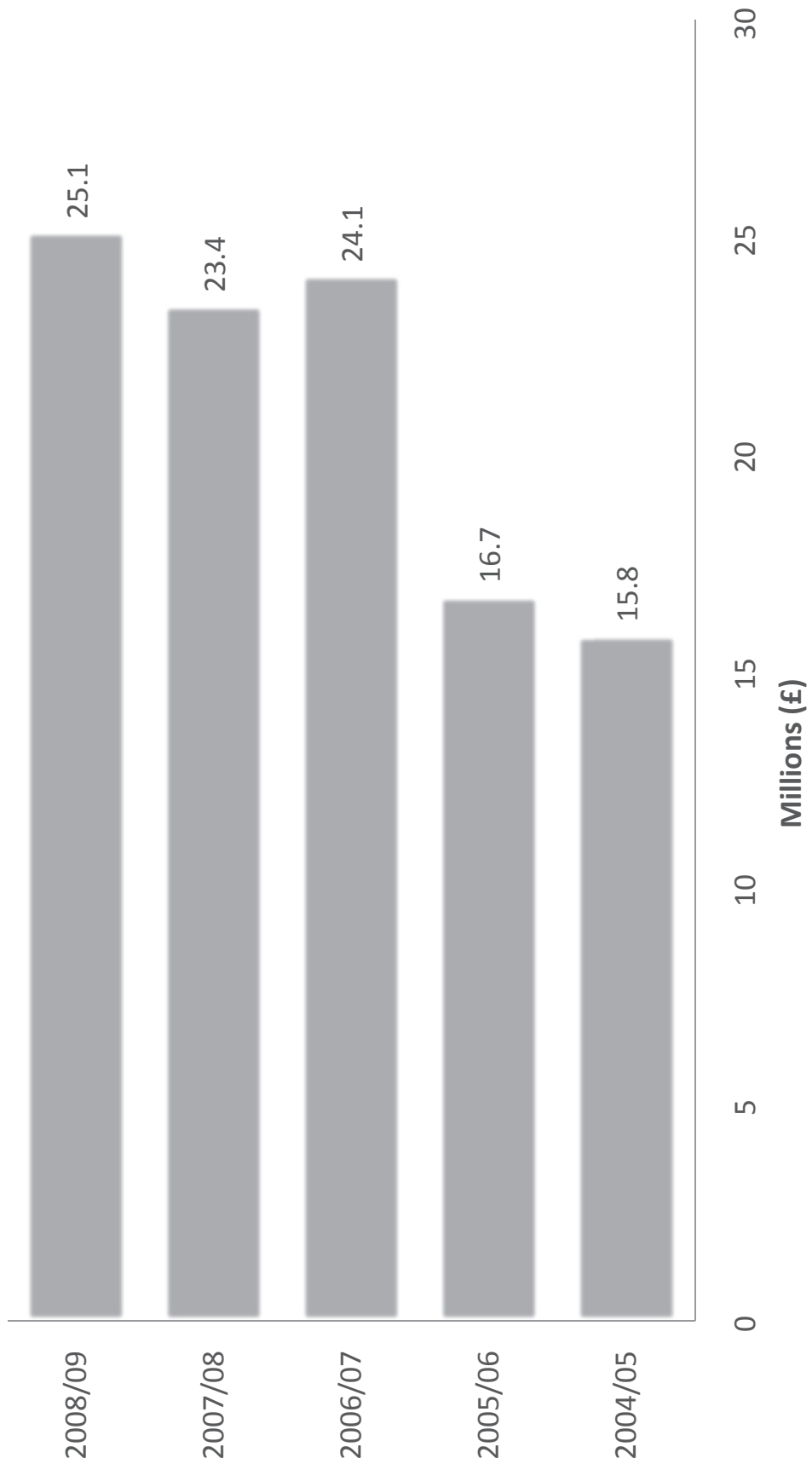
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APPENDIX 9:

# BBC TELEVISION ROYALTIES

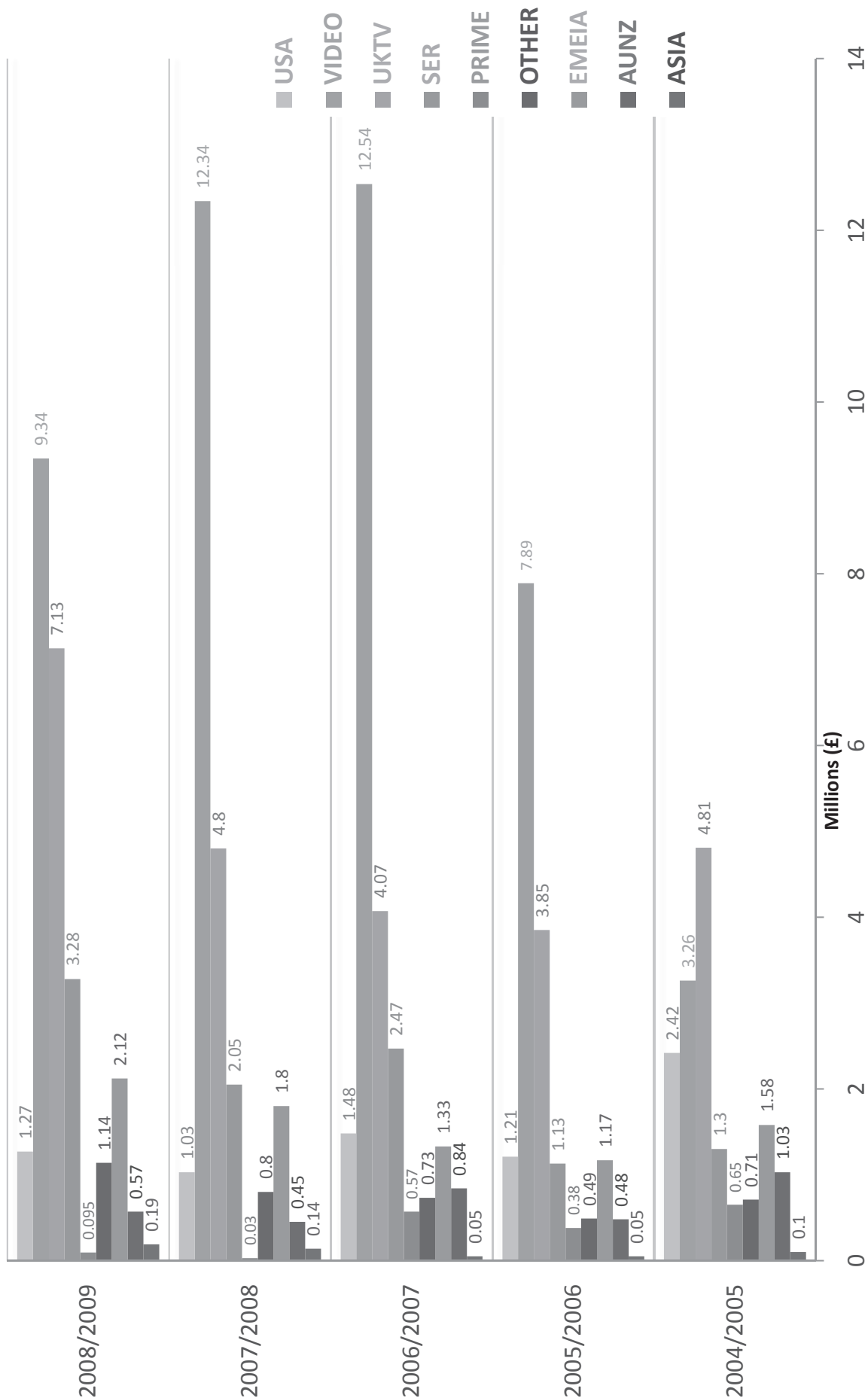
Equity – Spend per annum





# Equity – spend per business area 2004/05 – 2008/09

A slight drop in video payments for 2008/09 reflects the run off of the video backlog project.



## APPENDIX 10:

# MEMBERS OF STAFF

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### GENERAL SECRETARY'S DEPARTMENT

#### General Secretary

PA to General Secretary  
Human Resources Manager  
Policy Development Officer & Assistant to General Secretary  
Head of Finance  
Finance Officer  
IT Manager  
Administration Manager  
Reception & Administration Assistant  
Administration Assistant

#### Christine Payne

Ana Reid  
Chris Bateson  
Louise McMullan  
Duncan Smith  
Richard Mason  
Matthew Foster  
Kathy Clarke  
Sandy Nation Hay  
Moreno Ferrari

### COMMUNICATION & MEMBERSHIP SUPPORT

#### Assistant General Secretary (Communications & Membership Support)

Campaign & Publications Officer  
Marketing, Events & Training for Members Officer  
Tax & Welfare Benefits Officer/Equalities Officer  
Welfare Rights Worker & Minute Secretary  
Legal Claims Referral Officer  
Membership Relations Co-ordinator & Deputy 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

#### Martin Brown

Martin McGrath  
Louise Grainger  
Max Beckmann  
Alan Lean  
Martin Kenny  
Matt Hood  
Hannah Clapham  
Tracey Stuart  
Linda Elves  
Pauline Yip  
Cheryl Philbert  
Kelly McMahon  
Brenda Toussaint

### LIVE PERFORMANCE DEPARTMENT

#### Assistant General Secretary

PA to Assistant General Secretary  
Senior Organiser - Opera and Dance  
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

#### Stephen Spence

Emma Davies  
Hilary Hadley  
Virginia Wilde  
Hannah Packham  
Michael Day  
Jan Murdock  
Steve Rice  
Jennifer Simpson  
Kevin Livgren  
John Ainslie

**RECORDED MEDIA DEPARTMENT****Assistant General Secretary**

PA to Assistant General Secretary

Senior Organiser PACT TV

BBC television agreement/TV WP/presenters/walk-on &amp; supporting artists committee

ITV Organiser/TV WP/BBC Audio Agreement/BBC Singers/Audio Cmt/Audio books WP

Films Organiser/Stunt cmt/fim, broadcast &amp; multimedia H&amp;S wp

Recruitment Organiser - London based - TV/Radio commercials/New Media WP)

Royalties &amp; Residuals Manager

Organising Assistant (BBC, PACT TV, ITV and Audio)

Contract Enforcement Officer (Royalty and Residual queries)

Organising Assistant - Cinema Film, TV/Radio commercials/Singers

**Andy Prodger**

Stef Hinrichs

John Barclay

Ian Bayes

Cathy Sweet

Tim Gale

Matt Clarke

Nick Craske

Alex Moreau

Christine Blake

Wayne Bebb

**CARDIFF OFFICE**

National &amp; Regional Organiser - Wales &amp; South West

Organising Assistant

Chris Ryde

Mair James

**GLASGOW OFFICE**

National Organiser - Scotland &amp; Northern Ireland

National Organiser - Scotland &amp; Northern Ireland

Organising Assistant

Lorne Boswell

Drew McFarlane

Irene Gilchrist

**MANCHESTER OFFICE**

North West Regional Organiser

Organising Assistant

Jamie Briers

Mary Hooley

**MIDLANDS OFFICE**

Midlands Organiser

Tim Johnson

**SHEFFIELD OFFICE**

North East Regional Organiser

Recruitment Organiser - Sheffield

Nigel Jones

Andrew Whiteside

## APPENDIX 11:

# 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.

#### JOHN GREGOR

51 Maple Close  
LONDON, N16 6DF  
Tel: 07973 884 425

### 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

### WEST AND SOUTH WEST LONDON

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

#### JENNIFER THORNE

56 Melrose Avenue  
LONDON, SW19 8BX  
Tel: 020 8946 1859

### SOUTH AND SOUTH EAST LONDON

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

#### RICHARD DARGAN

26 The Glade  
Old Coulsdon  
Surrey, CR5 1SL  
Tel: 01737 559450

## REGIONAL BRANCHES

### BRIGHTON AND SUSSEX

#### DI LANGFORD

16a Hamilton Road  
BRIGHTON, BN1 5DL  
Tel: 01273 541134

### BRISTOL & WEST

#### RACHAEL FAGAN

Flat 2 Aubrey House,  
Aubrey Road, BRISTOL,  
BS3 3EX  
Tel: 07941 320855

### CARDIFF AND SOUTH WALES

C/o Equity  
Transport House  
1 Cathedral Road  
Cardiff, CF1 9SD  
Tel: 029 2039 7971

### CENTRAL ENGLAND

#### TRACY BRIGGS

14 Ashmore Road, Bournville  
BIRMINGHAM, B30 2HA  
Tel: 01922 547997

### DEVON AND CORNWALL

#### JILL BIRCH

18, Bampton Close, Marldon  
Paignton, TQ3 1NB  
Tel: 01803 523 779

### EAST OF SCOTLAND

#### HELEN RAW

9/5 Dorset Place  
Edinburgh, EH11 1JQ  
Tel: 0131 478 5342

### ESSEX

#### LIZ MULLEN

40 Scarletts Road,  
Colchester, Essex,  
CO1 2HA  
Tel: 01206 531721

### KENT

#### MARIE KELLY

8 Harold Street  
DOVER, Kent  
CT16 1SF  
Tel: 01304 202544

### HOME COUNTIES WEST

#### MATTHEW DRURY

2 Brookside  
Calcot, READING  
Berkshire, RG31 7PJ  
Tel: 0118 9412 417

### ISLE OF MAN

#### JOANNE DAINTON

Oak Lodge  
38 Vicarage Park  
DOUGLAS,  
Isle of Man, IM2 2QE  
Tel: 01624 619077

### NORTH WALES

C/o Equity  
Transport House  
1 Cathedral Road  
Cardiff, CF1 9SD  
Tel: 029 2039 7971

### NORTH WEST OF ENGLAND

#### RICHARD HOWELL-JONES

Flat 11, 18 Wardle Road  
SALE, Cheshire  
M33 3DB  
Tel: 0161 868 0411

### THREE COUNTIES

#### DREW MCKENZIE

9 Riverbanks Close  
HARPENDEN  
AL5 5EJ  
Tel: 01582 768694

### YORKSHIRE RIDINGS

#### JOANNA EGAN

5 Mitford Terrace  
Armley, LEEDS  
LS12 1NJ  
Tel: 0113226 8700