



# ANNUAL REPORT 2018







# EQUITY ANNUAL REPORT 2018

THE EIGHTY EIGHTH ANNUAL REPORT

Adopted by the Council at its meeting held on 29 April, 2019  
for submission to the Annual Representative Conference  
18-20 May, 2019

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## CHAPTER 1:

**GENERAL****A. ANNUAL REPRESENTATIVE CONFERENCE**

The 2018 Annual Representative Conference was held at The Ibis Hotel, London, on 20th and 21st May 2018. In attendance were: 21 Councillors, 115 Representatives from English AGMs, Branches and Committees (including 27 first-time attendees), 5 Standing Orders Committee members and 1 Trustee. There were 32 Observers and 11 Visitors. The Guest Speaker was Tracy Brabin, MP. Three members were awarded Honorary Life Membership (the highest honour the union can bestow): Chris Bartrop, Frances Rifkin and Malcolm Sinclair. For full minutes of the Conference, see Appendix 1.

**B. ELECTIONS AND REFERENDUMS**

Equity President, Council, Appeals Committee and Standing Orders Committee Elections took place in 2018, for full results see appendix 2. Three rule changes were put to a referendum in 2018 and were accepted. The first change updated the rules in relation to harassment and discrimination to recognise the protected characteristics included within equality law. The second change inserted the qualification of being “in benefit” to apply to a member voting in the election of the Equity General Secretary. The third change clarified the wording of the different types of majority, which are used to make decisions, in Equity’s Rules. See full results in appendix 3.

**C. LOBBYING ACTIVITY**

In 2018 Equity continued to be active in its efforts to campaign and lobby on various issues of concern and impact to Equity members.

**Performers’ Alliance All-Party Parliamentary Group**

The Performers’ Alliance APPG provides a forum in Parliament for arts-related issues, with its focus firmly on the performers and artists who deliver the arts. It works alongside the trade unions of the Performers’ Alliance - Equity, the Musicians’ Union and the Writers’ Guild - to raise issues affecting their members: performers and writers across the creative industries.

The Group has had another productive year, holding a range of meetings: from one-to-one meetings with MPs/peers and ministers, to well-attended Group meetings. It has provided briefings for its members ahead of relevant Parliamentary debates, on issues from the impact of Brexit on the creative industries to the ‘Minimum Income Floor’ element of Universal Credit, and on union campaigns such as the Writers’ Guild ‘Equality Writes’ or exemptions for musical instruments in the Ivory Bill.

The APPG currently has 89 members. Six of its members stood down or lost their seats at the 2017 election, but it has gained 21 new members since the election. Alison McGovern MP was re-elected as Chair when it registered as an APPG at an inaugural AGM in the new Parliament in June 2017. A good number of newly elected MPs joined at a drop-in event held soon after the election in July, which attracted up to 80 MPs and Peers, that was preceded by a MU retirement do in the Terrace Pavilion for its outgoing MU General Secretary, John Smith, in June 2017.

**Brexit**

One of the key issues the Group has taken forward in in this Parliament has been in relation to Brexit, raising and addressing the potential impact of leaving the EU on the creative industries and on performers, and priorities for negotiations.

In January 2018 the Group lead on a ‘Drawn Together’ event, bringing together ten All-Party Parliamentary Groups (APPGs), on one of the biggest issues of concern across the sector – the need to secure mobility of creative talent post-Brexit. The APPGs covered the breadth of the UK’s creative sector, including: Art, Craft & Design; Children’s Media & the Arts; Dance; Design & Innovation; Music; Music Education; Teaching Profession; Textiles & Fashion; and Video Games. The event demonstrated the high level of consensus within the sector on what it needs from a future immigration/visa system and the importance of getting this issue right in trade talks with the EU, and included a photo-call of officers and members of all the groups. There were many powerful speeches including from Bob and Roberta Smith, the British contemporary artist, the Creative Industries

Federation and Paul Blomfield, Labour Shadow Minister for Exiting the European Union. ‘Drawn Together’ was the brainchild of Nick Clancarty, a Vice-Chair of the APPG, and Sharon Hodgson, who first brought together arts/culture related APPGs in 2016 under this banner to champion the importance of creative education. There has been a real appetite to hold more of these events, and one planned for next year is likely to look at securing the pipeline of talent into the creative industries.

#### Issues relating to self-employment

Members of the APPG have been raising concerns about the Minimum Income Floor (MIF) element of Universal Credit for self-employed claimants, joining calls made by the Work & Pensions Committee in its inquiry on ‘Self-employment and the gig economy’ and others to suspend its application while an independent review takes place to improve its sensitivity to the realities of self-employment. Members tabled a number of parliamentary questions on the evidence base and statistics underpinning the MIF element of UC, and Tracy Brabin wrote an excellent blog piece on it here, on its potential impact on working-class creative freelancers. The Group also supported Tracy’s Shared Parental Leave & Pay Bill to extend the right to shared parental leave and pay for employed couples to the self-employed. Group members also raised concerns about the proposed abolition of Class II National Insurance Contributions and other issues relating to the Government’s Making Tax Digital proposals.

#### Low Pay/No Pay

The APPG is facilitating a meeting on ‘Collapsed tours and theatre productions: a roundtable discussion to consider how to prevent them and protect the people working on them’ on Tuesday 20th November, 2.30-4.00pm, in Meeting Room T. Earlier this year, the musical Heaven on Earth collapsed just three weeks before opening night and went into liquidation the day before cast members were due to be paid, owing them and unsecured creditors a staggering £2.6million. In June, when the UK tour of Thoroughly Modern Millie was pulled without notice, it emerged that ropery contracts could scupper actors’ claims for unpaid fees and 14 days’ notice. The aim of this meeting is to bring together key stakeholders from the industry to discuss what steps can be taken to pro-actively protect cast and crew working in touring theatre, e.g. to prevent rogue producers from setting up and dissolving companies repeatedly.

Secondly, a number of academic studies and inquiries have been published this year that provide further evidence that social mobility in the sector has gone into reverse, such Panic! Social Class, Taste and Inequalities in the Creative Industries. There are signs some that progress is starting to happen, following, for example, Tracy Brabin and Gloria De Piero excellent ‘Acting up’ report. Some drama schools, including Liverpool Theatre School, have dropped their high audition fees, and the Arts Council has embarked on a research project with researchers at the University of Leeds on how to define and monitor class. The DCMS Committee inquiry into the ‘Social impact of participation in culture and sport’ is currently investigating how access to these professions can be improved to enable greater diversity. The APPG will consider a proposal for an inquiry on this issue, to look at how to build on the work that has been done and help propel it.

#### Arts funding

In the last Parliament, the Group championed the benefits of public investment in the arts, and the need for sustained levels of public funding. The commitment made in the 2015 Autumn Spending Review to maintain Arts Council England’s funding until 2020 was very welcome. However, funding for arts and culture has reduced by a third since 2010, and the Group continues to take forward concerns it will continue to suffer further cuts in the coming years without intervention – particularly from cuts to local government and the loss of EU funding, which will hit arts in the regions particularly hard. From this April, Birmingham City Council cut arts venue funding by about 60%, and this year Bath cut local arts funding by 100% and Bristol reduced a proposed 50% to 29% to the period to 2021. The case of Bath marked a decisive break in the link between the local council and the arts, and in Bristol, while Equity and others felt arts organisations might potentially be able to manage the cut, they were deeply concerned it threatened the production of original content and the number and size of productions.

In 2018 Alison McGovern hosted a meeting on behalf of the APPG with Core Cities and ACE, to give an advanced briefing on the report of the Cultural Cities Enquiry, ahead of its publication in January. The aim of the enquiry has been to investigate how to better resource culture in our cities (rather than why, as the evidence for its benefits in stimulating regional regeneration, jobs and growth and bringing communities together, is so



decisive). Chris Murray of Core Cities and Sophie Miremadi, Director of External Affairs at Virgin Money, who has been running the enquiry, briefed the meeting on its likely recommendations. The discussion focused on issues such as the role of charitable trusts for a city's cultural assets, tourist levies and how to ensure that towns surrounding cities can participate.

#### Supporting mental wellbeing in the creative industries

In July, Luciana Berger hosted an event on behalf of the APPG to address mounting concern within the arts community that it is facing a mental health crisis, following a recent surge in suicides, and to identify action that can be taken by creative industry employers to create happier and healthier, and more productive, workplaces. Luciana wrote an article following the event here, and the event and article was covered in the industry press, e.g. here including an interview with Luciana and Louise Grainger of Equity on Front Row.

#### Simeon Andrews

The Group was shocked and saddened by the death of Simeon Andrews in February 2018 who had coordinated the parliamentary group, alongside several other union parliamentary groups. Simeon had had a distinguished career as an actor with the Royal Shakespeare Company and was a passionate champion of the arts.

## D. MARKETING AND COMMUNICATION

### Job Information Service

Jobs listed on the website in 2018: Acting Male: 382, Acting Female 357, Dance Male: 158, Dance Female: 170, Singing: 129, Variety: 41, Non-Performing: 119. Total jobs: 1,356

#### JOB PROVIDERS

Casting Directors: Debbie O'Brien for Thriller Live, Godiva Rocks, The Rock and Roll Panto, The

Rat Pack Live From Las Vegas, Aladdin at Theatre Royal Wakefield, The Snowman; Jeremy

Zimmermann Casting for Ghosts of War; Andy Pryor Casting for BBC2 The Summer of Rockets.

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

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

Regional Theatres: Pitlochry Festival Theatre, Royal Exchange Theatre, New Vic Theatre, Queen's Theatre, National Theatre, Sheffield Theatres, Royal Lyceum Theatre Edinburgh, The Dukes Lancaster, Barbican Theatre Plymouth, York Theatre Royal, Theatre Royal Stratford East, York Theatre Royal, Theatre Clwyd, Theatre Royal Winchester, Nuffield Southampton Theatres, National Theatre of Scotland, Salisbury Playhouse, Octagon Theatre Bolton.

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

Overseas Theatre Companies: White Horse Theatre.

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

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

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

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

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

Opera Companies: Welsh National Opera, English Touring Opera.

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

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

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

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

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

## Events

In 2018 the union continued its outreach programme and participated in the following as exhibitors, panellists, workshop providers and speakers further raising the profile of Equity amongst members and potential members and within the wider industry:

ActorsExpo; Blackpool Magic Convention; Brighton Fringe Festival; British Ring Magic Convention; Catholic Association of Performing Arts (CaAPA) Annual Drama Student Event; Covent Garden May Fayre and Puppet Festival; Edinburgh Festivals; Keeping It Live Showcases; Kidology and Ventarama; Leicester Comedy Festival; London Fashion Weeks; Monologue Slam; Moving on Up; National Student Drama Festival; OneDance Uk Conference; Performers' Alliance Parliamentary Reception; Showcase Productions Showcase; Spark Children's Arts Festival; Surviving Actors and numerous student showcases.

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

## Website and Social Media

The new website launched at the beginning of June. It is the result of extensive research with members, which included workshops, phone interviews and surveys. Members said they wanted the site to be more member-focused. They did not simply want a 'members' area', they wanted the whole site to belong to them. They wanted quick access to high priority items such as the rates and agreements, their PLI certificate and their membership of a branch or committee. This was provided by a new 'For Members' drop down menu and the rates and agreements sections was completely re-designed. They wanted a site that was easy to navigate, with better search and we have introduced a new segmented search function and the ability to create shortcuts to the content members find important. Its ability to showcase the union's content (news, interviews etc) formed the platform of a new email communications system. We now send out a regular all-member email newsletter that have proved hugely popular. Social media continues to grow, with twitter the largest platform followed by Facebook. We are starting to utilise Instagram more and have big plans for it. We also use YouTube, mainly as a feeder for video onto our social media channels.

## Training

Throughout 2018 Equity's Careers and Learning Advisors delivered one-to-one sessions to members who contacted them directly via <https://www.equity.org.uk/looking-for-work/careers-advice/> The advisors also contributed to some of our outreach work by delivering workshops and one-to-one advice at events. During the year we were saddened by the death of one of our long-standing advisors, Julie Fountain.

Our joint Federation of Entertainment Unions (FEU) free workshops and resources saw another successful year with Equity continuing as the lead union. The scheme continues to be funded by government UnionLearn

and delivers free training both in workshop format and online to members of Equity, The Musicians Union, the Writers Guild of Great Britain (WGGB) and NUJ (National Union of Journalists). The bid for ongoing funding, submitted in September, was successful securing another year's activity. As well as workshops, the FEU Training online resources include webinars, a training blog, top tips and e-courses that can be done at any time. Members should register with [www.feustraining.org.uk](http://www.feustraining.org.uk) to access these and the full range of resources and to find out about upcoming workshops.

In Wales our multi-union partnership CULT Cymru continued with its programme of short, continuing professional development (CPD) workshops for Equity members and those of sister unions (BECTU, WGGB, MU). For more information about the range of training and how to participate members should look at [www.cultcymru.org](http://www.cultcymru.org)

During 2018 some of our activist training included an induction day for members newly elected to Council, a workshop day for Branch Secretaries, another for Branch Treasurers and training for Student Deputies.

## Mental Health

In January 2018 a temporary, time-limited (2 years) post was introduced, that of Membership Support Assistant – Bullying, Harassment & Mental Health. The role includes answering the Members' helpline and other initiatives including a monthly drop in session in collaboration with the Actors Centre and ensuring information is up to date on our mental health resource, ArtsMinds, [www.artsminds.co.uk](http://www.artsminds.co.uk) This is a collaborative initiative from BAPAM (British Association of Performing Arts Medicine), Equity, Spotlight and The Stage to bring together into one place a raft of resources for performers and creative practitioners facing mental health issues.

We brought together as many industry charities as possible to explore what mental health support is available to performers and creative practitioners and hope to make this an annual event.

We also ran Sanctuary for another year at the Edinburgh Fringe to provide a calm, quiet space with massage for performers and other participants. In 2018 we were able to increase the number of days from two to five and this was widely welcomed by fringe participants and the Fringe Society.

## Publications

We continued the ongoing review of our recruitment materials and created a new suite of leaflets and other print for specific areas of the industry and campaigns. We encourage members to get supplies of these from Head Office (020 7670 0273) to put into green rooms, notice boards etc wherever you are working. The Equity Diary continued to be well-received and was sent out with the summer issue of the magazine. It is sent to members and student members whose subscriptions are up to date and to new members with their first card. The magazine was published four times a year. The magazine won Best Trade Union magazine at the TUC Communications Awards 2018.

## E. Recruitment and retention

2018 was an excellent year for Equity membership, our 10th successive year of growth. We are growing our membership key industrial areas and in our branches. For more information on the figures see chapter 12.

## F. Clarence Derwent Awards

First awarded in 1948 these are for the best supporting male and female performances on a London stage. The awards are presented in one year in recognition of work during the preceding 12 months. In 2018 we changed the cycle of the award so that the presentation moves to being closer to the year the Awards relate to. Therefore, the 2017 awards were given out in February 2018 and went to Kate O'Flynn and Peter Polycarpou.

## CHAPTER 2:

# INDUSTRIAL & ORGANISING

Equity's industrial and organising work in 2018 is outlined in the next section of the annual Report in relation to industrial and throughout the report in relation to organising. The task of implementing Conference and Council industrial policy continues to be undertaken in conjunction with the Heads of Department in Live Performance and Recorded Media, Hilary Hadley and John Barclay, Equity officials, Officers and activists.

The Union's Overarching Policy Objectives 2018, outlined below formed the basis for prioritising work during the year.

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

Within these overarching objectives, the departmental objectives and objectives developed for individual officials through the staff appraisal process, Equity's industrial and organising agenda continued advancing the Union's reach and influence by increasing membership numbers for yet another year, by increasing subscription income again and by using the increased Union power and resources to develop further in a number of ways.

Equity continued to hold and improve collectively bargained Union Agreements across the Live Performance and Recorded Media industries and campaign on issues affecting Equity members, including as outlined below:

West End, Subsidised Theatre and Commercial theatre negotiations for performers and stage management have been advanced with the engagers.

The 'Professionally Made, Professionally Paid' campaign continued to attract engagers to new agreements for in Live Performance.

Extensive work continued to be undertaken with the BBC, other engagers and HMRC in relation to the self-employed status of Equity members in relation to tax and national insurance. The review of BBC Radio Drama Company was concluded positively for the members concerned.

The TV Working Party continued its work and efforts continued to develop a collective agreement for the Games area.

'Through the Variety Circus and Entertainers Industrial Committee the Union has been active in developing and progressing new and existing networks for organising specialisms such as comedians, circus performers, children's entertainers, puppeteers and others. These important initiatives work particularly well in the particular environment of the variety sector.'

The Arts Policy and Campaign Working Party established as a result of a motion supported by the ARC, with a Policy Sub-Group and a Campaigns Sub-Group, finalised its report, taking a little longer than planned, presenting to the January 2019 Equity Council meeting.

The Ireland / UK Action Group continued its work including hosting a Brexit seminar in Belfast with participation from politicians from both Northern Ireland and the Republic.

Through the Live Performance and Audio Visual Social Dialogue Committees in Brussels the Union established joint statements with the engagers outlining red lines for our industries in the Brexit negotiations.

Equity attended the 150th TUC in Manchester, the Scottish TUC in Aviemore and the Wales TUC in Llandudno, as part of the ongoing linkages with the broader trade union movement. Activists also continue to participate in local and regional TUC structures.

Equity's Directors and Designers Committee continued the greater co-operation with SDUK through the joint working party formulated claims, which the Union negotiated with SOLT/UK Theatre to establish new agreements. The Designers Working Group also established between Equity and the two designers' professional associations continued its work. Other Creative team collective agreements continue to be examined.

Equity as a progressive organising and campaigning Union continues to grow, continues to develop its financial stability and continues to reform its structures including through the addition of new networks as well as existing ones.

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

**Stephen Spence, Deputy for the General Secretary, Industrial and Organising**  
**EQUITY**

## CHAPTER 3:

# LIVE PERFORMANCE

## A. GENERAL

### i. Theatre Fight Directors

The agreement concluded in 2016 is a three year arrangement and so continuing through 2018

Category	Description	2018-19
A	West End/NT/ESC/Opera and Ballet	137
B	Commercial/MRSL 1	121
C	MRSL 2	108
D	MRSL 3	93
E	ITC	89

### ii. Overseas Touring

During 2018 a claim was submitted for revisions of the rates to take into account the inflation rates in various countries over the last four years. The claim for Europe was an increase to 47 euros. So far the Managers have resisted the claims put forward on the basis that they are not needed. The Managers have also put forward a

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

counter proposal which has actually reduced some of the rates, particularly for South Korea. The claim also contained increases for the flight travel payments but these have not yet been agreed. At the time of writing this report, no changes have been accepted and the rates remain the same.

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

USA

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

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

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

#### TRAVEL TIME PAYMENTS

Number of hours Payment

For 8 to 12 hours £20.00

For 12 to 20 hours £48.00

For over 20 hours £64.00

Per Diems for Republic of Ireland

No accommodation and no meals: Full Irish Equity rate

Accommodation only: One-half of Full Irish Equity rate

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

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

63.03 Euros for companies who do not receive a subsidy

70.60 Euros for companies partially subsidised

86.15 Euros for companies fully subsidised

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

During 2018 negotiations continued with an in principle agreement to bring touring to Dublin into the Commercial Theatre negotiations.

## **B. LONDON THEATRE**

### **i. West End Theatre Agreement**

i. West End Theatre Agreement

April 2018 saw the fourth year of the West End Agreement which delivered a 2.25% increase to all rates. This gives the following rates from April 2017:

Category A

ASM/Performer £694.67

DSM £754.67

SM £814.67

Category B

ASM/Performer £631.91

DSM £691.91

SM £751.91

Category C

ASM/Performer £568.60

DSM £628.60

SM £688.60

Sunday performance payment £63.10

A working party was formed as the first step towards negotiating terms for a new West End Theatre Agreement to be implemented from April 2019. Equity members who had worked on the Agreement since its implementation in 2015 were surveyed as to their priorities for the claim, and following a number of working party meetings a claim for financial and other improvements was submitted to the Society of London Theatres (SOLT) in May 2018.

## ii. West End Choreographers' Agreement

Although a claim has been submitted to revise the rates from April 2018, these new figures have not yet been agreed although progress has been made to bring the negotiations to a conclusion and revised rates have been submitted. Until settlement is made the minimum fees remain at April 2018 rates as follows:

### MINIMUM FEES

#### SOLT / EQUITY AGREEMENT FOR WEST END CHOREOGRAPHERS

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

## iii. West End Directors' Agreement

Working together with SDUK Equity submitted a substantial claim. The general principles of the claim included compensation for the time the Director worked on the production outside of the rehearsal rooms which was not recognised in the fee structure. Equity submitted 50% increases in the minimum rates together with an additional tier in the rates. Negotiations were concluded with the acceptance of a 20% offer over a four year Agreement.

Category B is 10% above C.

% Uplift each Year: 5%	1 August 2018 to March 2019	1 April 2019 to 31 March 2020	1 April 2020 to 31 March 2021	1 April 2021 to 31 March 2022
<b>MINIMUM FEES</b>				
<b>Tier A</b>	£4,984	£5,233	£5,495	£5,770
<b>Tier B</b>	£4,334	£4,551	£4,779	£5,018
<b>Tier C</b>	£3,941	£4,138	£4,345	£4,562

Category A is 15% above B

### Assistant Directors

A new West End Assistant Directors contract was negotiated and agreed during 2016 with pay linked to the SOLT/Equity rate for the DSM. The rate for 2018 in Cat A for example from April 2018 was £754.67

## (iv) West End Designers

A claim was submitted to extend the Agreement for a further year by 2% to allow time for a full review of the Designers Agreements by the Working Party. This Working Party included members of the SBTd and ALD who were Equity members and a comprehensive claim was submitted in the autumn of 2018 which is awaiting a formal response from the Managers.

Category A is 15% above B

Category B is 10% above C.



<b>YEAR 5</b>			
<b>1 April 2018 - 1 April 2019</b>			
<b>MINIMUM FEES</b>	<b>Category A</b>	<b>Category B</b>	<b>Category C</b>
<b>Sets</b>			
Major Musicals	£7,091.04	£6,783	£6,165.90
Musicals	£5,519.22	£5,278.50	£4,799.10
Straight Plays/ Small Musicals	£4,099.38	£3,921.90	£3,564.90
Weekly Fee	£212.16	£202.98	£184.62
<b>Costumes</b>			
Major Musicals	£4,731.78	£4,525.74	£4,114.68
Musicals	£3,706.68	£3,545.52	£3,223.20
Straight Plays/ Small Musicals	£2,759.10	£2,638.74	£2,399.04
Weekly Fee	£164.22	£157.08	£142.80
<b>Lighting</b>			
Major Musicals	£3,552.66	£3,398.64	£3,089.58
Musicals	£2,759.10	£2,638.74	£2,399.04
Straight Plays/ Small Musicals	£2,051.22	£1,962.48	£1,783.98
Weekly Fee	£129.54	£123.42	£112.20
<b>Expenses</b>			
per day	£63	£60.29	£54.81
Overnight	£141.86	£135.69	£123.36

## **C. COMMERCIAL AND SUBSIDISED THEATRE**

### **Commercial Theatre Agreement for Performers and Stage Managers**

The union submitted an ambitious claim for a new agreement to cover both the subsidised and commercial sectors in the Autumn of 2018. The agreement would run from April 2019, and the claim is set out below. Equity Claim for an 'Equity/UKTheatre Agreement for Performers and Stage Management Contracted by Subsidised and Commercial Managers in the UK'

#### **A Single UKTheatre/Equity Agreement**

During our negotiations for a Subsidised Theatre Agreement in 2016, both management and union agreed on the benefits of moving to a single set of underlying terms and conditions working in theatre in the UK – whether contracted by a subsidised or commercial manager.

Our members increasingly work on co-productions and other projects with the involvement of both commercial and subsidised producers, and the lived reality of their working on commercial or subsidised projects is the same. It is to everyone's advantage that the terms and conditions no matter where they are working are consistent, transparent and strong.

We reject the idea that this means the discarding of one or other of the agreements, but rather creating a new agreement merging the most reasonable terms that we have currently agreed.

There are, however, exceptions to this. We wish still to retain different terms for repertory theatre and for those working in theatre for young people – both of which should be the same for both the commercial and

subsidised sectors. Our proposals for these areas are set out in some detail, below. We also acknowledge that producers and productions with different means need different minimum rates, and a claim for a new pay spine and grading system is set out below.

We believe that the agreement should last no longer than three years, with a replacement negotiated in good time for the 2022 Arts Council England National Portfolio funding round. Thus, all proposals, unless otherwise stated are for the final year of that three year agreement.

Where conditions are already common between the two agreements, we would expect them to continue into a new, single agreement. Where there is a conflict which we have overlooked in the claim, we expect a reasonable negotiation and formal agreement to their replacement.

Thus, we are claiming for a single Equity/UKTheatre agreement for both commercial and subsidised sectors, with variations for Theatre for Young People and Repertory Theatre

#### Rates of Pay and Grading

We wish to make our new agreement accessible for producers of all means, whilst recognising that those with access to larger funds should pay more.

We would seek to introduce new minimum rates for all theatres in every sector, replacing the MRSL system of averages in subsidised theatre with a simple minimums-based system.

Comparing stage management pay across the two sectors on a single pay spine shows unfair and unsustainable differences between earnings in commercial and subsidised theatre. It is unreasonable to see subsidised theatres paying so much less as a minimum than commercial producers of equivalent and more precarious means.

Our proposals are bounded by two reasonable parameters: we believe that the largest commercial productions should deliver the highest minimum rates of pay. We believe that the smallest subsidised house should deliver no less than the weekly minimum on the ITC Agreement (£483.00 in 2019-20).

We also believe that all levels of public subsidy should be recognised within our pay structure – and so propose that where local authority funding or project specific grants from a national arts council is awarded then a production should be classified on the commercial theatre grade by seat size, plus one. Examples are included on the spreadsheet.

Parity in minimum rates between performers and ASM's remains the objective of the union, however, we accept that reconciling two sets of wages and replacing the MRSL system for performers will mean that this will take time. Our proposal takes account of that reasoning and we look to the managers to share this objective over the medium term.

We believe that it may be indirectly discriminatory against young workers to maintain a system of no differentials between ASMs working at different sized commercial theatres. These are disproportionately young workers, and there is no good reason to say why theirs is the only weekly minimum on either agreement which does not increase with producers' ability to pay. This should be rectified as a matter of urgency.

Thus, we are claiming for a new single pay spine, with places on it acknowledging the realities of both the commercial and subsidised sectors.

#### Stage Management

Stage Management conditions are at the heart of our agreement and as members, they are disproportionately reliant on the minimum terms. In addition to the proposals we have to place their pay more appropriately within the context of the means available to producers, we are also determined to improve those terms which particularly apply to them.

Buy-outs should be clear and transparent for stage management, and while we have made steps to improve

this we would like to improve them still further, thus we are claiming betterment that:

Managers shall state the basic weekly rate, before any buy-out, on any buy-out form and to track whether the member of stage management is in credit or deficit each week.

Where stage management undertake a transfer of duties any stepping up should be acknowledged in their weekly pay.

Thus we are claiming for a new clause applying to stage management which would read:

If a member of the stage management is required to undertake the duties of a more senior member of stage management on account of that senior member not being available to fulfil their own role, either through absence or because they themselves are covering a more senior role, the minimum salary shall be not less than the minimum salary for that senior member's grade plus the difference between the member's own Salary and the Applicable Minimum Salary for their grade."

Our agreements represent terms and conditions appropriate for stage management to undertake stage management terms alone, and our members should be assured that they will not be asked to undertake the work which is the responsibility of another professional. Thus we are claiming a new clause that:

The Manager will not ask a member of the stage management team to undertake duties that are normally undertaken by a BECTU grade, e.g. sound, lighting or wardrobe.

#### Working Time

This is an area where there is most inconsistency between the two agreements. We are proposing a new structure for the working week, which represents what we believe are modern, family friendly hours which match both producing needs and the rights of our members to a life outside of work.

We already have accepted different hours between touring and static productions, and for production and preview weeks. However, we believe these hours should be improved – and in particular that our members should not be compelled to work six days, without additional remuneration, where not necessary.

Thus we are claiming:

- Rehearsal weeks to consist of 40 hours, between the hours of 9.30am and 7.30pm, spread over five days
- Weeks where there is travel or a get-in/get-out to consist of 46 hours, between the hours of 8.30am and 11.30pm, spread over 6 days.
- One technical and one preview week for any production which does not tour (a 'static' production) to consist of 46 hours, between the hours of 8.30am and 11.30pm, spread over 6 days. No static production to have more than one technical and one preview week.
- Weeks where there is no travel, get-in/get/out to consist of 40 hours, between the hours of 11.30am and 11.30pm, spread over 6 days

The break between shows, particularly during intensive periods of work for members, is a matter of great concern. For shows, particularly over Christmas, where there are complex costumes and make-up and lengthy or complex clearing up and resets for Stage Management, then the current 'break' between curtain down and curtain up is not long enough to eat, wash and be ready for a second show.

Thus we are claiming:

- That the break between shows increases to one hour, calculated from 15 minutes after 'curtain down' to the 'half'.

Sunday working attracts a premium in the subsidised theatre sector, but not in the commercial sector. Sundays are particularly important to our members, and their protection, as the only day our members are likely to keep in touch with their family, is important to the union. We believe it reasonable to see the same terms for Sunday working in commercial as well as subsidised theatre. We also want to see that work acknowledged as part of the working week where it occurs in order to ensure members are remunerated not just for the sacrifice of working on an important day, but also the hours put in.

Thus we are claiming new clause to cover all Sunday working:

#### Sunday Working

The Artist may be required to perform in Performances on Sunday(s). In each 4 week period of Performances (or part thereof) the first Performance on a Sunday shall be given without any additional payment being due (unless due under the additional payment and overtime provisions of Clause 12). The Artist shall receive an additional payment of £38 for performing in each subsequent Performance on any Sunday(s) within the same 4 week Performance period.

For any work on a Sunday not connected to or required in order to give a Performance on that day of the Production for which the artist is specifically contracted or primarily working on, the hours worked will be paid at double-time subject to a 4-hour minimum Call.

Where Sunday working occurs, the hours worked to be counted in the calculation of working hours that week.

#### Overtime

Overtime is inconsistent between the two agreements, and should be streamlined. However, this proposal should be read as a package with the proposed working hours above.

Thus we are claiming:

- Overtime at double time for any work over 46 hours when touring, in tech or preview; for any missed breaks; for any work on a seventh consecutive day; for any work outside of the appropriate designated hours of work; for any breach of the eleven hour overnight break; for any Sunday working not connected to or required in order to give a performance on a Sunday or for time worked over and above normal working hours on filming an Electronic Press Kit.
- Overtime at time-and-a-half for any work in excess of 40 hours when in rehearsal or a static performance week; on a sixth consecutive day when in rehearsal or for hours worked on a public holiday.
- The overtime rate to be calculated consistently as 1/40th of the artist's weekly salary in any week.
- That all work on a sixth consecutive day in rehearsal, a Sunday or a public holiday to be subject to a four hour minimum call.
- All shows over 8 in a week to be paid at an additional 1/8 of the artist's weekly performance salary.

#### Holidays

Most members have an entitlement of 28 days' annual leave – the statutory minimum, yet they are available for work six days a week, the statutory maximum. Most workers in the UK have a five day working week, and a 28 day entitlement – that our members are available for 20% longer should be recognised in their annual leave entitlement. This is practice on some BECTU agreements.

There is provision on the agreement for how much notice should be given of annual leave, but no provisions made for when it can be cancelled. There is also no explicit provision for what is refundable to members when weeks of expected work are replaced by holiday – often when members have prudently planned ahead with digs or travel. Both scenarios have left members out of pocket – either because they have planned holidays in designated periods which have been cancelled or because they have planned work in periods later designated as holiday.

Most of our members are not based in the places where they are performing. Notwithstanding their right to have travel home paid for by the manager, this means that when public holidays are included as a single day of leave, they often do not want the stress of returning home for a single day. Over the Easter and Christmas period (accounting for four of the eight days of public holiday) this can be particularly galling as they choose not to have the stress of travelling home, miss out on time with family, and then find holiday pay reduced.

Thus, we are claiming:

- That annual holiday entitlement rises by just over 20% (in recognition of those working weeks which

are six days' long) meaning that it is accrued at at least 0.65% of a day for each six day week of an engagement (including weeks out and holiday weeks in that period). This should be read alongside our claim for a five day week in some portions of an engagement. The entitlement of those with five years or more service should be increased by the same percentage.

- That all artists with five years' or more continuous service shall receive 30 days a year, for a five day working week, and a 20% premium for those weeks which are six days.
- That at least four weeks' notice has to be given by the management to cancel any enforced holiday period.
- That where a manager cancels holiday outside of that four week period, the manager shall be liable for any non-refundable expenses incurred by members with respect to that time they believed to be their own (such as accommodation deposits or flight expenses). The manager shall have the right to ask for appropriate evidence of expense and that it is genuinely "non-refundable".
- That if a manager gives four or more weeks' notice of a holiday previously scheduled as a period of work then they shall be liable for any non-refundable expenses incurred (such as digs deposits or travel). The manager shall have the right to ask for appropriate evidence of expense and that it is genuinely "non-refundable".
- That public holidays, where given as a single day of leave, may not be deducted from the holiday entitlement as accrued.

#### Living Away Allowances

Increased use of online advertising, the rise of AirBnB and the reasonable expectations of members a decent standard of accommodation means that the inflationary pressure on digs is greater than in other areas. It was the area of largest priority for members when surveyed and is of paramount importance in this claim.

Digs are now rarely paid weekly, but instead large deposits required in advance.

It is no longer true that the longer an artist is in a location the cheaper it becomes to stay.

It is long overdue to merge the living away allowance system between the commercial and subsidised sectors. The human costs of living away from home do not vary with the nature of an employers' funding. It should not be presumed that the additional costs of living away from home are that of an artist with no caring responsibility or accessibility needs.

We have had positive conversations with UKTheatre between negotiations about the rising cost of touring for our members, and are pleased with how constructively these concerns were received.

There is a particular concern regarding Dublin per diems, which has been integrated into our agreements. Whilst understanding that the economics of touring to Eire are different to those of touring internationally it has to be accepted that a different country, with different currency, a lack of a digs setup and the sheer cost of staying in one of Europe's most expensive capitals does render this destination different for our members. We have re-stated our claim previously submitted in June 2017, which has never been formally responded to. However, recognising that the issue has moved on, we are keen to have constructive conversations as to how this might be resolved.

Thus, we are claiming:

- A single living away allowance of £300 to apply to all weeks where the artist has a home address more than 25 miles away from the place of work, whether rehearsal or performance venue and they choose to relocate.
- A single commuting allowance payable to the artist where they have a home address more than 25 miles away from the place of work, whether rehearsal or performance venue and they choose to commute. This

will be no less than £180, and more on presentation of receipts showing a reasonable cost of travel in excess of this up to the living away allowance.

- That artist will be paid the initial four weeks of any entitlement up-front, in their first pay packet of any engagement.
- That touring to Dublin will be subject to the standard Agreement for Overseas Touring 2014, and treated as a standard European destination.

#### Understudying, Swing, And Additional Payments

Members taking on additional responsibilities have a large burden to bear, and it is clear that the current minimum rates are low for those taking them on with such skill. However, it is recognised that there are different means available to different producers. It is clear that the market rates for many responsibilities in large shows already vastly outstrip the union minimum, and so raises here simply reflect reality.

When compared to the West End, the difference in payments is not proportionate on the largest tours' ability to pay.

The current capping system is complex to understand and requires a deal of trust on a number of parties. It is misused by a number of managements and imposed arbitrarily. It is unpopular and appears unfair to members on the minimum still shouldering significant responsibility for each show in which they perform.

Thus we are claiming a new understudy responsibility structure as follows:

#### Understudying

An Artist who is engaged to perform and understudy shall not be required to understudy an unreasonable number of roles. Understudying can either be of specific roles, or of the line of roles normally performed by one performer.

There is an understudy responsibility payment of:

Not less than £40 per week for a Leading Role

Not less than £27.50 per week for Other Roles

Walking Understudy And Swing

y.x A Walking Understudy may be required to understudy up to three roles. Any extra roles which the Artist is required to understudy shall entitle him/her to the understudy responsibility payment of not less than that specified in clause x.x.x/clause x.x.y

- An Artist engaged solely to play as swing may only cover those roles played by people engaged as chorus, the minimum additional weekly payment is £ not less than £50 if on a Category 1 or Category 2 Production, or £40 for a production of another category.

- The end of any ceiling to performance payments for understudies.
- That the per performance payment is pegged at the equivalent of the weekly responsibility payment rate.

A new definition of Dance Captain to read:

The Dance Captain shall be responsible for the standard of dance of the Ensemble as required by the Manager and may be required to oversee rehearsals or replacement routines, warm ups or classes as called by the Manager. The Dance Captain is not: a Choreographer, an Assistant Choreographer or a Movement Director. The Dance Captain shall not be asked to create movement /dance or cut movement/dance.

- That the payment for a Dance Captain/Head Boy/Head Girl rises to the Swing responsibility payment appropriate for the category
- That the Flying Payment rises to £50

- That any artist undertaking responsibility of an ASM/Understudy receives no less than the minimum weekly salary plus responsibility and performance payments in line with a walking understudy.

#### Pensions

There are currently inconsistent burdens to pensions, and so an inconsistent overall contribution from artist and manager. This should be standardised on the Equity Pension Scheme.

Thus, we are claiming:

That the artist's contribution is set at 3% and the manager's contribution set at 6%, up to 1.5 times the minimum rate for that category.

#### Sickness and Injury

Currently, there is no provision for the manager to contribute to the cost of treatment toward an injury sustained at work by the artist. Although the parameters are loose, it seems only reasonable that members on a UKTheatre Agreement benefit from the same assurances and process as members working on the SOLT Agreement with regards to treatment of injuries which occur when at work.

It is felt by our members that it is deeply unfair to dock responsibility payments from sick pay. Members are required to retain the knowledge of any parts that they are covering whilst ill and there is no good moral reason for them to worse off when ill than when at work. Indeed, it is in the interest of neither manager nor artist to have them return to work when not fit to do so, simply because of a loss of money.

Thus, we are claiming:

- That responsibility payments or payments received by stage management 'acting up' are included in the standard calculation of sick pay.
- That entitlement rises to the Subsidised Theatre Agreement terms of six weeks, pro rated, at full salary for those with up to a year's service, and eight weeks for those with more than a year's service

A new clause to read:

#### Treatment Costs

The Actor or member of Stage Management must at all times be aware of working and behaving in ways which are appropriate for maintaining the ability to fulfil the duties under this Contract and for maintaining health and safety in the workplace.

Where an Actor or member of Stage Management has sustained an injury while working under the Manager's direction, and requires treatment from a physician, dentist, chiropractor, physiotherapist or osteopath in order to work safely:

The Actor or member of Stage Management must consult with the Manager and receive the Manager's approval in advance of any treatment being carried out. The Manager has the right of approval of the healthcare provider, the type of treatment (including whether treatment is to be provided privately or by the NHS) and any costs of the treatment.

The Manager will meet the costs of treatment only where his prior approval has been given of the healthcare provider, the type of treatment and of any costs if applicable.

The Actor or member of Stage Management must provide the Manager with full information relating to his treatment, including details of any ongoing treatment where applicable.

Where it is the opinion (given in writing) of the Actor's or member of Stage Management's physician, dentist, chiropractor, physiotherapist or osteopath that treatment needs to continue after the end of his Contract with the Manager, the Manager may at his discretion pay for reasonable ongoing treatment for a pre-agreed period provided that his prior approval (as laid out above) has been given.

In relation to any injury sustained while not working under the Manager's direction, the Manager may, at the Manager's discretion, elect to meet the cost of such treatment. This does not, however, remove the obligation

on the Actor or member of Stage Management to declare any pre-existing factor or comply with the clauses above

The Manager's decision to meet the costs of treatment relating to any injury is in no way an indication of the Manager's responsibility or liability for the injury.

Where the Artist is required to perform demanding physical work such as: working on a raked stage, wearing heavy costumes, carrying heavy props, doing awkward movements, making repetitive movements, then the Manager shall consider providing preventative treatment

#### Equalities, Harassment, Bullying, Auditions

Both UKTheatre and Equity have made significant efforts in recent years to address equalities and dignity at work issues in the industry. It is only right that the collectively bargained agreements reflect this and provide quality assurances. Subsidised Theatre Agreement equalities clause should be adopted. As with the West End, a new Appendix on Nudity and Simulated Sex Acts should be adopted, and a requirement to have an appropriate Dignity at Work policy.

Thus we are claiming:

A new equalities clause to run as:

#### Equal Opportunities

The Parties are committed to improving diversity within the industry and will not unlawfully discriminate in the engagement of Artists on grounds of their 'protected characteristics' as defined by the Equality Act 2010 (age, disability, gender re-assignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief) or socio-economic status including:

Refraining from asking Artists about their 'protected characteristics' or socioeconomic status during an audition.

The Managers are committed to widening their talent base to reflect the current population of the UK and agree to the following principles:

Where the Artist's personal characteristics are incidental to the Role: the principal criteria for casting an Artist for a particular Role shall be the Artist's ability and the requirements of the Role.

Where the Artist's personal characteristics are relevant to the Role: have regard to the provisions in the Equality Act 2010 when casting Roles written for a character with a diverse background so that more Artists reflect the characteristics where it is relevant.

To enable the casting of disabled Artists, whether or not the Role specifically calls for a disabled Artist, the Managers will make reasonable efforts to ensure access to any audition, rehearsal or performance for Artists with disabilities.

The Managers recognise that non-disabled Artists playing disabled character Roles can be considered to be offensive and will make reasonable efforts to seek an Artist whose characteristics reflect that of the Role and consider whether a disabled character's impairment has to be specified – or whether the Role can be played with an Actor with a different impairment.

The issue of monitoring levels of employment for artists from underrepresented groups is of great concern for our members. We do not believe that the current macro system of monitoring by the arts councils provides our members with the assurances that the industry is changing, and nor does it highlight the results where positive work is undertaken by managers to make on-stage and backstage positions more representative of modern Britain. It is also not progressive that the commercial sector, where productions are often clearly showing both the economic and creative case for representative casting and employment, are not currently monitoring equal opportunity in employment in a consistent way.

We note frequent concerns of both our activists and managers that monitoring forms are often not completed or collected due to the nature of their work, and that a collectively bargained, industry-standard monitoring form would massively support the collection of this important data.

Thus, we are claiming:

- An industry standard monitoring form as a new appendix to the agreement
- A standard way of collecting and sharing data on employment within each organisation using the collective agreement over a twelve month period with the union.
- Such data should include data on employment weeks and average salaries for performers and stage management both in general and broken down for under-represented groups (BAME, women, disabled, LGBTQ artists)



We believe that every manager who is a signatory to the agreement should have a 'Dignity at Work' policy appropriate for the workplaces to which they apply.

Thus, we are claiming a new clause to read as follows:

All Managers shall have a Dignity at Work Policy which they will inform the Artist about at the point of contracting and will send a copy to the Artist with their contract.

A key concern of our members has been ensuring dignity in the audition process. This work has been supported by our high profile 'Casting Manifesto' campaign and policies, and so we are looking to standardise our collective agreement provisions for auditions in line with this work to ensure best practice becomes a minimum standard.

Thus, we are claiming a new code of Code of Conduct for Auditions, and changes to the Nudity and Simulated Sex Acts Regulations as follows:

#### NUDITY AND SIMULATED SEX ACTS

A new clause:

##### Rehearsals

The Manager will ensure that consideration will be given to the employment of a suitably qualified individual where intimate scenes are being rehearsed.

No Artist shall be required to do any work that they feel uncomfortable undertaking.

Where intimate scenes are being rehearsed an additional person's presence will be offered to and made available to the performers should they require it. This person must be acceptable to the Artists. By additional is meant, in addition to the creative team members and the Artists involved in the scene.

#### CODE OF CONDUCT FOR AUDITIONS

Delete current Clauses and replace with the following new clauses in green:

(Note: Including 'workshops' where a workshop is used as part of the audition process).

##### A2.1 Facilities

A2.1 The Manager shall provide, where reasonable and practicable, in addition to the room in which the auditions are being held, appropriate accommodation to enable the Artists to change, wait and prepare.

A2.2 Audition accommodation shall be of a suitable size, properly lit, cleaned, heated and ventilated.

A2.3 When Artists are required to dance, the Manager will provide suitable surfaces and washing facilities and will use his best endeavours to provide shower facilities.

A2.3.12 The Artist or their agent will be provided with the schedule of auditions at the outset so that time is not wasted attending early auditions if the Artist is then not available for a later audition.

A2.4 The Manager shall arrange auditions to provide as much privacy as possible and shall, in any case, ensure that the Tannoy or other sound equipment is switched off.

A2.5 The building where the auditions are held should be accessible and reasonable adjustments (a legal requirement) should be made to the audition process to ensure all performers can participate.

##### A2.2 Personnel

A2.2.1 A person responsible for casting shall be present at all auditions.

A2.2.2 There shall be sufficient personnel (and, in the case of open auditions for musicals, there shall be a minimum of two) who shall be briefed as to the requirements of those conducting the audition.

A2.2.3 An Equity representative shall be entitled to be present at all open auditions to give any necessary information.

A2.2.4 Unless the Manager is employing an agent as a casting consultant, agents will only be allowed to attend auditions at the request of an Artist and then only for the audition of the Artist making the request and with the prior consent of the Manager.

A2.2.5 Members of the press or persons other than those listed above shall not be entitled to be present in the audition area unless with the Artist's prior knowledge and consent upon reasonable notice. Whenever the Manager intends to hold auditions with the press present he shall offer the Artist an alternative time when the press will not be present.

A2.2.6 All involved in the casting process have a responsibility to ensure performers are given the opportunity to prepare and give of their best.

##### A2.3 General Procedures for Auditions

A2.3.1 All Artists shall be notified in advance with 48 hours' notice:

A2.3.1.1 Of the nature of the auditions and, details of the part(s) being cast; and who will be present;

A2.3.1.2 If the audition is to be taped or recorded in any way.

A2.3.1.3 If it is intended that the audition be taped or recorded for use by a third party, Equity shall be informed in advance.

A2.3.1.4 Provided with all the necessary material. If the Artist wishes to see the whole script then it will be provided. All the material will remain the property of the management to whom it will be returned if requested.

A2.3.3 If an audition is to be filmed, the film (or self-tape) should not be used or distributed for any other purpose without the consent of the performer. It should then be destroyed and not retained.

A2.3.4 Artists should arrive in adequate time and be fully prepared by their audition time. If any Artist is unable to attend an audition at the specified time, he will inform the Manager as soon as possible. If any Artist arrives late for an audition, the Manager shall not be obliged to audition that Artist or use his best endeavours to do so.

A2.3.5 On arrival at the place of audition, the Artist shall be informed of the names and roles of the persons conducting the audition and of any special requirements which have not already been notified in advance.

A2.3.6 Nothing shall prevent the Manager from inviting the Artist to audition for a part for which he was not originally being considered, provided the Manager shall afford the Artist reasonable time and facilities to prepare for such additional audition.

A2.3.7 The Manager shall inform Artists (or their agents) either prior to or at the time of the audition of his arrangements for Artists (or their agents) being notified of the results of their audition. Performers or their agents should be informed when they have not got a role at the earliest opportunity and at least by the time the cast are announced in the Press.

A2.3.9 If the Artist is recalled on the same day, a time for the recall shall be mutually agreed.

A2.3.10 All those who are essential to casting decisions should work with performers to minimise the number of recalls.

A2.3.11 If the Artist is called to attend more than two auditions, he shall be paid travel and out-of-pocket expenses for attending any auditions after the second provided that such expenses only apply to Artists who live outside Zone 4. For auditions in excess of six, all travel expenses will be paid for the sixth audition onwards. The Manager will make expense forms available at the auditions and the Artist shall submit a claim for travel within one week of the audition and which shall be reimbursed with two weeks. The Manager shall ensure that the Artist is required to attend as few recalls as possible.

A2.3.12 Any auditions involving nudity or semi-nudity will be conducted in line with Schedule 11.

A2.3.13 An Artist already under contract to another Manager shall bring to the audition written evidence of his availability to accept the engagement if offered.

A2.3.14 The caring responsibilities of performers should be recognised and, wherever practicable, accommodated.

A2.3.15 At the audition, every attempt should be made by all concerned to keep to the agreed audition time.

A2.3.16 In line with the law and with specific exceptions, performers should not be asked for personal information, verbally or in writing, as part of the audition. This includes actual age, ethnicity, disability, pregnancy, marital/civil partnership status or sexual orientation.

A2.3.17 Information provided on the head sheet or the artist declaration form or equivalent must be treated in accordance with data protection law.

#### A2.4 Special Provisions for Open Auditions

A2.4.1 Artists shall be required to complete an audition card, which shall have provision for the Equity name and number (where applicable), legal name (if different from the above), their agent and details of their credits.

A2.4.2 Artists will normally be auditioned in order of their arrival at the place of audition, where they will be given a numbered card (in addition to the card referred to in A2.4.1 above), which shall determine their place in the order of those being auditioned.

#### A2.5 Special Provisions for Straight Plays

A2.5.1 A description of the part(s) being auditioned shall be given in advance to the Artist or his agent, where the play has been written, with full details of the scenes to be read.

A2.5.2 The Artist shall be informed in advance whether he is required to give a set speech of his own choosing and/or to read a scene.

A2.5.3 If the Artist is required to read with another person, that person shall be a performer.

#### A2.6 Special Provisions for Musicals / Operatic Productions

A2.6.1 A capable pianist and a piano in tune shall be provided although an Artist may use his own pianist if he wishes, and, in any event, the Artist must supply suitable music.

A2.6.2 If the Artist is required to learn a specific number, the Manager, shall provide the music and an MP3 guide

track, which shall be made available not later than forty-eight hours before the audition, and the Artist shall perform the audition piece as provided.

#### A2.7 Advertisements/Breakdowns/In advance

A2.7.1 The Manager shall ensure that all advertisements relating to auditions shall be as specific as possible.

A2.7.2 Advertisements should contain the following information where appropriate:

A2.7.2.1 Whether any specific requirements exist regarding gender, ethnic characteristics, age range, height, dance or voice or music type, or previous professional experience;

A2.7.2.2 Any requirement regarding clothing and footwear;

A2.7.2.3 The timing of an open audition;

A2.7.2.4 The date of rehearsals and production if known.

A2.7.3 Where roles are advertised, the casting breakdown should be presented in the most inclusive way possible.

A2.7.4 A diverse range of performers should be auditioned for every production. Greater consideration should be given to specific characteristics for any given role.

A2.7.5 Consideration should be given to professional talent from where the production is made.

A2.7.6 A question requesting the access requirements of performers should be included in every invitation to audition.

#### A2.8 Self-taping

A2.8.1 In the case of self-taping, performers should be given clear direction on what is required and a realistic time frame. There should also be a timely acknowledgement of receipt.

#### Family Friendly Provisions

Currently our agreements with UKTheatre do not have provision for alternates. Nor do they have sufficiently clear or supportive language around family friendly working practices or an entitlement to request them. We believe that this should be clarified to support artists who wish to explore the possibility of family friendly working.

Thus, as in the West End, we are claiming clauses to read as follows:

The Manager will carefully and sympathetically consider any requests for flexible working and whether this could be accommodated according to the needs of the business.

The Manager will actively consider whether all jobs covered by this Agreement can be done on a job share basis. When advertising such jobs, it will be made clear that job-shares will be considered.

Where the Manager is approached by two people wanting to do a job on a job-share basis they will only refuse this if there are good business reasons for doing so.

And, to support this, a standardised clause for the provision of alternates should be introduced as follows:

#### Alternate

An Actor who plays certain Performances in place of the Principal other than as a over. Where an Alternate is engaged they and the Principal shall normally only be engaged for a reduced number of Performances a Week.

A Principal may propose the engaging of an Alternate for the management to consider on family friendly or other reasonable grounds

#### Betterment

Currently no provisions exist for betterment at all in either agreement. At a time where the length of fixed term engagements is increasing significantly, the ability to allow performers and stage management to pursue opportunities for professional development:

Thus, we are claiming for the West End provisions for stage management betterment, through a new clause as follows:

#### Betterment

A member of Stage Management may terminate the employment at any time at least 13 Weeks after the West End Press Night by giving the Manager notice in accordance with clause 6.6.5.4 and written evidence of an offer and acceptance of a position as a DSM in another theatrical production (if the employment is solely as an ASM); or as Stage Manager or Company Stage Manager in another theatrical, television or film production (if the employment hereunder is as a DSM); or mutually agreed to constitute betterment.

Any such notice must expire at the end of a Week and in each case not less than 6 Weeks' prior notice must have been given.

And for performers:

Where an Artist has been engaged by the Manager on a contract for 52 weeks or more and a further contract is agreed, it shall allow the Artist to terminate the contract by giving 12 weeks' notice, that notice to expire at the end of the 26th week of the contract.

Social Media

With growing use of social media among management and artists, it is important that boundaries are clear for all sides. Thus we are claiming for a new clause to read:

The Manager shall furnish the Artist with their social media policy at the point of contract.

Puppeteers

Our puppeteer members, who have been increasingly engaged on the standard contracts, have identified a number of areas where variable practice exists, and a concern that the minimum terms do not provide clarity for members or managers when productions call for their specialist skills.

Thus we are claiming a new 'Appendix for Puppeteers' to read as follows:

Appendix for Puppeteers

Puppet captains to be appointed and paid a weekly sum.

Definition

An artist whose role is to perform a puppet character, voiced or unvoiced, or any animated object in a theatrical production by means of rods, strings, shadow, by hand or other body part or any animatronic means.

Contract

Puppeteers will be included in the definition of 'Artists' and therefore engaged on the standard contract.

Performance Salary

The Minimum Performance Salary shall cover the operation of puppet(s) using up to two puppetry disciplines eg. shadow and marionette in the production. Use of more than two puppetry disciplines shall be subject to an additional weekly payment of <as current understudy responsibility rate> per discipline.

Understudying

A Puppeteer required to understudy other puppetry roles shall receive an Understudy Responsibility

Payment of not less than leading role understudy responsibility rate per role per week and an the associated performance payments for each performance given.

Puppet Captain

A Puppeteer engaged as a Puppet Captain shall have the responsibility of ensuring that the puppets in a production continue to be operated in accordance with the original direction or subsequent direction given by the Manager. This shall not include devising new choreography. The Puppet Captain shall receive an additional weekly payment in line with that of the Dance Captain.

Responsibilities

The Puppet Captain and puppeteers shall not have the responsibility of ensuring that all puppets in a production are in full working order with the required costumes and props and shall not oversee any repairs and maintenance.

Hours

If the Puppet Captain is required to attend calls in addition to those they would attend for their performer responsibility then such duties will be paid as overtime once their total hours have exceeded the appropriate weekly hours.

Repairs and Maintenance of Puppets

The Manager shall be responsible for repairs and maintenance of puppets and associated costumes and props which shall normally be carried out by suitably qualified, competent puppet builders or puppet technicians

which on a larger production would be overseen by a Head of Puppets.

#### Injuries and health and safety

The Manager is responsible for ensuring the health and safety of all Artists and understands that the roles of Puppeteers may be particularly hazardous with cramped working conditions and unnatural body positions held for long periods. Repetitive Strain Injuries are also likely. The Manager shall ensure that appropriate warm-ups are scheduled and breaks given and shall provide physiotherapy to Puppeteers as required, which shall include preventative treatment.

#### Other Duties

The Performance Salary shall not include additional duties such as the following non-exhaustive list: Consultancy or puppet design; Puppet making or adaptation or major repairs or maintenance; Training of other Artists in puppetry; Choreography or Direction of puppets.

#### Theatre for Young People

It was agreed at the last negotiations for the Subsidised Theatre Agreement to delay a review of the existing TIE/YPT Variations. It is noted that a number of commercial managers have expressed reservations about the main body of the Commercial Theatre Agreement and its appropriateness for the economic models of Theatre for Young People.

Equity is committed to reviewing this area of work to ensure that any variations from the main body of the agreement are appropriate to fit the economic models of Theatre for Young People, and secure quality terms and conditions for our members in this area.

Thus, we are claiming:

A first principles discussion about appropriate variations for theatre productions aimed primarily or exclusively at young people.

#### Workshops

There is broad and variable practice among theatres, especially in the subsidised sector for short engagements to workshop or read new work.

As when our members are working on such engagements they are engaged by UKTheatre members, sometimes for no or low pay, it only

Thus we are claiming:

A day rate of time-and-a-half  $\frac{1}{6}$  of the weekly minimum for workshops and rehearsed readings of new material unconnected to a guaranteed full engagement on a production.

#### Child Rates

Equity represents artists from the age of 10, yet there is varying practice for artists under the age of 16, which should be clarified to ensure a proportionate and fair rate is paid to young people at work.

Thus, we are claiming:

That those artists engaged on the agreement who are under the age of 16 shall be paid no less than 50% of the minimum salary, with an additional  $\frac{1}{8}$  for each show over 8 a week if worked up to a maximum of 8 a week.

#### Devised Work

As per the West End claim and Sub Rep Agreement

#### Supernumerary Rate

Traditionally, the BECTU supernumerary rate has applied to UKTheatre Agreements, but this rate has not risen since 2013, nor is it actively negotiated by BECTU.

Due to changes in practice, it is now almost exclusively Equity members who take such engagements, under the terms of the supernumerary clauses. However, it is only right that the rate is kept under review and reasonably incorporated into our agreement as in the West End.

There is no intention to interfere with the definition of supernumerary or the case-by-case exemptions for the engagement of non-professionals in the subsidised sector only.

Thus, we are claiming:

That a supernumerary is paid no less than  $\frac{1}{16}$  of the weekly wage per performance in an 8 show week, and no less than  $\frac{1}{24}$  of the weekly wage per performance in a 12 show week.

#### Credits

Appropriate crediting of artists is a matter of utmost importance to our members' professional development and ability to build their careers. However, the expense of compiling, editing and selling conventional

programmes can leave the audience with no de facto way of knowing which artists are working on any particular evening.

Thus, we are claiming a new clause:

The manager shall credit the artist at each show in a medium which is at no cost to the audience (cast sheet, projection, board, social media, website etc.), make best endeavours to ensure that this is current to the show seen, and advertise where to find this information.

Where cast and creatives are named in the credits, stage management shall also be named

#### Workplaces

The condition of venues, touring in particular, is a matter of constant concern for our members. The current clause does not support either members raising concerns or managers securing guarantees from venues for the quality of the workplace. It seems proportionate to include the more robust and wording from our West End Agreement, with a few minor additions in a UKTheatre agreement.

Thus, we are claiming a new clause to read:

#### Work Spaces

The Manager shall ensure that the Theatre Management provides dressing room accommodation for all Artists and shall ensure that:

All accommodation, shall be of a decent standard, with proper toilet and washing facilities, including the provision of hot water, easily accessible portable drinking water and, where body make-up is used, showering facilities. All changing facilities shall be respectful of privacy and take the needs of the artist into account.

Showering facilities are provided where strenuous physical activity is involved.

All dressing-rooms, backstage rehearsal, stage management changing and Performance areas shall be kept reasonably warm in cool weather and reasonably cool in warm weather, well ventilated and adequately lit, while the Artist is required to be in the theatre. The temperature of dressing-rooms, backstage rehearsal and Performance areas will be closely monitored and a reasonable temperature established for each show.

Adequate, clean and comfortable seating is provided for each Artist.

A drawer or cupboard that can be locked is provided for each Artist and where reasonably practicable a safe that can be used for the Artist's valuables. An Artist may deposit valuables with the Company Manager for storing in the safe during the Performance. The Artist is fully responsible for the insurance of such valuables and the Manager shall not under any circumstances be liable for any loss arising from such deposit and storage. Suitable rehearsal space and, where applicable, surfaces for dancing are provided and an adequate space for warm-ups.

#### Unpaid Breaks and Contingent Contracts

Due to changes in theatre scheduling, members find it hard to find work in shorter Christmass break periods, which are permitted to be unpaid on both agreements. This results in a large loss of income over the festive period, which is difficult, despite being bound to a contract.

Thus, we are claiming:

That Christmass break periods are treated the same as any other week out period and paid at the relevant minimum.

It is increasingly common for artists to be offered several contracts, often on the same agreement, but with breaks in the fixed term between where no payment is made, as the artist is not under contract. This practice is, we believe, avoidance of the terms agreed by UKTheatre and Equity for weeks out.

Thus, we are claiming:

That where more than one fixed term contract is offered to an artist with gaps where the artist is not under contract, that acceptance of one of these contracts shall not be contingent on acceptance on any other.

#### Drafting Claim:

##### Actor Musicians

To include in existing clause:

'At the beginning and end of the engagement, as well as during any enforced holiday periods or breaks in the contract, the Manager shall make a payment to the Artist in line with the portering provisions of the prevailing UKTheatre/MU Agreement.'

### Overtime rates

To include clear definitions in the 'overtime' clause as to the accepted definitions of rates of overtime and their payment through precedents agreed with UKT:

Double time – twice the normal payment in addition to the normal weekly salary

Time and a half – 1.5 times the normal payment in addition to the normal weekly salary

Travel time to enforced holiday

To include in existing clause:

'All attendance at calls made by the Manager including travel (whether to the next venue on tour or home on an enforced holiday), performances, rehearsals, fittings...'

Cancellation of Shows – Effect on Additional Payments

To include under 'Number of Performances':

'Where an additional show over number for which the artist is contracted, is cancelled by the management with 48 hours' notice or more no additional payment is due.'

### Holiday Pay

To include under 'Payment':

'Pay in lieu of holiday shall not be 'rolled up' into the weekly payment, and paid in a lump sum in the final weekly payment of the engagement.'

### Notices

To include under 'Notices'

'Any notice that the Manager posts on the company notice board and/or e-mails to the company, provided that it is sent within working hours and in reasonable time, shall be treated as having been brought to the Artist's attention. It is therefore the Artist's responsibility to check what the notices say, whether they have been posted or sent.'

### Buy-Outs

To include under 'Buy-Outs' after the first sentence:

'For clarity, a buy-out is an aggregation of payments due, not hours worked'.

And at the end (as per the current Subsidised Theatre Agreement):

'For the avoidance of doubt, holiday pay is not an item that can be included in the buy-out and must be paid in addition to basic pay.'

As this is a claim to merge two agreements, in the event of any dispute about terms in the future, then a good faith discussion between Equity and UKTheatre shall occur with reference to both predecessor agreements.

There is no intention to remove any provisions which currently exist in either agreement.

Any clauses which currently have common meaning and expression shall be retained and transferred to a new agreement.

The following clauses are not superseded by the claim made above, and so need common expression or incorporation, thus we are claiming:

### Subsidised Theatre Agreement Clauses to be retained:

E: 'Undertaking by UKTheatre'

H 'Touring Overseas'

Schedule 1:

3.5 'Understudy Responsibility'

3.6 'Ceiling Salary'

3.8 'Pre-Engagement Calls'

4.1 'Variation of Dates'

7.1.4 'Length of a Performance'

7.2.2.3: 'Compensatory Rest and Overtime'

7.2.4 'Public Holidays and Rest'

8.1 'Notice of Calls'

14.2 'Holiday Timing'

14.3.5 'Payment in Lieu of Holiday'  
14.4.2 'Payment of Holiday Pay Where Taken'  
18.6 'Use of Company Transport'  
19.7 'Script'  
21.6 'Compassionate Leave'  
21.7 'Authorised Absence and Unauthorised Absence'

Schedule 2:

2.1 'Understudying'  
2.3-2.4 'Emergency Understudying'  
3: Workshop  
5: Companies Devising Own Work'

Schedule 4:

1.1-1.2 Staffing Levels

Commercial Theatre Agreement Clauses to be retained:

2.1-2.3 'Terms of Engagement'  
2.10 'Rehearsal Time and Staffing Levels'  
9.4.3 'Use of the Artist's Vehicle'  
9.4.5 'At the Start and End of/During a Contract'  
10.4 second paragraph 'Get Ins Breaks'  
11.2.3 'Holiday Entitlement on Cancellation'  
15.1 'Manager's Duties'

For the following provisions, we believe that different terms should be retained for subsidised and commercial sectors:

'Failure to Produce'  
'Force Majeure'  
'Definitions for EPK Use'  
New clauses for definitions of tiers

Commercial Theatre Agreement for Performers and Stage Managers

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

Commercial Theatre Rates

The minimum weekly salaries currently being paid (from 1st April 2018 – 7th April 2019), are as follows:



## Equity/UK Theatre - Commercial Theatre Agreement 2 April 2018 until 7 April 2019 Subsidised Repertory Agreement for Performers and Stage Managers

### Weekly Salary Minima

Rehearsal Fees	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£460.00	£455.00	£430.00	£360.00
DSM	£525.00	£519.00	£490.00	£410.50
SM	£584.00	£578.50	£546.00	£457.00
C&SM	£630.00	£623.50	£589.00	£493.00

Performance Fee	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£487.50	£470.00	£450.00	£360.00
DSM	£609.50	£587.50	£562.50	£450.00
SM	£682.50	£658.00	£630.00	£504.00
C&SM	£731.50	£705.00	£675.00	£540.00

### Weekly Salary Minima 12 Show Week

Rehearsal Fees	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£460.00	£455.00	£430.00	£360.00
DSM	£524.50	£519.00	£490.00	£410.50
SM	£584.00	£578.50	£546.00	£457.00
C&SM	£630.00	£623.50	£589.00	£493.00

Performance Fee	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Performer / ASM	£536.50	£517.00	£495.00	£396.00
DSM	£670.50	£646.50	£619.00	£495.00
SM	£751.00	£724.00	£693.00	£554.50
C&SM	£804.50	£775.50	£742.50	£594.00

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

	*Tier A (1500 Seats +)	Tier A (500 – 1499 Seat +)	Tier B (250 – 499 Seat +)	Tier C (0 – 250 Seats +)
Rehearsal Fee	£516.57	£511.57	£506.57	£471.57
Playing up to 2 instruments	£588.13	£588.13	£588.13	£588.13
Playing 3 or more instruments	£684.94	£684.94	£684.94	£684.94

\*Please Note: Actor Musician Rates above are for 3 April 2017 to 1 April 2019. New rates will be confirmed in April 2018.

### \*Actor Musicians Understudying

Where an Artist is paid as an Actor but cover a Musician:		
Responsibility Payment	Per Role, Per Week	£24.44
Performance payment: Cannot be less than the difference between the cover's basic pro rated per performance and the appropriate Actor Musician minimum pro rated per performance.		
Where an Actor Musician is covering another Actor Musician		
Actor understudy payments apply (other than incidental and minor covering)		

Subsistence		£150.00
Touring Allowance		£250.00

Daily Touring Allowance		£47.45
U/S responsibility Payment	Per role per week	£16.89
U/S Performance payment	Per performance	£25.29
U/S Performance payment	Ceiling	£75.89
Swing Dancer	Weekly	£21.10
Dance captain	Weekly	£37.95
Flying	Weekly	£47.22
Mileage Allowance	As needed	£0.48

### Ceiling Salaries

Tier A *		£731.25
Tier A		£705.00
Tier B		£675.00
Tier C		£540.00

### TIER PROVISOS

To qualify for A*, 60% of a tour must be performing in theatres of more than 1,500 seats
Capacity relates to tickets on sale, not seating capacity of theatre
60% relates to number of performing weeks, not the number of venues on the tour
No prior requirement to let Equity know of tier decision
Differentials between each tier to be fixed
Current system requires consent from Equity to use Exceptional Minimum
New system would not require Equity prior consent to use Tier B or Tier C
Overseas touring venues do not change capacities

The agreement made in 2016 came into place in 2017, and the rates are listed below, applicable from 2nd October 2017 – 30th September 2018. There was then a further rise, detailed in the second set of tables which runs until 2019.

Discussions regarding regrading in advance of the new agreement proceeded well. Regrading was agreed for the Royal Court and the Stephen Joseph Theatre. The Yard Theatre joined the agreement on a house agreement basis, intending to progress to full UKTheatre membership.

Rates from 2nd October 2017 – 30th September 2018

TMA / Equity Subsidised Agreement

Rates From 2 October 2017 - 30 September 2018

TMA / Equity Subsidised Agreement

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

Rates From 2 October 2017 - 30 September 2018

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

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

## Theatre Choreographers Agreement

IA claim has been drafted by the Working Party and submitted for negotiation. During negotiations a review has been requested linking the rates more closely to the Stage Manager rates in the Subsidised and Commercial

Agreements. In the meantime, pending a new Agreement the rates remained as at 2018 as follows: to be submitted for a new Agreement commencing 1 April 2018.  
From 4th April 2017 to 1 April 2018 rates are as follows

MINIMUM FEES	3 April 2017 - 1 April 2018
Commercial Theatre	
Tours and Seasons	£1,408
Exceptional Minimum	£756
Subsidised Repertory	
MRSL Grade 1	£1,358
MRSL Grade 2	£1,188
MRSL Grade 3	£1,094
ADDITIONAL WEEKS	
Commercial Theatre	
Tours and Seasons	£482
Exceptional Minimum	£317
Subsidised Repertory	
MRSL Grade 1	£543
MRSL Grade 2	£475
MRSL Grade 3	£438
DAILY ENGAGEMENTS	
Commercial Theatre	
Tours and Seasons	£217
Exceptional Minimum	£126
Subsidised Repertory	
MRSL Grade 1	£213
MRSL Grade 2	£213
MRSL Grade 3	£162
ADDITIONAL DAYS	
Commercial Theatre	
Tours and Seasons	£146
Exceptional Minimum	£93
Subsidised Repertory	
MRSL Grade 1	£144
MRSL Grade 2	£144
MRSL Grade 3	£130

### UK Theatre/Equity/Bectu Designer's Agreement

Again, an RPI uplift was submitted to the Managers to extend the Agreement for a further year allow the Working Party time to submit a substantial review of the Agreement from April 2019. In the meantime rates were increased by 2% as follows:

UK Theatre/Equity/ BECTU - Resident Designers

YEAR 5

Head of Design	1 April 2018 - 1 April 2019
MRSL 1	£508.63
MRSL 2	£494.29
MRSL 3	£448.95
Resident Designer	
MRSL 1	£471.89
MRSL 2	£456.39
MRSL 3	£413.72
Assistant Designer	£386.48

### UK Theatre/Equity/BECTU – Set and Costume

## YEAR 5

RSC/RNT	1 April 2018- 1 April 2019	
Full	£6,695.28	
Small	£4,016.76	
Subsidised Theatre		
MRSL 1	£3,845.40	
Studio/Workshop	£1,635.06	
MRSL 2/3	£2,817.24	
Studio/Workshop	£1,357.62	
Commercial Theatre		
Higher Minimum Tour/Season/Musical		£3,720.96
Straight Play		£2,991.66
Exceptional Minimum Tour/ Season/Commercial Rep		£1,610.58
Opera A (ROH,ENO)		
Full	£7,359.30	
1 Act and Small-scale Tours	£3,423.12	
Opera B (SO, WNO, Opera North, GTO)		
Full	£5,353.98	
One Act	£2,278.68	
Small-scale tours	£2,507.16	
Opera C		
Full	£2,518.38	
One Act	£1,145.46	
Ballet A (RB, BRB, ENB)		
Full	£6,695.28	
One Act	£2,140.98	
Small-scale tours	£2,507.16	
Ballet B (Rambert, NB, SB)		
Full	£3,437.40	
One Act	£1,254.60	
Small-scale tours	£2,507.16	
Ballet C		
Full	£2,518.38	
One Act	£501.84	

**UK Theatre/Equity/BECTU – Lighting**

## YEAR 5

RSC/RNT	1 April 2018- 1 April 2019	
Full	£3,069.18	
Small	£1,535.10	
Subsidised Theatre		
MRSL 1	£1,436.16	
Tour	£2,000.22	
Studio/Workshop	£687.48	
MRSL 2/3	£783.36	
Studio/Workshop	£625.26	
Commercial Theatre		
Higher Minimum Tour/Season/Musical		£2,351.10
Straight Play		£1,311.72
Exceptional Minimum Tour/ Season/Commercial Rep		£628.32
Opera A (ROH,ENO)		
Full		£3,580.20
1 Act and Small-scale Tours	£1,640.16	

## Opera B (SO, WNO, Opera North, GTO)

Full	£2,045.10
One Act	£930.24
Small-scale tours	£1,018.98

## Opera C

Full	£1,024.08
One Act	£564.06

## Ballet A (RB, BRB, ENB)

Full	£2,045.10
One Act	£930.24
Small-scale tours	£1,018.98

## Ballet B (Rambert, NB, SB)

Full	£1,787.04
One Act	£697.68
Small-scale tours	£943.50

## Ballet C

Full	£897.60
One Act	£564.06

## UK Theatre/Equity Directors Agreement

The working party, including representatives from SDUK, put together a claim for a new Agreement which was submitted towards the end of the year. Negotiations commenced in February 2018 and were successful resulting in an increase of 21.6% in Subsidised Theatre rates and 22.7% for Commercial rates over a four year period and achieving a brand new robust Agreements commencing in August 2018. Year 1 of the Agreement, fees increased by 5% in the Subsidised Sector and 6% in the Commercial Sector.

For the first time Equity's negotiations were supported by Stage Directors UK, working together with members of the Directors and Designers Committee.

Effective 1st August 2018 to 31st March 2019

### SUBSIDISED REPERTORY

### Director's Fee

#### Freelance Directors

MRSL Grade 1	£3,332
• MRSL Grade 2	£2,910
• MRSL Grade 3	£2,745

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

#### Artistic Directors

#### Weekly Fee

• MRSL Grade 1	£762
• MRSL Grade 2 /3	£677

#### Resident Directors

• MRSL Grade 1	£632
• MRSL Grade 2	£581
• MRSL Grade 3	£539
• Assistant Directors	
• (all grades)	£465

### COMMERCIAL REPERTORY Director's Fee

Freelance Short run £2626 Long run £4,376

• Weekly Fee	
• Exceptional minimum	£525
• Normal minimum	£394
• COMMERCIAL TOURS & SEASONS	
• Exceptional Minimum	Director's Fee
• Short run	£1,970
• Long run	£2,955
• Normal Minimum	

• Short run	£2,477.19
• Long run	£4,128.63
• Minimum Weekly Fees	Weekly Fee/Daily Fee
• Exceptional Minimum (short run)	£394/£66
• Normal minimum (short run)	£525/88
• Normal minimum (short run)	£495.43/£82.58

## D. ROYAL NATIONAL THEATRE

### Royal National Theatre - Performers

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

We accepted a rise of 2.5% on all elements for performers, in excess of the standard National Theatre pay rise. Anonymised general breakdowns of artists' wages comparing against race and sex were again provided along with levels of employment, in order to enable the union to monitor terms and conditions for equality groups. We also agreed improvements to the pension scheme from a contribution of 4.5% from the artist and the management respectively to the rates outlined below. We also achieved a 20% rise in performer holiday entitlement to reflect their availability for work over a six day week. These represent significant, landmark improvements.

Subsistence was frozen, mindful of the substantial increase of 15% in 2017.

We are progressing a claim for a premium for Saturday rehearsal working and further improvements in subsistence for 2019.

### Performer Minimum Rates – RNT - 2018/19

#### EQUITY NEGOTIATIONS 2018/19

Minimum basic	£480
Minimum performance fee	£28.70
Minimum rehearsal salary	£498
Maximum basic	£975
Maximum rehearsal salary	£938
Maximum performance fee	£112.50
Top Salary	£760
Top performance fee	£76
Supernumerary rate	£40.80
£42.20 (from 5 November 2018)	
Annual increase to basic salary and performance fee – apply 2.5% to each	
Overtime	2 ½% of basic salary per half hour 5% of basic salary per hour
Overtime – long technical days	More than 10/12 hours – 5% of basic salary per half hour 0% of basic salary per hour 20% of basic salary per hour after 11.30 pm
1	
(Sunday Performances)	1 5% of basic salary plus £40)
Public Holiday Rehearsals	12 ½% of basic salary
Public Holiday Performances	12 ½% of basic salary Minimum - £56.48 Maximum - £70.06
Sunday or Public Holiday Travel	12 ½% of basic salary Minimum - £56.48

Maximum - £70.06

- Travel/Subsistence
- Actors living between 25 and 49 miles from NT: £35 per week for any rehearsal period\* during the engagement
  - Actors living 50+ miles from NT and commuting: £90 per week for any rehearsal period\* during the engagement
  - Actors living 50+ miles from the NT and relocating: £180 per week for the entire engagement  
\*or six weeks, whichever is the longer

#### Stage Management

Ben Donoghue remained as Deputy for the group. The group rejected a 2.5% consolidated pay rise. As of the date of writing (February 2019), the claim has not been settled.

We are seeking improvements to the NT Live lump sum payment to bring those working on productions at the NT in line with those working on productions outside. We are also looking at increased holiday, and initially claimed for a Saturday rehearsal premium, as per the performers.

Particularly for fixed term staff, we are looking to merge the junior into the senior stage management grades, and improve the pension scheme in line with the new performer rates of contribution outlined above.

#### NT Live & NT Live in Schools

We successfully concluded a royalty negotiation for NT Live productions for stage management with the royalty pools increasing by 0.25% and stage management from April 2018 receiving a fixed 1% royalty split among the team on all NT Live productions as a buy-out of all future uses.

We also reached agreement on a ten year pilot of NT Live productions into schools. The details are set out below, which were presented to all performer and stage management members in an indicative ballot in December 2018. The proposal was accepted.

- An up-front payment of £280 for all performers, with a further £280 to be shared amongst the stage management team on each production where those stage managers have not benefitted from inclusion in the NT Live royalty pool or have not been on a buy out contract
- A 25% share of profit to be shared equally among the performer participants with the stage managers on a production who are not part of the NT Live royalty pool or on a buy out contract entitled to a combined share equivalent to one performer
- The royalties to be calculated in relation to the collection as a whole worldwide, not on a per title basis
- Royalties to be paid annually when the entitlement for each individual has reached or exceeded £50, with any remaining royalty to be paid out in 2029
- ODIS to run for an initial 10 year period commencing on launch currently anticipated to be in Summer 2019
- Any usage still subject to the individual consent of the artists involved

## House Agreements

### Disney Agreement

The house agreement that we have with Disney for The Lion King was renegotiated during 2017 and we entered into a new three year Agreement.

CATEGORY	YEAR 1 AMOUNT – until October 2018
MINIMUM BASIC	£740.71
SUNDAY PERF	£67.34
REHEARSAL SALARY	£740.71
UNDERSTUDY OBLIGATION	£35.64
UNDERSTUDY PERFORMANCE	£35.64
FLYING (PER PERF)	£7.13
DANCE CAPTAIN	£178.28
SWING	£92.50
RELOCATION	£2,236.16
CEILING FOR SICKNESS	£1,852.81
STAGE MANAGER	£948.51
DEPUTY STAGE MANAGER	£846.90



## E. ROYAL SHAKESPEARE COMPANY

Our annual negotiations were concluded with backdating to April 2018. We achieved a 2% increase in the salaries and 2.5% increase in other rates. The following rates apply from April 2018.

Minimum rates of weekly pay from 1st April 2018 are as follows	2018/19
<b>Performer's Minimum Salary</b>	£452.10
<b>Stage Management Minimum Salaries</b>	
<u>Basic Rates</u>	
Assistant Stage Manager	£505.25
Deputy Stage Manager	£589.48
Stage Manager	£673.68
Company Stage Manager	£741.06
<u>Higher Rates</u>	
Assistant Stage Manager	£533.32
Deputy Stage Manager	£622.23
Stage Manager	£711.11
Company Stage Manager	£782.24
<b>Assistant Director Minimum Salaries</b>	
New starter	£528.58
Standard	£579.38
Additional experience	£608.78
<b>London Commuting Allowances</b>	
25-40 miles from London	£47.87
<u>Between 40 and 55 miles from London (in place of Subsistence Allowance)</u>	£130.97
<b>Subsistence Allowances</b>	
Stratford (over 25 miles)	£229.44
London (first four weeks)	£375.37
London (per week thereafter)	£300.61
<b>Touring Allowance</b>	
Weekly Rate	£477.27
Daily Rate	£68.17
<i>(all touring allowances should be rounded up to nearest 25p)</i>	
<b>Other Payments</b>	
US per diem rate – refer to TMA website (as Equity/TMA agreement April 1 <sup>st</sup> 2013)	
Recording Rate (from cast album agreement which is amended each year in Nov/Dec)	£120
Dance Captain/ Fight Captain (for every week in which production is performed and when required, rehearsed)	£49.88
Understudy performance payment	
Protagonist's role	1/5 minimum
Other role	1/10 minimum
Additional minimum responsibilities	1/40 minimum
Movement of Scenery & Props	£3.52
Online Digital Payment <i>(paid pro-rata rounded up to nearest £25)</i>	£338.21

## F. INDEPENDENT THEATRE

### i. General

Negotiations took place to secure a new Ethical Manager agreement coming into force on 1st April 2018. negotiations secured: Increases in minimum salaries, fees and payments as detailed below, and the introduction of pension contributions for the first time on the ITC agreement. Joint work was undertaken on developing standards for the use of the Ethical Manager agreement among dance companies, which resulted in a new Dance specific Appendix to the agreement. Joint work to increase the number of Ethical Manager members continued, notably with joint Equity/ITC lobbying of Arts Council England. Work began on developing Actor Musician and Puppeteer Appendices for the Ethical Manager agreement.

Equity/ITC Ethical Managers Performers and Stage Management Rates (all from 1st April 2018) Minimum Salary £471  
Relocation costs

London companies £123.25  
 Out of London companies £ 100  
 Accommodation  
 Own paying £39  
 Accommodation Allowance (not own home) £12.30  
 Weekly Touring Allowance £297  
 Meal Allowances  
 Overnight – breakfast provided £17.40  
 Overnight – breakfast not provided £ 24.60  
 Commuting costs threshold £24.00  
 ITC/Equity: Directors  
 Director's Fee (full length play) £1,541  
 Director's Fee (short play) £1,066  
 Weekly exclusive services payment £471  
 Artistic/Resident Directors £573  
 ITC/Equity: Designers  
 Design fee £2,582  
 Weekly fee for building set and other duties £505.75  
 ITC/Equity: Choreographers  
 Minimum Fee (Incl. up to 2 weeks rehearsal) £1,904  
 Weekly fee £471  
 Daily rate £153  
 Session rate (max. 3 hours) £98.50  
 ITC/Equity Fight Directors  
 Session rate £88.50

#### ITC Creative Team Rates

These rates were uplifted by the same percentage as the performers increase in April 2018

<b>ITC/Equity: Directors</b>		
<b>Preparatory Fee</b> Full length play	£1,541.00	£1579.50
<b>Preparatory Fee</b> Short play	£1,066.00	£1093.00
<b>Rehearsals:</b> Weekly payment	£471.00	£483.00
<b>Artistic/Resident Directors:</b> Weekly pay for all duties	£573.00	£587.00
<b>ITC/Equity: Designers</b>		
<b>Design fee</b>	£2,582.00	£2646.50
<b>Making:</b> Weekly fee for building set and other duties	£505.75	£518.50
<b>ITC/Equity: Choreographers</b>		
<b>Preparation &amp; up to 2 weeks' rehearsal:</b> Minimum Fee	£1,904.00	£1951.50
<b>More than 2 weeks' rehearsal:</b> Weekly Fee	£471.00	£483.00
<b>More than 2 weeks' rehearsal:</b> Daily Rate	£153.00	£157.00
<b>Session Rate</b> (max. 3 hours)	£98.50	£101.00
<b>ITC/Equity Fight Directors:</b> Session rate	£88.50	£90.75

## G. OPERA

Agreement for Opera Singers

The rates increased by 1% on 1st of October 2018 as follows

The Opera Singers rate increased to £394

### (i) Guest Artists

Minimum rates under this Agreement were increased by 1% as follows from October 2018

Rehearsal Salary	£334.50 per week
Session Fee	£76 three hour session
Performance Fee	£270.50
Cover Fee	£95
Cut off	£1,126
Subsistence	£95.56

### (ii) Opera and Ballet Stage Management

In line with the above, rates were increased by 1% from 1 October 2018

ASM	£350
DSM	£374
SM	£408
CSM	£448.50
Subsistence	£ 95.56
In costume	£16.90
Dress allowance	£11.26

Agreement for Opera Directors 2006

An Agreement was made to update the rates by 1% from 1 October 2018

Royal Opera House/English National Opera

Main House	£10,178
Studio	£5,768
Glyndebourne, Scottish, Welsh National Opera,	
Opera North - Main House	£7,193
Studio	£4,124

All other companies £7,193

### (iii) Opera Singers Pension Scheme

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

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

Opera and Ballet Touring Allowances

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

Rates current from October 2018 are as follows:

Weekly rate	£351.53
Single performance rate	£58.59
Enhanced rates (plus 25%) for Aberdeen, Birmingham, Manchester, Glasgow, Inverness, Bath, Milton Keynes and Oxford	
Weekly rate	£439.41
Single performance rate	£ 73.24
And by 33% for London	
Weekly rate:	£467.53
Single performance rate	£ 77.93

The level of the Touring Allowances are now causing some hardship, as performers are unable to secure accommodation for the allowance left and are having to supplement this from their own income. This is particularly the case in London and Edinburgh and Equity has asked for a meeting with UK Theatre to discuss this further and to see whether the levels can be increased and whether an annualised system can be implemented that would allow those on PAYE to claim back any overspend. The request for an initial meeting to discuss the allowances was made at the request of the three Unions. This request was rejected and the three Unions were encouraged to provide evidence that the allowances were not fit for purpose. Equity on behalf of the MU and BECTU have subsequently written further and provided receipts for the tour that Opera North made to London and Edinburgh as evidence that there is a shortfall. At the time of writing the Annual Report, a formal response to the letter with receipts is still awaited.

### English National Opera

#### a) Chorus

In 2018 a new Chief Executive Stuart Murphy took over the running of the ENO. Negotiations continued around a pay increase from August 2018. The offer was 0.4% from August 2017 and a further £375 from August 2018. This was rejected by the Chorus. The Chorus submitted a counter offer of £750 consolidated until August 2019 but with a proposal to change the four week overtime calculator so that the number of sessions and hours worked over each four week period should not exceed 36 sessions or 108 hours. The Management agreed to the consolidated increase but proposed a return to a weekly overtime based on 30 hours but with the removal of the 10 hour cap. In exchange they requested that the Chorus accept the same Media Agreement that had been agreed with the Orchestra. This offer was rejected and the ENO have been asked to reconsider the original Chorus proposal for the 36 sessions and 108 hours. The Chorus remain on nine month contracts. During the year the Chorus participated in a survey and investigation into the Chorus culture, attitude and behaviours which resulted in a number of recommendations being made.

Special thanks are recorded to the Equity Deputies, Debbie Davison, Paul Sheehan and Ronald Nairne. As the pay settlement has not yet been agreed the Chorus rate remain as current at 1st of August 2018.

#### CHORUS PAY FROM 1 AUGUST 2017

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

#### Extra Chorus

The rate remained frozen at £97.66 plus holiday pay.

#### Stage Management

Pay rates remain frozen until April 2018 as follows with those on seasonal contracts. Negotiations started and a settlement made that for those on permanent and fixed term contracts there was a consolidated basic salary increase of £375 from 1st April and 1st of August with an additional non-consolidated payment of £250 in July. Rates from August 2018 as follows:

Stage Manager:	£46,000.00
Deputy Stage Manager	£40,612.66
Assistant Stage Manager	£32,460.12
Assistant Stage Manager –	£32,460.12
Deputy Stage Manager –	£39,585.74

Stage Manager - £46,000.00

#### Actors/Dancers

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

Actors and Dancers £350.00

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

Negotiations have started to improve the rates for 2019.

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

There were no recordings for cinema release during 2017

#### Glyndebourne

##### a) Chorus

Two meetings were held with management during 2018 to discuss Chorus issues. Matters discussed included the re-allocation of duties that the Senior Chorister had undertaken and who would be doing what. The Deputies requested that Saturday working should be kept to a minimum where this was possible, but due to the constraints on wardrobe this was not always possible. The Deputies had suggested incorporating the push and pull payment into basic salary but it was agreed that this was not the best way forward for the Chorus as it might encourage Directors to use the Chorus more frequently for this type of work. There were some concerns that compensatory rest was not being given as quickly as the Chorus would like and there was discussion as to whether Glyndebourne could schedule a 5 day working week within 14 days of the breach. On pay an offer was made of 2.5% in December. For 2018 pay was £491 plus £139

##### Extra Chorus

The session rate was increased to £90.37.

##### b) Stage Management

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

Deputy Stage Manager	£545.33
Assistant Stage Manager	£474.66
Stage Management Dress	£ 15.75

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

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

#### Actors and Dancers

Rates were increased by 2.5%

Actor rate -	£375
The Dancers rate -	£460

#### Opera North

Coming to the start of a new pay negotiating term, the hard working deps at Opera North, Jeremy Peaker and Victoria Sharpe worked with the organiser on preparing a pay offer that would meet the expectations of members who had shown restraint on pay for a number of years, accepting below inflation rises in the last pay round.

Members of the Chorus were conscious of Arts Council England's 7% increase to Opera North's NPO funding for 2015-2018. That funding was frozen for 2018-2022. The outcome of pay negotiations was a two-year deal free of contractual conditions. The talks in 2018 began by continuing to push for ways to bridge the gap in pay increases the chorus had endured over the past few years as well as finding ways to incorporate pay allowances that were tax efficient and achievable. Those pay talks continued into early 2019. The members continue to press for increases in touring allowances and better terms for extra choristers.

#### Royal Opera House

##### a) General

The ROH has successfully completed a major rebuilding project intended to open up the space to be more accessible to the public and audiences. The Arts Council cut to funding has made a serious impact and the Royal Opera House are attempting to save 4 million from the 2018/19 budget. They have accordingly factored a 1% increase on staff costs into the budget but with part of this 1% intended to apply to bring up the hourly rate of all those at the ROH to the level of the London Living Wage. No redundancies are being considered but there has been some reduction in office staffing levels. Although there has been a record box office this has been offset by the costs associated with the updating of technical apparatus backstage.

#### Chorus

The Chorus size remains at 48 and is working well. The Chorus failed to obtain no ORR rehearsals on a Saturday and no rehearsals on a statutory holiday which had been carried over as an ambition for the settlement for the 2017/18 season. The Chorus accordingly claimed a 4% increase from September 2018. Currently the offer to the Chorus is 0.9% for season 2018/19 and 2% for 2019/20 season which has not yet been accepted at the time of writing this report.

The Chorus elected a new Deputy and a new Committee during 2018 and dealt with a number of issues. The most significant issue concerned a special call for a make up demonstration which was outside of the calls in the Agreement.

Thanks are recorded to Andrea Hazel who Deputy for the Chorus for 2018 and to the Chorus Committee.

The annual salary for the Chorus up until September 2018 is £42,527.28 plus £4,747.44 media supplement.

#### Extra Chorus

Rates to September 2018, increase in line with the Chorus are as follows:

Rehearsal Session	£127.91
Opera Performance Session	£153.50
1st Night Performance	£179.07

Concert rates are as follows:

Concert day payment	£170.55
Rehearsal rate	£85.26

Thanks are recorded to Bryn Evans who retired as Chair of the Extra Chorus Deputies on the 3rd of November. He will be greatly missed by the Extra Chorus for his knowledge and the diplomatic way he protected their interests at the House. Simon Preece has been elected as his successor.

#### b) Stage Management

In line with the Chorus and Ballet the Stage Managers had claimed a further 4% from September 2018. Rates until September 2018 are as follows:

Senior Stage Manager	£55,494.32
Stage Manager	£50,818.89
Deputy Stage Manager	£43,860.00
Assistant Stage Manager	£37,029.84
Junior ASM	£30,199.56

Thanks are recorded to Mimi Johnston and Jonathan Harden for continuing as Equity Deputies.

#### c) Actors and Dancers

During 2018 the new Agreement for dancers was monitored to ensure that it was working well and that dancers were better off under the new arrangements.

Rates were increased from September 2018 as follows.

Actors:	£400.20 (inclusive of holiday pay)
Dancers:	£468.80

Dancers per performance fee higher rate - £76.50 to £127.50

Dancers per performance lower rate - £25.50 to £76.50

As the Actors in the Ballet are on a separate contract to the Actors in the Opera and are engaged on a session basis a further 2.5% increase was agreed until September 2018

Rehearsal	£67.56 per three hour session
Performance	£67.56

These rates are inclusive of holiday pay

Separate Agreements apply for the recording for television or DVD purposes and a payment of £629.15 applies.

### Welsh National Opera

## a) Chorus

During 2018 the full time quota of the chorus remained on or around 36 full time positions. Whilst the Chorus size remains officially at 40 there continues to be some disquiet in their desire to keep numbers at 36.

The chorus were offered a 'cost of living' pay increase of 1.5% without any negotiation. Both Equity and BECTU have expressed concerns that this flies in the face of collective bargaining and that from September 2019 we expect the company to return to properly negotiated pay claims.

The much-anticipated negotiation of the Chorus House Agreement started in earnest in March 2018 with a flurry of meetings during the Spring Tour by which time the company expected the deal to be done. In reality this was naïve on the management's part and we reached the summer with meetings planned to start again in September. At this first meeting Management outlined their plans to Equity and the Chorus Committee which largely ignored all of the discussions held in the first part of 2018. A number of meetings were scheduled and then cancelled, with only one meeting to 'take stock' and discuss a way forward. As no formal negotiation had taken place up to this point this was a somewhat surprising development, especially since no actual proposals have been tabled by the company. We finished the year with no meetings scheduled in 2019.

The rates from September 2018 to August 2019 are:-

Grade 1	Up to 2 years service	£27,550.12
Grade 2	2-4 years service	£28,214.16
Grade 3	4-8 years service	£28,545.40
Grade 4	8-10 years service	£28,877.68
Grade 5	10-15 years service	£29,208.92
Grade 6	over 15 years service	£29,541.72

## b) Extra Chorus

As in previous years there continues to be no progress made on an Extra Chorus deal and the rates remained unchanged. The progress on a new agreement will be discussed when the House Agreement for the Chorus is discussed. Membership has improved slightly

## c) Stage Management

The Stage Management team were offered the 'cost of living' increase of 2% in September along with the rest of the company. With the delay to the chorus negotiations there is not yet a start date for the discussions surrounding the house agreement.

The department has continues to have a mixture of full and short term contracts totalling 9 staff. This allows greater flexibility across the rehearsal rooms and productions.

Stage Management rates from September 2018 were:-

DSM 6	£29,636.17
DSM 5	£29,054.04
DSM 4	£28,327.34
DSM 3	£27,600.62
DSM 2	£27,141.12
DSM 1	£26,407.20
ASM 5	£25,600.13
ASM 4	£24,959.96
ASM 3	£24,319.79
ASM 2	£23,679.61
ASM 1	£23,040.57

**H SINGERS**

Rates from 1st January 2018

For choruses of:

(a) 25 + £144.00

(b) 17 to 24 £149.00

(c) 11 to 16 £161.00

(d) small groups £199.00

Overtime (per 15 minutes or part thereof) £21

Extra rehearsals (per 3 hour session or part thereof) £77.50

## **I BALLET AND DANCE**

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

The minimum weekly rate was increased by 3.8% to £385 from October 2018. A further two year Agreement was concluded above the projected rates of inflation.

#### (i) Dancer's Pension Scheme

The Equity Trustees for 2018 were Daniel Jones from English National Ballet and Jonathan Goddard. Hilary Hadley Head of the Live Performance Department continued to attend as an Observer. Steve Carrodus continued as Chair. The Scheme Administrators are Xafinity. The Trustees had to take immediate action because the new Regulations concerning multi employer pension Schemes were introduced which meant that the Dancers Pension Scheme could no longer continue to effectively operate in a cost efficient manner as an independent, stand-alone Scheme and would need to be wound up and incorporated into an existing Master Trust that would preserve continuity of pensions rights and benefits on a cost efficient basis.

The Trustees considered all the options, took legal advice and consulted both the Companies and Equity before contracting First Actuarial to do some preliminary work on assessing which Master Trust would be most cost effective and suitable for the scheme. Three were shortlisted and the Trustees made a decision to use the L&G Master Trust. The Companies were also consulted throughout and a full consultation of members of the Scheme was conducted, including visits by L&G. No major issues were raised by the dancers and therefore the Trustees were able to trigger the wind-up of the Scheme on 23rd January 2019 and commence work on the transfer of Scheme assets in accordance with the timetable.

#### 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 2.5% per cent of their annual dancer's salary bill. The Dancers Trust is intended to help dancers who do not qualify for money under the Dance Companies Resettlement Fund and support many dancers who have been employed in the commercial and independent sectors. On an international level the DCD is a founder member of the International Organisation for the Transition of Professional Dancers.

The Head of the Live Performance Department remained on the Board with Nick Keegan from the Equity Council was nominated onto the Grants Committee. The Chair remains Zoe Van Zwanenberg. The organisation is staffed by an Executive Director, Grants and Career Officer, a Services and Project Officer a full time Administrator, part time Communications Officer and a part time Fund Raiser. DCD continues to thrive and evolve for the benefit of all dancers. Following the reduction in Company contribution from 5% to 2.5% DCD is currently using its reserves to maintain the grants to the dancers which is unsustainable long term.

## **English National Ballet**

### a) Dancers

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

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

Thanks are recorded to all the Deputies and Committee members who worked hard for all the Dancers throughout the year. Quarterly meetings were held with the English National Ballet Management and the Dancers Committee where there were regular business updates and various issues were raised. The dancers are seeking to renegotiate the Agreement with particular reference to reducing the number of Saturday rehearsal and ensuring as much consecutive time off as possible.

The dancers agree to a 2% pay offer from April 2018.

ENB agreed to create a new post in the Artistic Team to support the Artistic Director. A Board member will be appointed to liaise between the dancers and the Board.

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

Principal	£49,612.22 (variable by negotiation)
First Soloist	£43,094.77
Soloist	£38,610.40
Junior Soloist	£34,988.46
First Artist	£34,396.54
Artist Yr 8	£32,453.44
Artist Yr 7	£32,133.00



Artist Yr 6	£31,837.40
Artist Yr 5	£31,589.36
Artist Yr 4	£30,208.50
Artist Yr 3	£28,876.30
Artist Yr 2	£27,881.31
Artist Yr 1	£26,169.18

#### b) Stage Management

A review of the entire agreement for Stage Managers was completed during 2018 to reflect the fact that the Stage Managers are now employed in more traditional roles. The new Agreement is based on the Opera Stage Managers Agreement but with the basic hours covered by the salary set at 40.

Rates are as follows:

Stage Manager	£40,285.90
Deputy Stage Manager	£33,800.00
Assistant	£550 per week

### **Birmingham Royal Ballet**

The Birmingham Royal Ballet continues to produce and perform world class productions.

Equity working with the MU and BECTU was successful in persuading the BRB to establish a Joint Consultative Committee. The Joint Consultative Committee (JCC) provides an opportunity for the trade unions and the BRB to discuss high level strategic matters concerning the future of BRB and her people openly and in a spirit of a free exchange of views.

A 4% increase to the salaries was negotiated which secured the following rates of pay:

BRB Dancer Salaries 1st April 2018

Apprentice	£18,725.40
First/second year corps	£23,384.64
Third year corps	£25,313.56
Fourth year corps	£26,970.66
Fifth year corps	£28,898.41
First Artist	£31,667.01
Soloist	£37,721.81
First Soloist	£45,440.23
Principal basic rate	£49,574.45

### **Northern Ballet**

The deps at Northern Ballet continued to do their best to maintain a near 100% membership as well as liaising with the organiser on industrial matters. Many thanks to the hard work of the Equity Deputies: Ashley Dixon and Hannah Bateman. Pay talks there resulted in a 2% pay rise for members offered at the end of the year.

Dancers at Northern Ballet saw an increase in filmed work for television and cinema use under the Equity BBC/ PACT agreements. They made their cinema debut in 2019 with three short ballets for children being made for cinema.

Tortoise & the Hare and Elves & the Shoemaker will be shown in cinemas across the UK in early 2019 with more titles, including Three Little Pigs, set to land in cinemas later in the year.

Northern Ballet began creating short ballets specifically for young children in 2013 and have since added to their repertoire which now includes six ballets based on well-known children's fairy tales. Touring widely throughout the UK and featuring live music at every performance, the ballets provide a first experience of live theatre, dance and music for young families and have been seen live by a combined audience of over 212,000 people.

### **Rambert Dance Company**

Joshua Barwick and Carolyn Bolton remained as the Equity Deputies at Rambert. The Artistic Director Mark Baldwin left the company and was replaced by the temporary appointment of Benoit Swan Pouffer. The Rambert Dance School as part of its MA programme worked with Rambert to provide the opportunity to work alongside the main Rambert Company under the billing Rambert 2. Work continued on reviewing the dancers agreement all though this stalled due to changes within Rambert.

A 2% financial increase was accepted by the dancers from April 2018

Apprentice 1	£21,585.03
Apprentice 2	£22,535.20
Dancer 1	£30,017.16
Dancer 2	£33,817.88

Thanks are recorded to Joshua and Carolyn for all their work on behalf of the Rambert dancers.

### Royal Ballet

Thomas Whitehead and Kristen McNally were elected Deputies for the Royal Ballet Company for the 2018/19 season. A claim was submitted for 4% in September 2018 and negotiations have stalled with a 0.9% pay offer.

Current rates up to 1st September 2018 are as follows:

Principals	NA	
Char Principal	£54,541.80	£4,545.15
1st Soloist	£54,541.80	£4,545.15
Soloist 9+ years	£50,863.32	£4,238.61
Soloist	£45,451.32	£3,787.61
1st Art 10+	£39,926.76	£3,327.23
1st Art 9th	£39,438.24	£3,286.52
1st Art 8th	£38,948.04	£3,245.67
1st Artist	£38,458.32	£3,204.86
8th Year	£36,010.80	£3,000.90
7th Year	£35,661.60	£2,971.80
6th Year	£35,323.68	£2,943.64
5th Year	£34,987.20	£2,915.60
4th Year	£33,635.16	£2,802.93
3rd Year	£32,284.80	£2,690.40
2nd Year	£30,932.64	£2,577.72
1st Year	£28,906.20	£2,408.85

The media payment increased to £4,747.44

### New Adventures/Equity Agreement for Performers and Stage Managers

A new four year Agreement was entered into from 1st October 2017 to 30th September 2021. Rates increased by 2.5% from 1st October 2018. New Adventures produced Swan Lake which was filmed for cinema release at the end of the year. The production Cinderella toured overseas.

Salary rates are as follows:

Rehearsal salary	£467.48
Performance salary for first contract	£537.23
Performance salary for dancers previously Employed but new to production	£578.29
For those returning to Production	£598.86
Swing	£30.75
Performance fee (principal)	£46.77
Performance fee (sub)	£35.53
UK touring allowance	£250

### Dance Passport

The Dance Passport was relaunched during 2018 in Rotterdam on November 6th for the final event of the European project Dance Futures – Creating Transition Schemes for Dancers and Promoting Sustainable Mobility in the Dance Sector, the European group of the International Federation of Actors (FIA) has launched its new Dance Passport. The aim of the Dance Passport is to be a source of support for professional dancers in the context of mobility. It is a union solidarity network for dancers abroad. This scheme allows dancers, who are paid-up union members in their home country, to access local union support while working for a short period in any European country where there is a participating union. Thanks to the strong co-operation and partnership between the union members of the International Federation of Actors (FIA), the Dance Passport promises better information and more comprehensive protection for dancers working in Europe.

## J. VARIETY, CIRCUS AND ENTERTAINERS

### General

The foundation of the modern circus as we know it was attributed to Philip Astley in 1768 meaning that 2018 was

the 250th anniversary. A motion passed at the 2017 Annual Representative Conference agreed that Equity should recognise 2018 as the 'Year of Circus' and support 'Circus 250' which was the official commemoration. Equity launched its Circus Network in September with an event at the National Centre for Circus Arts and was also present at other Circus 250 events. This included the unveiling of a plaque at the site of the first circus ring in Waterloo. Variety Branches also supported their own local events.

Alongside the formal committee and branch structure networks continued to develop to provide a more immediate and informal forum through which to engage members who work in the same art forms. The Comedians' Network and Puppeteers' Network continued to develop and work on industry issues and initial steps were made towards development of a Storytellers' Network and Burlesque Network which will be taken forward in 2019.

Implementation of the General Data Protection Regulation (GDPR) in May caused a lot of concern for members who work directly for individuals and therefore tend to hold personal data. Equity therefore produced a guide to assist members in navigating this legislation which was well received.

Brexit was frequently raised as a topic of concern by members as many, particularly in the variety and circus sector, regularly work elsewhere in Europe or are EU nationals working in the UK. Equity, in line with other unions and industry representatives, was pushing at a high level to maintain visa-free movement but the future situation was unknown.

As it was the centenary of the end of the First World War there was an enhanced commemoration on Remembrance Sunday at the Cenotaph. Equity was represented by members who had entertained the military. The contingent was again organised and led by Susan Paule.

## Membership

Equity's overall membership increased by just under 5% in 2018 and now stands at over 45,500 in benefit members with the number enrolled on Equity's Variety Branches showing a very slight decrease on the previous year. New membership in variety and circus showed an increase of over 7% on the previous year.

Variety and circus performers tend to be booked to perform on an 'Act as Known' basis as they are performing their own acts and it is often a contractual requirement for them to have public liability insurance. As this is included as part of the Equity membership package along with many other benefits such as: Accident and Backstage Cover insurance; legal services and tax advice, membership works out to be an attractive option for working performers. The union's recruitment strategy in this field is less focussed on fixed workplaces and geared more towards trade shows, open meetings, festivals and events and via branches and networks. There are some fixed workplaces such as theme parks, visitor attractions, holiday parks and circuses and the main ones will be visited by Equity's Industrial, Regional and National Organisers and Recruitment Organisers.

In 2018 Equity attended the following events: the Blackpool Magicians' Club Convention, the Leicester Comedy Festival, Brighton and Edinburgh Festivals and the May Fayre in Covent Garden for Punch and Judy; Kidology and Ventarama in Longbridge, Birmingham for children's entertainers; the Winchester Hat Fair and Edinburgh Festivals for street arts, comedy and circus; the British Juggling Convention in Canterbury; Festival at the Edge and Beyond the Border for storytellers; the National Showcase and Keeping it Live for cabaret and tribute acts in Blackpool and Birmingham and the Beverley Puppetry Festival. In addition to these events and the fixed workplaces Equity Organisers also speak to students at full time vocational education courses such as circus schools. Equity's Variety Branch officers also organise attendance at local events.

## Branches

Equity has 16 Variety Branches around the UK including Scotland and Northern Ireland which hold meetings for their members. Branches must meet at least four times a year including an Annual General Meeting although most meet more regularly than this, often using a regular monthly pattern. Branches are part of the democratic structure of the union and can input into union policy by sending motions to Council and to the Annual Representative Conference and can also send representatives to the ARC. On a general level they provide a forum for members to learn about developments in the industry and within the union and they can also meet their fellow professionals and staff to get advice on work matters and participate in campaigns.

Branches are partly funded by the union centrally, depending on their registered numbers, and can use this funding for campaigning, organising and educational projects. This can include organising showcases or workshops for members and attendance at events for recruitment and retention. Branches are reimbursed for running expenses and also raise their own funds for social or benevolent purposes.

There are some standing items which are included on meeting agendas but largely the content of meetings is the decision of the branch committee. Meetings will often comprise presentations by industry guest speakers, discussions on union policy and local issues as well as social events.

An improved electronic newsletter distribution system was set up in 2018 after the launch of the new website.

Branches also use their own social media outlets such as Facebook, Twitter and Instagram. Some Branch Secretaries

are able to provide contractual advice and assistance to members when Equity staff may be unavailable and may also receive job information from local employers which they can advertise to members.

Variety Branch Secretaries met as a group with staff in June and also with the Variety, Circus and Entertainers Committee in November and further with the General Branch Secretaries. In some areas of the UK such as the Midlands and the North Branch Secretaries also meet within area networks.

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

### **Variety, Circus and Entertainers Committee**

See National, Regions, Industrial & Specialist Committees

### **Variety and Light Entertainment Council**

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

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

The principal function of the VLEC is to ensure good practice in the variety and light entertainment industry, by providing appropriate contracts covering every type of engagement in the field and a mechanism for dispute resolution, through formal or informal means. There were no formal dispute hearings in 2018.

The VLEC met three times during 2018 and discussed Brexit, National Insurance Class 2 abolition, HMRC digital tax, social media clauses in contracts, wild animal ban in travelling circuses in Wales bill.

### **VLEC Contracts**

There were minor changes amendments to the electronic version of the VLEC 'Act as Known' contract and the rates on the Floorshow contracts were revised as detailed below. Discussions were started on revising the rate for additional weeks on the Choreographers' Contract as well as agreeing the standard rates increase.

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

This contract continues to be the benchmark for booking acts particularly for one-off performances or short runs. Further work is needed to complete a fully functioning and secure electronic version of the contracts which can be used across many electronic platforms.

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

This year, an increase to the rates of 3.3% was agreed on all financial items except the subsistence and touring allowance, which increased in line with UK Theatre theatrical contracts.

These rates are in place from 1st November 2018 to 31st October 2019. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£488.00 per week
Twice Nightly (up to 12 performances a week)	£524.00 per week
Subsistence (first 10 weeks)	£150.00 per week
Touring Allowance	£250.00 per week
Understudy Payment (per week)	£45.50
Understudy Payment Lead Role (per performance)	£55.60
Understudy Payment Other Role (per performance)	£32.80
Understudy Payment Ceiling	£105.00
Photocalls	£33.50
Public Holiday Performances	£82.00
Illness Payment Ceiling	£82.00

#### **(c) Choreographers' Contract**

The Choreographers' Contract was renewed for another 3 years and is in place until January 2022 with the proviso that the fee for additional weeks is looked at in 2019. The contract is for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows and Trade Shows. The agreement allows for the

rates to increase by RPI + 1% in January each year. RPI for December 2018 was 3.7% so a rate increase of 4.7% was implemented.

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

	2018	From 2nd January 2019
Cruise Ship	£3,728	£3,867
Holiday Camp / Theme Park	£2,794	£2,897
Floorshow	£2,794	£2,897

For any work in excess of the 3 weeks an additional fee of not less than £930 (£973 from 2nd January 2019) per week or part thereof will be paid.

Daily Rate £283 (£293 from 2nd January 2019)

#### (d) Circus Contract

This contract for the booking of individual acts and troupes continues to be used by members of the Association of Circus Proprietors. It does not contain any minimum rates and has a disputes procedure similar to the other VLEC contracts. There were no changes to the contract in 2018 it having been updated in the previous two years.

### Legal Claims

Equity's Guide to Contracts, specifically aimed at the sector, was distributed widely to members this year as it had been since it was first published in 2017. The aim was to ensure members obtain the necessary details of those booking them and prevent misunderstandings and disputes. Members have available to them the VLEC 'Act as Known' contract and the National Standard Contract in written and electronic formats. These work well for one-off dates and short-term work and can be used as a reference for those who prefer to write their own contracts or booking confirmations.

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

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

For members who work on longer term seasonal contracts such as those with holiday camps, visitor attractions and theme parks disputes are dealt with differently either using workplace procedures such as disciplinary and grievance or via Employment Tribunals. Members may request being accompanied to workplace hearings for such matters. Disputes are most frequently about holiday pay, the national minimum wage, unfair dismissal or discrimination such as for 'protected characteristics' under Equality legislation or bullying and harassment. Cruise contracts on which many members work also generate a substantial amount of claim work and will be dealt with differently depending on the base location of the company or vessel and the procedures outlined in the contract.

Aside from contract matters Equity staff are regularly consulted by members on other issues associated with their work. These include matters such as copyright, trademark and other intellectual property issues, mainly to do with act names, photographs and video online. Although Equity can't take up these cases formally advice has been given on how to progress such matters.

The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £136,386 on behalf of members in 2018 representing something like 192 individual claims. A further amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are dealt with via our specialist solicitors.

### Children's Entertainers

There are over 2300 members registered as children's entertainers with Equity, an increase of over 80 during the year. Largely they are booked by individuals for private parties and events and also work in schools, libraries, at community events and at other local authority run venues. Equity's National Standard Contract is ideal for these

types of bookings although a more personal approach is often adopted, particularly for private bookings and can be just as effective. Children's entertainers employ a range of different skills such as juggling, unicycling, magic, face-painting, clowning and circus skills.

Two open meetings of children's entertainers were held in 2018. The first was in September as part of the Kidology / Ventarama event in Longbridge, Birmingham along with one in London in November. Both were well attended and lively. The General Data Protection Regulation (GDPR) and modern online and app-based booking methods were extensively discussed. Two Equity members voluntarily run a network for Equity Children's Entertainers called the Children's Entertainer Link through which issues facing children's entertainers are often raised with staff.

### **Circus**

Equity's Circus Network was officially launched on 18th September with an event at the National Centre for Circus Arts and was attended to capacity by members and other stakeholders from across the industry. The event gave rise to the foundation of a number of working parties to look at industry issues such as: health and safety with rigging; mental health; equality and advice for emerging artists. Some working parties met before the end of 2018 and others had meetings scheduled for 2019. These working parties should produce much needed resources for the industry. There is a standard contract available negotiated between Equity and the Association of Circus Proprietors (ACP) through the VLEC for 'Acts as Known' in touring tented seasons. This is used effectively by the main employers in the sector who are ACP members.

Equity put in a submission to the consultation on the proposed ban of the use of wild animals in travelling circuses in Wales. The emphasis of the submission was to support members whose livelihoods involved working with animals. The decision of the devolved government of Wales will be made in 2019.

### **Comedians**

The Equity Comedians' Network continued to meet regularly throughout 2018 in London and also organised satellite meetings in Glasgow and Northern Ireland. Further regional meetings were also being planned elsewhere outside London. Low and unpaid work was a perennial concern as was insurance when sharing cars to travel to gigs. Sexual harassment was also highlighted as an issue. At the end of 2018 the Network launched a survey about personal safety when travelling to and from gigs late at night the findings of which will be actioned in 2019. The Network also piloted some self-defence taster sessions for members.

### **Puppeteers**

Equity's Puppeteers' Network held meetings co-ordinated by staff roughly every other month and also organised its own meetings in the intervening months at puppetry related venues. The regular Equity meetings were divided into Live Performance and Recorded Media issues with the relevant staff involved. Clauses developed by the Network have been included in the Independent Theatre Council Ethical Manager agreement and ongoing negotiations with Society of London Theatre and UK Theatre should see them incorporated in those agreements also, with the requisite modifications. Staff attended puppetry related events such as the Beverley Puppet Festival and Brighton Fringe and is planning further attendance at events and open meetings in 2019.

### **Stage Hypnotists**

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

### **Street Performers**

Street performers work in many locations and settings around the UK either booked as part of events such as the Hat Fair in Winchester or festivals such as Glastonbury, Edinburgh and Brighton or in a busking capacity. Busking is generally a legal activity which can take place almost anywhere where it doesn't cause a nuisance or obstruction. Some local authorities have attempted to limit busking activities under Public Space Protection Order (PSPO) legislation which is more appropriate for anti-social activities such as consumption of alcohol or aggressive begging. Equity has input into consultations when PSPOs are being proposed, the most recent in 2018 being Nottingham. There was also an ongoing consultation about organised pitches in Leicester Square and Trafalgar Square at the end of 2018 the outcome of which will be known in 2019. There were already other well organised schemes in London principally on private property such as Covent Garden and the South Bank.

In recent years Equity has successfully worked with other local authorities around the UK in cities such as Liverpool and York to produce guidelines for performers and always looks to extend this work to other locations. Public liability insurance is often needed when performing on council-owned land and privately owned land used by the public.

Equity maintains links with Outdoor Arts UK formerly known as Independent Street Arts Network (ISAN) and National Association of Street Artists (NASA).

### **Fire Performers**

The top-up fire public liability insurance policy available via First Act Insurance was being used by around 475 members and is considered to be very good value. There were some minor changes made to the policy at renewal in 2018 to widen the type of extinguishers permitted and on storage and transportation of props.

### **Storytellers**

A motion to the 2018 Annual Representative Conference outlined two specific festivals in the summer at which Equity should have a presence to engage with storytellers and also that Equity should explore the setting up of a Storytellers' Network. Both festivals were attended by staff and some initial work commenced on the Network with the intention to hold an open meeting in the spring of 2019.

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

In pockets around the UK there is a thriving working men's club scene where many members work as vocalists, comedians and speciality acts. The areas where this activity is particularly prevalent are Blackpool, the North East including Humberside, the Manchester region and parts of the Midlands.

There is a contract agreed between Equity and Committee of Registered Clubs Association (CORCA) which is available to be used by affiliated clubs. CORCA is 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.

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

Many Equity members are employed in this sector which includes sites operated by the major holiday park companies and entertainment groups. Entertainers such as vocalists, comedians, children's entertainers, puppeteers and costume characters and circus performers are engaged either as seasonal resident entertainers or as guest artists. There are some formal agreements in place for recognition but even where there isn't Equity officials visit the key sites and maintain positive relationships with the managements and can be involved in resolving disputes. Equity carried out a survey of members working in some visitor attractions in 2018 and work is planned to improve health and safety issues where negative reports were received.

## CHAPTER 4:

# RECORDED MEDIA

## GENERAL

2018 like the previous years was extremely busy for the Equity staff in the Recorded Media department with the Specialist Industrial Organisers in near constant negotiations with the BBC, ITV, PACT, BSKYB, C4 and S4C. All parts of the audio visual industries continue to face the challenges of technological advances and real financial constraints on broadcasters and producers. The fragmentation of the industry into different means of delivery of members work continues apace. Performances by our members in TV and Film are available to the consumer via our primary channels, catch-up services (such as the BBC iPlayer, 4oD, ITV.com, SKY Anytime and 5 on-demand), use on the broadcasters family of channels (such as BBC3/4, E4/More 4, ITV2/3/4 etc), download to own services (such as Apples iTunes), overseas sales, video/DVD, Subscription video on demand (SVoD) and back again through a process of repeats. Equity has had to adapt and develop its response to these new and changing means of delivery and has deployed residual, royalty and collective licence structures to ensure remuneration to members for the exploitation their performance. Where appropriate staff is negotiating assumption agreements and novation wording as the nature of the TV/Film industry is such that rights in those production reside with a variety of different entities across the globe.

The primary broadcasters catch up services have maintained their popularity and reach to the consumers across platform delivery systems such as smart TV's, PC's, smart phones, tablets, broadband, freesat, freeview and games consoles etc during 2018 an extension to the Equity/ITV catch up service was agreed for a two year period and 2016 will see negotiations commence to extend the BBC iPlayer service, Radio 4xtra and 4oD/4Seven agreements. The agreement with BSKYB covering their own catch up service SKY Anytime and SKY Go was agreed. Equity continues to negotiate complex agreements with the broadcasters to ensure that members whose work appears on these platforms receive payment.

Negotiating meetings took place with PACT during 2018 to address a revision of the SVoD pre-purchase percentage values. The progress has been very slow and we struggle to find consensus with the employer's trade association but we are pleased to report that the negotiations have been successfully concluded the highlights of which are as follows: 2 year deal with an automatic 2% increase in fees in 2020, a 6% increase in all financial items from 1st January 2019, increase in SVoD pre-purchase percentages, enhanced audit provisions, assumption agreements and interest on late payments. It was crucial for revision of the audit provisions to modernise and make fit for purpose the wording to reflect the current TV business reality. With the fragmented nature of TV finance/investment and rights ownership we are seeking to introduce with the TV Agreement assumption agreements.

Negotiations are advancing with PACT on a new walk-on and background artist's agreement (which for the first time ever will include feature film productions, outside of the jurisdiction of the FAA Agreement), with a great assistance from members of the Screen and New Media Committee. We have also tabled extensive revisions to the Nudity and Simulated sex provisions within the agreement.

We will be working with PACT and PACT producers to ensure that companies have appropriate and sufficient dignity at work policies in addition to harassment and bullying policies.

The SVoD Original template agreements with independent producers commissioned by Netflix for first use on Netflix, has been used extensively Equity is the first Union outside of the US to reach such agreements and we continue to talk directly with Netflix with a view to reach an agreement directly with them for self-managed productions i.e. productions made directly by Netflix or via a special purpose vehicle company. Productions continue to be commissioned in the UK for not only Netflix but also Amazon and other free VoD platforms in the US. The year saw the takeover of SKY by Comcast and it is yet to be known what the industrial intentions of Comcast are given we have two collectively bargained agreements with SKY. It is envisaged that other US entities will be launching their own SVoD platforms during the course of 2019/20.

2018 saw further and more substantive negotiations with the BBC to revise the agreement and in addition exploratory meetings have taken place with the BBC around the industrial issues of the launch of BBC Studios who will be able to compete for commissions from the BBC in addition to commissions for any other TV or new media platform. Clearly this will prove a challenge for the Union terms of negotiating new agreements.

Discussions continue with ITV with the aim of bargaining a new ITV Studios agreement, hopefully these discussions will reach fruition.



Fruitful discussions continue with the IPA (as reported elsewhere in the Annual Report)

2018 was an extremely busy year for the department in relation to the BBC's Radio Drama Company. Staff assisted Alan Lean, Equity's Tax & Welfare Benefits Officer, to challenge the BBC's position that the artists were employed rather than self-employed. Many months of negotiations with the BBC and more importantly with HMRC resulted in a positive outcome from the HMRC that the members self-employed tax status was indeed correct.

As is reported elsewhere a claim to revise the 2015 Cinema Films agreement will be lodged in the early months of 2019 and the year will see a number of audits initiated across the US studios and for the first time US TV companies.

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

The level of TV production remains healthy and 2018 saw an increase of overseas investment and producers in the UK, the majority of who are from the USA who have been encouraged to come to the UK because of the tax breaks available on high end television, defined as in excess of £1.2m per episode. US companies are investing in productions in exchange for rights and we are seeing an increase in productions in the UK but for primary transmission in the US and elsewhere. The complexities of business models whereby rights in productions are acquired present the negotiators with challenges as most of the additional rights packages are detailed with special stipulations attached to contracts which are lengthy and require a level of scrutiny from our agent colleagues and staff in Recorded Media department.

Tax reliefs across film, high-end television, video games, animation programmes and children's TV are powering unprecedented levels of production in the UK, generating an economic contribution of £7.9bn in 2016. Total UK spend for film Q1-Q3 2018 was £1.5b, the 3rd highest since BFI records began. In Q1-Q3 2018 a total of high end TV programmes started principal photography with a UK spend of £755m (Source BFI)

The Recorded Media department has developed a Games Industry strategy and is working with members, agents and the producing community to address model contracts. It is hoped that we can progress our relationship with UKIE the Games industry trade association to develop an industry model template contract covering our areas of work. Two extremely well attended meeting were organised during 2018 , the first drew participants from the agents, casting directors, voice performers and capture performers and the second was just for voice performers and capture performers. Members of the Screen and New Media Committee have been working closely with BAFTA to put on an event in relation to working with disabled performers in Games.

Recorded Media staff will be preparing a claim for the revision for the 2015 cinema Films Agreement for tabling in early 2019. Staff is already busy identifying a fresh tranche of audits across the US studios and US TV entities during 2019/20.

2015 saw for the first time agreements negotiated covering voice over engagements for independent radio commercials, this is the very first time such agreements have been reached with Global, Bauer and 2016 saw two more agreements with the Wireless Group and KMFM. The departmental staff and the incredibly helpful, hardworking and knowledgeable Radio Commercials Working Party are looking at alternative methods of calculating fees and uses. 2018 saw the revision of the agreements in place in this area with the working party working extremely hard to reach agreements that are reflective of the engaging practices in this part of the industry.

The Screen & New Media Committee has identified as a priority to seek to progress discussions for a new TV Commercials Agreement during 2018/2019

Initial discussions took place in 2017 with the broadcasters and producers around a template agreement for the engagement of children in film and TV productions. Further discussions will take place during 2018 will see those discussions intensify during 2019.

The Recorded Media Department continues to undertake studio, set and location visits across the UK. During 2018 we continued the drive to reach members directly in their workplace and during 2017 we launched a films recruitment campaign on the back of the successful concluded films negotiations. The Recorded Media dept continues to work very hard in recruitment and retention through its own dedicated Recruitment and Retention Organiser and who in conjunction with Equity's R&R Team launched a 100% campaign whereby we hope to push membership in the standing TV continuing dramas as close to 100% as possible and during the course of 2018 we saw real statistical improvements in membership density across TV and film casts.

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

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

### **Recruitment , Retention and Re-joins - Recorded Media**

In 2018, an average of three visits was undertaken per week on Recorded Media contracts nationally. The number of individual productions recorded on CRM as being visited was 121, with many of these productions being visited multiple times.

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

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

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

An aim in 2018 was to try and undertake visits during their read through or rehearsal phase, which is hard to achieve as producers are reluctant to agree to it. We have successfully managed to visit two productions during read through phases which resulted in seeing the entirety of the cast in those productions at one time.

## A. CINEMA FILMS

The Uptake of the 2016 Cinema Films Agreement (“CFA”) is very healthy and, though activity under this agreement still generates a high volume of queries and case work, the agreement for the most part functions well and is recognised and well-regarded across the industry. Several training sessions have been delivered by Equity (to production managers, agents and casting agents) to promote better understanding of the finer details of the CFA.

Alongside the annual increase (see below) we have introduced a change that redirects stunt insurance contributions made by the producer away from Equity so that such payments are now made directly to the individual performers (upon proof of insurance policy if requested). We have also tabled to Pact new wording around performances involving nudity and simulated sex acts. We await a response.

While we have seen fewer productions register as Very Low Budget Films, production in the Low Budget Category remains level with 2017's figures. Full Budget productions are up by 8% on 2017, with significant growth in film production operating at a budget level of £20m plus (Options B and C). It is apparent that the UK remains a very popular destination for inward investment.

Uptake of the CFA can be split out as follows:

Full Budget (£3 million or over)	68
Low Budget (£1 million - £3 million)	19
Very Low Budget (under £1 million)	13
Total	100

Option A (Net profit share participation)	74
Option B (Royalty payments)	24
Option C (Enhanced Royalty payments)	2
Total	100

Of these 100 registered productions, 79 registered with PACT while 21 registered direct with Equity - thereby generating an additional source of income for the union by way of facilitation charges of £42,000 plus VAT.

In addition to the above, 2 feature length Subscription Video on Demand (“SVOD”) productions registered with Equity to utilise our SVOD terms.

Toward the end of 2018, Equity negotiated a 2% increase in fees for film production commencing 6th April 2019, to which relevant stakeholders have been alerted. The rates shown below are minimum rates and key terms effective up to and including 5th April 2018:

Actors, dancers, eligible capture performances and other Artists

	Daily Basic	Daily inc. use fees
Full Budget (£3 million or over)	£138	£524.40
Low Budget (£1 million - £3 million)	£138	£241.50
Very Low Budget (under £1 million)	£138	£207.00
	Weekly Basic	Weekly inc. use fees
Full Budget (£3 million or over)	£552	£2,097.60
Low Budget (£1 million - £3 million)	£552	£966.00
Very Low Budget (under £1 million)	£552	£828.00
Stunts		
Stunt performer daily	£575 inc. use fees	
Stunt performer weekly	£2,300 inc. use fees	
Stunt co-ordinator daily	£730 inc. use fees	
Stunt co-ordinator weekly	£2,920 inc. use fees	
Stunt insurance daily	£18.00	
Stunt insurance weekly	£36.00	
Voices (per 4 hour session)		

ADR session rate	£300.50 inc. use fees
ADR session rate (Low Budget / Very Low Budget)	£98.00 exc. use fees (+75% for Low Budget films and +50% for Very Low Budget films)
Revoicing /Commentary	£103.00 exc. use fees (+280% full budget / 75% for Low Budget films and +50% for Very Low Budget films)
Session Singers	
Scale 1	
1-36 hours	£131 per hour (£262 per 2hr session)
Scale 2	
37-350 hours	£97 per hour (£194 per 2hr session)
Scale 3	
351-800 hours	£88 per hour (£264 per 3hr session)
Scale 4	
801 hours and over	£65 per hour (£195 per 3hr session)

#### Holiday pay

Payable on all attendances, daily	£15.60
Daily Late Payment Penalty	£10 per day subject to a maximum of £1,000
Penalty for broken Daily/Weekly rest periods	Overtime payment for those hours by which rest period is curtailed
Escrow	Cap of £5,000 per week, max of two weeks

#### Terms of engagement

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

#### Supporting Artists

Equity has submitted a claim to Pact to agree minimum terms and conditions for supporting artists working in feature film outside of the London area (area within 40 miles of Charing Cross is historically negotiated by the FAA division of BECTU). The claim further encompasses television production.

#### Student / Non-commercial Film Agreements

There is a lot of interest in Equity's Student Film Template Contract and Non-Commercial Film Template Contract, with several requests received weekly from performers and producers, not including those who independently access from the Equity website. The minimum recommended rate under the Non-Commercial Film Contract has been raised to £138 and Holiday Pay to £15.60 in line with the basic rate under the CFA. The template contracts can be accessed from the Equity website and are free to use.

## B. TELEVISION

### Independent Television Production

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

Negotiating meetings took place with PACT during 2018 to address a revision of the SVoD pre-purchase percentage values. The progress has been very slow and we struggle to find consensus with the employer's trade association but we are pleased to report that the negotiations have been successfully concluded the highlights of which are as follows: 2 year deal with an automatic 2% increase in fees in 2020, a 6% increase in all financial items from 1st January 2019, increase in SVoD pre-purchase percentages, enhanced audit provisions, assumption agreements and interest on late payments. It was crucial for revision of the audit provisions to modernise and make fit for purpose the wording to reflect the current TV business reality. With the fragmented nature of TV finance/investment and rights ownership we are seeking to introduce with the TV Agreement assumption agreements.

Negotiations are advancing with PACT on a new walk-on and background artist's agreement (which for the first time ever will include feature film productions, outside of the jurisdiction of the FAA Agreement), with a great assistance from members of the Screen and New Media Committee. We have also tabled extensive revisions to the Nudity and Simulated sex provisions within the agreement.

We will be working with PACT and PACT producers to ensure that companies have appropriate and sufficient dignity at work policies in addition to harassment and bullying policies.

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

The Screen and New Media Committee also established a SVoD working party to address the extensive SVoD platforms producing in the UK. The working party is made of committee members, CPMA/PMA members and staff. The working party is advising members of staff in its dealing with Netflix, Amazon and a number of new SVoD platforms.

Like 2017, 2018 was a very busy year in terms of the volume of production with a marked increase in the number of productions commissioned by US broadcasters and/or receiving funding from US financiers in exchange for rights acquisition. Tax breaks/relief on offer for high end TV has certainly played a large part in attracting overseas investment in the UK TV industry, primarily from the US. The UK broadcasters continue to commission work from the independent sector, particularly SKY along with BBC, ITV and C4 although most of the UK broadcasters recognise that the industry continues to change particularly with the impact of subscription video on demand (SVoD) platforms such as Netflix and Amazon, both platforms commission original work, invest in UK TV production and acquire existing product. Staff and agent colleagues continue to work closely together on concerns around the use of options and exclusivity deals.

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

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

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

### ITV

2018 saw Negotiations with ITV for a new ITV Agreement continue apace with fixed and regular meetings now in place for the entire year. Although a conclusion to the negotiations may not be imminent they are progressing beyond that of previous attempts and the timeline for a skeleton agreement to be in place is 18 months. Currently the ITV/Equity agreement applies only to the continuing dramas, Coronation Street and Emmerdale with all other ITV Studios commissioned content adhering to the Equity/PACT Agreement terms. The recent round of negotiations have demonstrated that ITV have a desire to revisit and rework the existing ITV Agreement and only apply this to their continuing drama series Coronation Street and Emmerdale, thus preserving the status quo.

With the basic premise having been agreed upon, this year will see a real drive to flesh out such proposals and get them ensconced within a readable format. The negotiations will also need to address the launch of BritBox,

implementation of children's rates and a repeats strategy emanating from ITV business planning. Staff will continue to work with ITV to progress recommendations from the Manifesto for Casting and any recommendations emanating from the Sexual Harassment working group. Discussions have already commenced to ensure that ITV have in place appropriate bullying and Harassment policies in place.

Day to day issues which arise on ITV productions continue to be dealt with on an ongoing basis. Staff from the Manchester office in conjunction with London based staff have built up and maintained fruitful relationships with cast members and deps on Coronation Street and Emmerdale with regular forum meetings occurring throughout the year. Staff are currently in the process of liaising with the deps on the soaps and colleagues on the PMA to arrange meetings as part of an initiative to ensure that staff, performers and agents can contribute to the ongoing negotiations and are as fully informed as possible on contractual issues and each organisations respective areas of influence.

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

Negotiations commenced in October 2018 for an extension to the agreement for 2019/2020.

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

## BBC

### Ongoing Issues

Equity and the BBC met throughout the year to deal with ongoing production issues, compliance of the agreement and dealt with circumstances where further rights were required.

### New BBC Studios Television Agreement

In April 2017 BBC Studios was launched meaning they are now operating as an independent production company and able to make programmes for any broadcaster or any of the SVOD platforms. Equity has been in negotiations with the BBC on a new collective agreement that will cover all production made by the BBC. Whether it be in house production or programmes made for another broadcaster or platform. BBC made it clear from the outset that they will not use the Pact Agreement and for political reasons will not be joining Pact to become Pact members. These have been a difficult set of negotiations and it has been vital for us to ensure that BBC Studios have no advantage over any other independent production company and that any agreement we reach is a Pact-like agreement. The current BBC Agreement has no multi episodic provisions whereas under the Pact Agreement artists receive a fee for each episode they appear in. Equity made it clear that the BBC had to agree to a multi episodic structure in any new agreement and after deliberation the BBC have finally agreed to this. Negotiations have continued and there will be a two tiered type agreement where certain type of production such as the continuous dramas and children's production will be ring fenced and continue to be made using the current BBC in house agreement terms. Returning series will also continue to be made under the current BBC in house terms. A list of the Returning Series will be agreed and listed in the agreement. All other drama and comedy will be made using Pact rates and artists will receive an engagement fee per episode. The BBC have agreed a 6% increase on the minimum fees and this will be implemented from 1st of April 2019.

Various other changes have been negotiated to ensure the updated Agreement is fit for purpose such as the introduction of nudity and simulated sex provisions which ensures artist must have an agreed rider in place prior to filming to ensure they are happy and agree to all the terms. There will be pre-purchases in the Agreement to deal with various SVOD (Subscription Video on Demand) rights and a pre-purchase for DVD rights for the UK which only purchases 75,000 units and thereafter a 17% royalty of sales applies. The new agreement will also have a royalty structure to deal with the theatrical release of a programme.

It is hoped the new Agreement will be in place on the 1st of April 2019.

### BBC Scotland

BBC plans to launch their new BBC Scotland channel in February 2019. The budget for the channel is very low and the BBC came to Equity to ask that this channel is treated the same as the secondary channels, such as BBC4, under the collective agreement. This means that the fee allows for 9 transmission periods on the channel rather than just one broadcast. It also means that repeats on the channel will be paid using the 17% royalty terms. This was agreed by the Scottish Committee and the Screen and New Media Committee and will be reviewed in two years time to see if there has been any change to their budgets.

#### BBC iPlayer and Collective licences with the BBC

Equity has been in discussions with the BBC about the BBC iPlayer and the extended availability of programmes. The collective licence is in place with the BBC for use of programmes on the iPlayer service. BBC requested extended availability on a small number of titles which would allow the BBC the flexibility to experiment with different models such as boxset viewing. This was agreed as long as there was no impact on any commercial revenue. Discussions are continuing with the BBC regarding their service and payment to artists.

The online clip licence was renewed for a further two years with BBC Worldwide.

#### Organising and Recruitment

During 2018 the vast majority of BBC in-house dramas/comedies and also those productions commissioned to be made by independent production companies for the BBC received at least one Equity cast visit and in some cases follow up visits were also undertaken by Equity staff members, based in Guild House and also the Regions/Nations. As well as giving members the opportunity to engage with Equity in studios and on location, these cast visits also played a vital role in terms of the retention of current members and the recruitment of new members into the Union. Cast forum structures have been set up on both 'Eastenders' and 'Holby City' which is facilitating better communication and relations between cast and production.

### C. TV AND NEW MEDIA COMMERCIALS

Over the last year, Equity has liaised with the IPA on a variety of issues concerning TV commercials, including pushing the IPA to encourage its members to use the agreed Artists' Declaration Form (ADF) instead of their own in-house versions of this document and we have had to continue expressing concerns about how auditions are sometimes conducted. We have also spent a great deal of effort ensuring our members get paid on time, a significant difficulty with some of the large advertising agencies. The Commercials Organiser has held a series of seminars with casting directors on using the ADFs and also the application of equal opportunities at auditions and in the casting process.

The IPA has agreed the following guideline minimums for the Basic Studio Fees and we expect to commence talks on use payments in 2019.

#### Guideline Minimum Basic Studio Fees (BSF) and Session Fees.

##### Featured Artists.

Visual - £300

Out-of-vision Singer - £225 for a 90 minute session, £180 for a 60 minute session.

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

Stunt Performer - £550.

#### Other minimum payments potentially due.

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

Recall (clause 5.7.5) - £50.

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

#### Voice-overs.

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

Test Commercials (clause 10.3.4) - Normal Session fee for one hour recording (£175).

#### Walk-ons/Background artists.

Walk-ons - £200 - No usage due.

Background £100 - No usage due.

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

Recall (clause 4.2) - £50.

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

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

The fees for visual artists should not include holiday pay, which should be paid in addition to these fees.

As well as the BSF, featured artists should also receive repeat fees for UK shown commercials. To calculate these,

go to [www.usefee.tv](http://www.usefee.tv). Equity recommends that you do not accept a reduced BSF for the purpose of use fees.

Recommended meal and mileage allowances for all artists.

Meal Allowances.

Breakfast - £4.41.

Lunch - £7.34.

Dinner - £10.30.

Mileage Allowances.

Cars – 45p per mile.

Motorcycles – 24p per mile.

Ancillary Usage.

Cinema – 500% of BSF for one year.

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

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

In shop usage – 100% for five weeks' usage.

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

Stills/Print Usage.

Point of Sale (POS) - £1500.

Print - £1500.

Poster/Billboards - £1500.

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

All Print Media - £5000.

Press Packaging - £600.

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

Stills usage on website - £1000.

Commercials made to be shown outside the UK.

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

Commercials to be shown in other countries will be paid via a yearly buyout, based on a percentage of the original BSF. Details of these buyouts can be found on [www.usefee.tv](http://www.usefee.tv).

## **D. CONTRACT ENFORCEMENT**

Over the course of 2018, Equity has enforced and collected over £11.1 million in film and television secondary payments on behalf of Equity performers, including non-members. This comprises feature film Royalty payments (Options B and C) from studios including Disney, Warner Bros., Universal, MGM and Sony as well as Net Profit participations (Option A) via third party collection agents - Lady MacBeth, Denial, Lady in the Van and Love and Friendship to name a few. The above figure further includes significant sums from HBO shows Band of Brothers, Game of Thrones and Rome and Sony shows such as Outlander and Houdini & Doyle.

Equity has continued to deal with various companies in relation to the Making Available Agreement and the introduction of royalty arrangements for new media uses of films made between 1981 and 2002 (and in some cases up to 2010). Most of the major studios have reported and paid to some extent. However, there have been ongoing issues with certain of the studios about the proration mechanism, and the basis on which this is permitted pursuant to the Making Available Agreement. Equity is maintaining a strict position that any proration must be evidenced.

We have commenced preparations for a new round of audits of the major studios in relation to numerous titles made under the 2010 Equity/Pact Cinema Films Agreement. Crucially, the 3% royalty linked to recoupment of Production Cost under the (previously audited) 2002 Agreement was strictly limited to "Videogram" whereas under the 2010 Agreement, this category is expanded and amended as follows:

- The addition of "World Download to Own/Electronic Sell-through"; "World Pay Video-on-Demand" and "World Clip Exploitation" means that worldwide receipts from each of these markets combined are counted towards the partial recoupment of Production Budget.
- "Production Cost", an arguably fluctuating figure, becomes a firmly fixed "Production Budget".
- The recoupment level changes from 50% Production Cost to 55% Production Budget.

The objective of the audits is to test that each of these markets are being covered correctly as well as to pick up any



incidental underreporting such as missing/miscategorised sales/licenses or impermissible deductions of costs/overheads.

For the first time, we are also preparing to audit a TV company (HBO) under the terms of the Equity/Pact Television Agreement. We shall be testing royalty calculations for the titles *Band of Brothers* and *Game of Thrones*.

We shall be utilising the services of our existing, LA based, auditors – Gingold & Company.

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

### **BBC Audio Agreement**

The BBC Audio Agreement was updated on the 1st of November. A negotiating team was elected from the Audio Committee made up of Sheila Mitchell, David John, Annette Rizzo, Marcus Hutton and Patricia Leventon. The Committee assisted with drafting the Equity claim for the 2018/2019 BBC Audio Agreement and the negotiating team were consulted on the detail during negotiations with the BBC. We put in a claim of a 3.3% increase in line with inflation which was agreed by the BBC. The minimum rates were increased by 3.3% effective from the 1st of November and the fees above the minimum were increased by 2%.

In previous years we have fought hard to get the expenses allowance under the Agreement increased but the BBC have kept saying no to this due to the diminishing budgets and them not being able to afford any increase. The Audio Committee were determined this year that something has to be done about the expenses paid to the cast of *The Archers*. They receive a flat rate to cover their hotel accommodation and meals but the amount does not cover the actual expenses incurred. After difficult negotiations, it was agreed that the BBC would book and pay for the hotels for the cast (as opposed to them booking hotels themselves) for a three-month trial period and we will then revisit this after the trial period has been concluded. This will ensure that should the prices for hotel rooms go up that the members do not have to pay more themselves for the accommodation but this cost is being covered by the BBC. Thanks to the Audio Committee and the elected negotiating team for their help and support during these negotiations.

An important issue once again this year is to continue to campaign for radio drama and fight against the decline of radio drama output. Discussions with the BBC have continued regarding the funding for radio drama and our pleas to ensure there is adequate funding.

Talks have taken place between the BBC and Equity about the impact of IR35 legislation on the tax status of our members, specifically on the Radio Drama Company. Actors are engaged for a three-month or five-month contract when working on the company.

Equity fought extremely hard to maintain the self-employed status of our members working on the Radio Drama Company. A great deal of work, with the help of the members of the radio company, was done to show their patterns of work and how they do fall within the scope of McCowen and West and therefore should continue to be treated as self-employed for tax purposes. We were delighted to get confirmation from the Revenue in October that this was the case and the BBC could continue to treat them as self-employed freelance performers. This was a great result for our members.

BBC launched “BBC Sounds” in June 2018, their new way to listen to all BBC audio – radio drama, podcasts, radio stations and music all in one place. They are also commissioning new podcast content for this service and this is being paid under our collective agreement. We negotiated a collective licence with the BBC which has enabled archive content to be placed on the service and ensures that our members are being paid correctly for this and is distributed by Equity’s distribution service.

### **Independent Programmes commissioned by BBC Radio**

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

### **BBC Singers**

The group consists of a core group of 18 full time singers. Equity has represented the singers on various issues ranging from very difficult performance management processes and local contractual issues. Negotiations are still ongoing on their pay increase and the terms of their collective agreement. We are also negotiating a new Managing Musical Performance Policy to ensure that it is fit for purpose and gives members the best possible protection and support when going through a process such as this.

Spoken Voice Devices – Language and Educational Use

Equity consulted with the educational language publishers regarding an increase to the rates for 2018 and a 2.7% increase on the minimum rates was agreed. This increase was in line with inflation.

#### Audiobooks

The Audiobook Working Party continued their work throughout the year to promote and represent members working in this area. The members of Audiobook Working Party are – Sean Barrett, Laurence Bouvard, Sheila Mitchell, Liza Ross, David Thorpe and David John. With the help of the Working Party an Open Meeting was held in March at the Actors Centre and 60 members came along. It was a lively meeting with a full agenda and there was a discussion on minimum rates of pay, late payments, ACX model and the dangers of profit share.

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

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

#### Independent Local Radio Commercials

Radio Commercials Produced by ILR Stations

Since the last annual report, Equity has renewed its agreements with the Global Radio Group and Bauer Media. The new methodology which began to be implemented last year has been carried through to this year. The move to banding radio stations according to their RAJAR figures is nearly complete and members can quickly ascertain which fee-band a station will be in by consulting RAJAR.

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

## F. EQUITY DISTRIBUTION SERVICES

The Equity Distributions Service (EDS) carried out nine distributions of payments to performers during the course of 2018 and paid out approximately £8.6 million.

It is still relatively early days for the Service but, since being launched in late 2017, a total of over £12.6 million has already been paid out to 19,000 performers.

The Distributions team added 5,267 new cast lists to our repertoire database for television, film, radio and cast album recordings due first-time payments in 2018.

Information about payments handled by the EDS is available in the At Work section of the Equity website ([www.equity.org.uk/at-work/equity-distribution-services](http://www.equity.org.uk/at-work/equity-distribution-services)).

The most recent updates on distribution dates, payments and news about new revenue streams giving rise to income for performers for the exploitation of their audio-visual work, can be obtained by following the Equity Distributions Service on Twitter.

Email: [equitydistributions@equity.org.uk](mailto:equitydistributions@equity.org.uk)

Tel: 020 7670 0206

Twitter: @EquityDS

## CHAPTER 5:

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

## US to UK Exchanges

Start date	Status	Actor	Show
11/19/2018	Current	Todrick Hall	<i>Chicago</i>
9/21/2018	Current	Andrew Burnap, John Benjamin Hickey, Samuel H. Levine	<i>The Inheritance</i>
9/17/2018	Current	Patrick Page, Amber Gray, Reeve Carney Andre De Shields, Eva Noblezada	<i>Hadestown</i>
3/21/2018	Current	Adrienne Warren	<i>Tina</i>
3/3/2018	Current	Andrew Polec	<i>Bat Out of Hell</i>
1/29/2018	Current	John Michael Finley	<i>The Book of Mormon</i>
3/10/2018	Completed	Rosalind Chao	<i>The Great Wave</i>
1/17/2018	Completed	Marylouise Burke	<i>John</i>
11/13/2017	Completed	Brennyn Lark	<i>Dreamgirls</i>
10/23/2017	Completed	Moya Angela	<i>Dreamgirls</i>
3/20/2017	Completed	Asmeret Grebemichael	<i>Dreamgirls</i>
1/30/2017	Completed	Cody Jamison Strand	<i>The Book of Mormon</i>
1/26/2017	Completed	Michael Esper, Brian J. Smith	<i>The Glass Menagerie</i>
11/19/2016	Completed	Marisha Wallace	<i>Dreamgirls</i>
11/19/2016	Completed	Lils LaFontaine	<i>Dreamgirls</i>

## UK to US Exchanges

Start date	Status	Actor	Show
1/11/2019	Upcoming	Callum Francis	<i>Kinky Boots</i>
10/29/2018	Current	Conor Maynard	<i>Kinky Boots</i>
10/2/2018	Current	Robert Colvin	<i>BOM Nat'l #2</i>
3/16/2018	Current	Clemmett, Miller, Price, Thornley*	<i>Harry Potter</i>
6/11/2018	Completed	Gideon Turner	<i>Harry Potter</i>
5/3/2018	Completed	Ricky Rojas	<i>Moulin Rouge</i>
4/3/2018	Completed	Robert Colvin	<i>BOM Nat'l #2</i>
2/22/2018	Completed	Brown, Lawrence, McArdle, Stewart-Jarrett**	<i>Angels in America</i>
12/5/2017	Completed	James Hall	<i>Farinelli and the King</i>
10/3/2017	Completed	Robert Colvin	<i>BOM Nat'l #2</i>
3/1/2017	Completed	Alistair Brammer (plus extension)	<i>Miss Saigon</i>
2/2/2017	Completed	Siobhan Dillon, Fred Johansson, & Michael Xavier	<i>Sunset Boulevard</i>
1/31/2017	Completed	Leanne Robinson	<i>The Book of Mormon</i>
12/6/2016	Completed	Killian Donnelly	<i>Kinky Boots</i>

## CHAPTER 6:

# INTERNATIONAL FEDERATION OF ACTORS

## EUROFIA

Two meetings of the European Group of the International Federation of Actors took place in 2018.

The first meeting of the EuroFIA group, which included a meeting with the Collecting Societies, took place on 5-7 June 2018 in Brussels that was attended by Christine Payne, Ian Barritt and Stephen Spence.

Christine moderated a panel on the Audiovisual Media Services Directive and issues in relation to the Directive as a result of Brexit. Dearbhal Murphy, FIA Deputy General Secretary, convened a panel on private copying.

In a discussion on approaches to casting and the role of unions, Stephen outlined the development of Equity's Manifesto for Casting and Agenda for Change, and the development of materials that can be used as tools in the casting process.

A presentation was given by Marco Giorello, Head of the Copyright Unit, DG Connect, on Beijing Treaty Ratification and whether the EU will ratify Beijing as a single entity or whether nation states can ratify individually. A keynote address was given by Oliver Roethig, Regional Secretary, UNI Europe, another union federation, on 'Future of Work: Challenges in organising and representing non-standard workers'.

Updates were given on European copyright reform, the Transparency and Predictability of Working Conditions Directive and gender equality and #MeToo. The Social Partners at European level in the Audio Visual Sectorial Social Dialogue Committee have begun a project on a Framework of Action on Gender Equality in the sector and will add a new chapter on harassment.

Two motions proposed by Equity UK were passed, the Lighting motion as amended, and the Brexit motion as worded below:

### RESOLUTION REGARDING THE FREE MOVEMENT OF WORKERS IN THE ENTERTAINMENT INDUSTRY IN EUROPE AFTER BREXIT

The European group of the International Federation of Actors (EuroFIA) brings together performers' unions, guilds and professional associations from across the EU, EFTA and neighbouring countries, representing tens of thousands of performers, including dancers, across Europe.

The EuroFIA group notes that, while the likely final terms of the Brexit deal remain very unclear, there is nonetheless a strong signal from UK policy makers that the UK will leave the EU Single Market and the free movement of goods, services, capital and labour.

The likely barriers to free movement of labour between the EU and UK that would thus arise from Brexit will have devastating consequences for performers, due to the highly mobile nature of the industry. As jobs have become increasingly international, workers in the entertainment industry have become dependent on the freedom to work for short periods and at short notice throughout the EU, without burdensome visa requirements or restrictions and depending on the close coordination of social security systems. Performers of all kinds thus risk serious damage to their careers if their ability to work freely in the UK/EU is curtailed. This in turn will have a huge impact on the health of these industries which are of such financial and cultural importance to the UK and EU.

EuroFIA will work to promote the free movement of workers in the entertainment industry beyond Brexit and will raise the issue in the Audiovisual and Live Performance Sectorial Social Dialogue Committees. The group further supports Equity's lobby of the UK government to collaborate with the EU to put into place a scheme such as a general visa or permit tailored towards workers in the industry, which would allow them to carry on working within the UK and EU post-Brexit.

### RESOLUTION: REGARDING ECO-EFFICIENT LIGHTING REGULATIONS

The European group of the International Federation of Actors (EuroFIA) brings together performers' unions, guilds and professional associations from across the EU, EFTA and neighbouring countries, representing tens of thousands of performers, including dancers, across Europe.

The EuroFIA group has reviewed with concern the implications of the current European Commission proposal to

update regulations governing energy efficiency in industrial lighting, as part of the overall policy drive towards Eco-efficiency and the promotion of energy-efficient technology. Naturally, EuroFIA supports the principles and objectives of energy efficiency and environmental sustainability, but we believe that a nuanced approach is needed in the Live Performance and Audiovisual sector, where lighting is a creative instrument with a vital role in the artistic process.

EuroFIA will seek to join hands with the European social partners in the Live Performance and Audiovisual sector to speak in a united voice across the Media, Arts and Entertainment industry in Europe about the risks to the industry arising from the current approach and to work constructively towards an acceptable and workable exception to protect industry practices and standards, while the technology evolves.

EuroFIA urges affiliates to contact their political representatives at national level on this issue and to support the advocacy efforts in relation to EU political institutions to find solutions.

Brussels, Belgium, 07 June 2018

The second meeting of the EuroFIA group took place on 7th and 8th November in Rotterdam, Netherlands, preceded by the final event of the Dance Futures project on 6th November. Bryn Evans, Sara Wookey and Louise McMullan attended the meetings of behalf of Equity.

Updates were received on the work of the European Social Dialogue Committees in the Live Performance and Audiovisual Sectors and specifically their work towards a joint statement by employers and trade unions at European level on Brexit. The meeting also received updates on FIA's projects including the Atypical Workers programme which held an event in Rotterdam the previous week and was addressed by Equity Organiser Charlotte Bence. Negotiations surrounding the Copyright Directive were also discussed and the meeting received positive news from Irish Equity following their substantial lobbying work to reform the competition law framework in Ireland and at European level.

Louise McMullan took part in a Q&A and panel discussion on Netflix alongside colleagues from the Norwegian and Danish Actors Unions. The discussion covered a number of areas including the possibility of convening, longer term, a EuroFIA working group to consider drafting broad principles to guide member unions in their negotiations with SVOD platforms.

The next meeting of the EuroFIA Group is intended to be in Germany in late May/early June 2019.

#### Dance Futures & Dance Passport Relaunch

On 6th November FIA hosted a standalone event in Rotterdam to conclude the Dance Futures Project. The project, which is organized by EuroFIA and funded by the European Commission, is aimed at creating new transition schemes for dancers working in Spain, Hungary and Belgium as well as renewal of the existing Dance Passport scheme operated by FIA.

Nick Keegan, Equity Dance Councillor, was appointed to serve as a member of the Steering Group for the Dance Futures Project in 2017 and has made a significant contribution to the success of the Group. In Rotterdam, Equity's Dance Committee was represented by Sara Wookey who gave an excellent presentation on Equity's Fit to Dance Charter and spoke about her personal perspective on career development and transition for dancers. Elsewhere on the agenda members of the Hungarian, Spanish and Belgian unions spoke about progress to date with their respective plans for new or improved transition schemes.

Equity staff also contributed to the content of the new Dance Passport website and secured coverage in The Stage for the relaunch: <https://www.thestage.co.uk/news/2018/passport-scheme-allow-dancers-access-union-support-europe/>

The Dance Passport can be accessed via: <http://dancepassport.eu/> and contains information on a range of issues for dancers working on short term assignments across a number of European countries. Nonmembers of unions can access basic FAQs on a range of issues including tax affairs and working hours while union members (regardless of country of residence) can call on a greater level of support from FIA affiliates in the countries where they are working, with the exception of certain services such as full legal protection. Information from more countries will be added to the site in the coming weeks and EuroFIA affiliates are being encouraged to publicise the Passport widely to members and potential members.

## CHAPTER 7:

# RELATIONSHIPS WITH OUTSIDE BODIES

## A. AMNESTY

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

## B. BRITISH EQUITY COLLECTING SOCIETY (BECS)

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

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

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

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

In 2015 Equity and BECS commenced negotiations on a new distribution agreement in order to re-appoint BECS as Equity's distribution agent.

During the process of negotiations Equity received legal advice concerning The Collective Management of Copyright (EU Directive) Regulations 2016 (the Regulations), which came into force in April 2016. The Regulations require CMOs such as BECS to have the management of copyright or rights related to copyright as their "sole or main purpose".

Equity was advised that this meant that BECS could not continue with a business model whereby over 75% related to their function as a distribution agent. BECS does not agree with Equity's legal advice.

BECS also received advice that, in accordance with the Regulations, it needs to be independent of Equity in order to fulfil its duties and responsibilities as a CMO.

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

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

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

In January 2017, BECS entered into a partnership agreement with the Spanish collecting society – AISGE - by which for an agreed annual payment BECS were to provide training and educational services for BECS members and Spanish actors living and looking for work in the UK.

Therefore as BECS needed more space they moved out of Guild House in May 2017 and into two floors of Plouviez House which is the building owned by the Equity Charitable Trust.

Since Equity created BECS in the late 1990s the BECS Board had included six members appointed by the Equity Council. As a direct result of the Regulations governing the operation and administration of CMOs the BECS Board needed to be revised so that the majority of the Board were members of BECS elected by and from the BECS membership (including non-members of the union).

Therefore revisions to BECS Articles of Association were put to the BECS AGM in December 2017 and the Board now comprises: the CEO, one member of the Personal Managers Association, one member of the Co-Operative Personal Management Association, five members of BECS elected by and from the BECS membership and one member of the Equity Council who is also a member of BECS.

The Equity President and General Secretary no longer attend Board meetings as Observers. In November 2017, and in advance of the BECS AGM, the Council decided that, as there were a number of unresolved issues between BECS and Equity, and in order to manage the conflict of interest which would result from a member of the Equity Council also being on the BECS Board whilst these issues were being discussed, during 2018 the Council would not take up its place on the BECS Board. This was understood and accepted by BECS.

There is a difference in view between BECS and Equity on the application of the Distribution Agreement signed between BECS and Equity in 2011 on whether BECS is entitled to claim commission on monies it has not distributed. Equity's view, supported by its legal advice, is that BECS is only entitled to take commission on monies it has actually distributed as well as earning and retaining the interest on monies it holds prior to distribution. BECS view is that BECS is entitled to commission on all monies it receives whether or not the monies are distributed. Without

any admission of liability Equity has offered just over £100,000 as a once and for all settlement which will not be deducted from performers' monies.

Equity's offer has been included in the 2017 Annual Accounts. A discussion on BECS claim for commission was put on hold during 2018 pending the outcome of the independent verification/audit.

In October 2017 £7,103,835.33 was transferred from BECS to Equity as monies being held by BECS on behalf of Equity. Due to concern about the quality of the data Equity appointed an independent auditor to undertake, with the co-operation of BECS, an independent audit/verification of the monies being held by BECS.

This work was not completed by the end of 2018. However in March 2019 the final report from our independent auditor identified an outstanding amount of £58,043.38 and Equity has invoiced BECS for this sum.

In September 2017, BECS made an application to replace Equity as the appropriate representative organisation for performers on the Educational Recording Agency (ERA). Equity is a founding member of ERA and has been a member of the Board since it was formed in the late 1980's.

The ERA Board referred BECS application to its Disputes Resolution Procedure (DRP) and as the application was to replace Equity, Equity was joined to the dispute.

The Expert's Determination was received on the 22nd February 2019 and reported to the Council at its meeting on the 26th February.

On the 6th March 2019 the Expert made a Ruling On Costs such that the ERA will contribute £1,250 (in lieu of the adjournment of the Hearing arranged for the 14th December for which ERA admitted they were responsible) towards the Experts costs of £43,250 (excluding VAT) and that the rest of the Expert's costs should be shared equally between Equity and BECS.

The Expert determined against BECS in that BECS was not entitled at the time of the application dated 5th September 2017 to become a member of ERA. That was also his conclusion on the basis of the materials presented to him by BECS as at the date of his determination

This is an extremely important decision in that it confirms what has always been the union's view that the collective agreements signed by members and non-members (which represent 98% of the performers engaged in UK audio and audio-visual productions) are the basis of the union's authority to be a member of the ERA.

Under ERA's Articles this is substantial and two organisations cannot represent the same rightsholders.

### **C. ONE DANCE UK**

Equity continued to support the work of One Dance UK. Andrew Hurst remains as Chief Executive. Equity attended the One Dance UK 2018 conference in Leeds and are in discussions with them about future joint events.

### **D. EQUITY CHARITABLE TRUST (FORMERLY EQUITY TRUST FUND)**

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

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

Each case is considered on its merits and are proportional to the individual need. We also have a Welfare Officer who gives advice on Benefits that one might be eligible for. The Trust also looks after two special trust funds, The John Fernald Award for assistant theatre directors and The Evelyn Norris Trust, for convalescence and respite breaks for members and ex-members of the concert and theatrical professions. Equity is entitled to nominate five Council representatives to the Trust's Board. In 2018 these were Ian Barritt, Di Christian, Bryn Evans, David John and Mary Lane. For further information see: [www.equitycharitabletrust.org.uk/](http://www.equitycharitabletrust.org.uk/)

### **E. THE EVELYN NORRIS TRUST**

This was set up in 1968, when Evelyn Norris bequeathed two properties to be used as a home for members of the concert and theatrical professions. The properties were eventually sold and nowadays the Trust provides holiday grants to those who are convalescing, undergoing treatment, are in poor health or need a longed for break. Members of the concert, performing and theatrical professions are eligible. Each case is considered on its own merit and is dealt with in complete confidence. Find out more: [www.equitycharitabletrust.org.uk/other-grants/evelyn-norris-trust/](http://www.equitycharitabletrust.org.uk/other-grants/evelyn-norris-trust/)

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

The ERA Licensing Scheme permits staff at educational establishments to record, for non-commercial educational purposes, radio and television broadcast output of ERA's Members.

A licence is required to use recordings of broadcasts as teaching resources. Most educational establishments in the UK are already covered by an ERA licence.

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

The members of ERA are:

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

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

The member unions of the FEU (BECTU/Prospect, Equity, Musicians' Union, NUJ, PFA and the Writers Guild of Great Britain) held 3 plenary meetings during 2018.

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

- Equality and Diversity and specifically the unions' joint work to express concerns about the Project Diamond initiative.
- Joint work across unions to take forward the Creating Without Conflict campaign, with a view to holding a follow up conference in early 2019.
- Tax and employment status issues common to all performers and freelance creative workers.
- Industrial issues including claims, industrial action and negotiations across, film, television, theatre and other areas covered by the FEU unions.

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

Now in its eighteen-year, the International Performers' Aid Trust is a charity created for the relief of poverty amongst people involved in the performing arts in distress in all parts of the world.

Our 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. IPAT will support performing artists in need, including those who teach through the performance arts. Find out more at: <http://ipat.org.uk>

## **I. LIBERTY**

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

## **J. PERFORMERS' ALLIANCE**

During 2018 Equity, the Musicians' Union and the Writers Guild of Great Britain met regularly to share information about industrial issues, campaigns and internal union business. The Performers Alliance also liaised closely with the Federation of Entertainment Unions and the TUC.

Performers Alliance All Party-Parliamentary Group (APPG) continued to be very active during 2018 and worked closely with all three unions.

## **K. PPL**

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



systems.

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

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

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

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

During 2018 the General Secretary has continued to represent Equity on the PPL Board and Performer Board. The reserved seat for the Musicians Union and Equity were abolished a few years ago and the first election for those seats was held in October. The two seats were open to session musicians and singers and any organisation representing them. With the support of the Equity Council the General Secretary stood in the ballot for one of the two seats. Unfortunately the General Secretary came third out of five candidates and therefore from November 2018 Equity is no longer represented on the PPL Boards

## **L. SECTOR SKILLS COUNCIL**

i. Creative Skillset ([www.creativeskillset.org](http://www.creativeskillset.org))

Equity official Louise Grainger continued to represent the Federation of Entertainment Unions on the board of directors. In 2018 Creative Skillset received funding to support its work for the next three years. Part of the bid process involved it assessing its remit and brand resulting in clarity around its role as being entirely focused on the audio-visual sector of the UK. It rebranded and relaunched in the autumn as ScreenSkills ([www.screenskills.com](http://www.screenskills.com)) and brought in house the jobs and opportunities service previously known as Hiive.

ii. Cultural & Creative Skills – CC Skills ([www.ccskills.org.uk](http://www.ccskills.org.uk))

This is the industry body which supports skills and training for people and businesses in the creative industries. It's main focus is on live performance, design and music. It is now an independent charity that provides careers advice and guidance, promotes apprenticeships, and delivers activities for young people through its National Skills Academy network of industry and education supporters. The Federation of Entertainment Unions nominated BECTU to represent the unions' interests on the Board.

## **M. TRADES UNION CONGRESS**

TUC Congress took place in Manchester from 9th to 12th September 2018. The delegation comprised: Maureen Beattie (President), Ian Barritt (Vice President), Stephen Spence (Deputy for the General Secretary), Bertie Carvel, Paul Valentine and Louise McMullan.

Phil Pemberton attended on 10th and 11th September.

MOTIONS: The delegation spoke as follows:

Maureen proposed a composite motion on Sexual Harassment which incorporated Equity's motion on this issue (seconded by the Musicians Union, supported by Prospect)

Ian proposed Equity's motion on Local Casting (seconded by Prospect)

Stephen spoke in the debate following the TUC General Council statement on Brexit alongside a number of the larger unions.

Bertie spoke in support of a composite motion on Mental Health which included an amendment from Equity

Paul seconded a motion from USDAW on low paid workers and spoke to Equity's amendment

Louise seconded a motion from the Artists Union of England on Austerity, Artists and Discrimination.

Every member of the delegation spoke and on some of the highest profile issues discussed at TUC this year. The speeches delivered by the delegation are attached to this report. The delegation also voted thoughtfully in a number of key debates including those on the Gender Recognition Act/Supporting Gender Self Identification, Fracking and Energy Policy.

Maureen was the first speaker from any union and our campaigning against sexual harassment was the first campaign mentioned by the TUC President Sally Hunt in her speech to Congress. Text and video of this speech are available here: <https://www.tuc.org.uk/speeches/presidents-address-tuc-congress-2018>

Paul Valentine also volunteered and served as a teller throughout Congress.

On Monday 12th Frances O'Grady, TUC General Secretary addressed Congress. A copy of her speech and video is available here: <https://www.tuc.org.uk/speeches/tuc-general-secretary-speech-congress-2018>

This year is the TUC's 150th Anniversary and this was celebrated at Congress at a series of fringe and other events including a reception hosted by the Lord Mayor of Manchester.

**TUC GENERAL COUNCIL elections:** The only contested election was for Section D of the General Council (Women from unions with fewer than 200,000 members). Equity voted for representatives from the University and College Union, Prospect, PCS and the British Dietetic Association. Equity remains on the General Council by right and our representative is the General Secretary, Christine Payne.

**TUC EXECUTIVE:** Christine Payne was appointed to the TUC Executive at Congress, a major step forward for Equity and for representation of our members' and all entertainment workers' interests at the top level of the trade union movement.

**NEW TUC PRESIDENT:** Mark Serwotka, General Secretary of the Public and Commercial Services Union will serve as TUC President in 2019.

**GUEST SPEAKERS** – Shadow Chancellor John McDonnell, Archbishop of Canterbury Justin Welby, Luis Pedraza, President of CUT in Colombia, Shakira Martin (NUS) and Andy Kerr (Labour Party) were among those who addressed Congress.

**FRINGE MEETINGS** – Member of the Equity delegation attended events on reforming labour law (which included a contribution on the TGI Friday campaign), electoral reform and challenging racism in the workplace.

**GENERAL COUNCIL DINNER** – Maureen and Stephen attended from Equity. The dinner was addressed by Emily Thornberry, Shadow Foreign Secretary. In Christine's absence, Stephen attended meetings of the General Council and liaised with sister unions on contentious issues including a disagreement over support for the motion brought by the Artists Union of England.

#### MOTIONS AND OTHER DOCUMENTS

All paperwork for Congress, including agendas and composite motion booklets are available here: <https://www.tuc.org.uk/key-documents-congress-2018>

## **N. BAPAM**

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

BAPAM (the British Association for Performing Arts Medicine) is a unique health charity, which is part funded by Equity. This means that members and student members with any performance-related health problem are entitled to help from BAPAM which provides FREE and confidential assessment clinics with GPs who have specialist understanding of performers' needs, and referrals to the best treatment available. The types of issues that BAPAM

help with include RSI and other muscle strain, back pain, voice problems, tinnitus, depression, stage fright and a host of other injuries and medical problems. They are also a source of advice on injury prevention and have a network of practitioners who have an interest in treating performing artists.

The union's representative on the Board in 2018 was Matt Hood.

### ***O. CDMT***

Equity continued to support the work of the CDMT under the Directorship of Glyn Jones with Hilary Hadley, Head of the Live Performance Department as the Equity representative on the Board. CDET continued the work of accrediting vocational dance and musical theatre schools and attracted new schools, towards the end of the year following the demise of Drama UK. During 2018 CDET completed the process of re-branding itself to become the Council for Dance Drama and Musical Theatre with a new strapline "Confirming quality in Dance, Drama and Musical Theatre, with a number of drama schools joining the organisation. The new organisation was officially launched in February at the House of Lords. During 2018 CDET membership comprises of 30 Accredited professional schools, 16 Validated awarding organisations and 11 Affiliates, with growing interest from others. CDMT held a successful careers event and showcase performance at the Shaw Theatre in November.

### ***P. JUSTICE FOR COLOMBIA***

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



**CHAPTER 8:**

# **COUNCIL**

## ***A. MEETINGS***

The Equity Council met 11 times between 1st January and 31st December 2018.



## CHAPTER 9:

# APPEALS AND STANDING ORDERS COMMITTEES

The following members were elected in July 2018 to serve as members of the Appeals Committee for two years: John Carnegie, David Cockayne, Chris Cotton, Richard Mark Milne, Alan Thompson

The following members were elected in July 2018 by the membership to serve on the Standing Orders Committee for two years: Laurence Bouvard, John Carnegie, David Cockayne, Chris Cotton, David Richey. Four additional members of the committee are elected from Council and they are: Adam Burns, Di Christian, Dave John and Stephen McGuire.

## CHAPTER 10:

# NATIONAL, INDUSTRIAL & SPECIALIST COMMITTEES & REGIONS

## A. NATIONAL COMMITTEES

### i. Northern Ireland

#### POLITICAL ISSUES

- Northern Ireland has been without a functioning Executive since January 2017.
- Equity is a member of The Irish Congress of Trade Unions (ICTU) and the ICTU position regarding the Belfast/Good Friday agreement and the current situation is :

“The unions remain completely supportive of the spirit and letter of the Agreement signed 20 years ago and are united in calling for its structures to be revived and renewed. There are devolved matters which cannot survive further neglect and require leadership from the politicians we elected.

“We believe that locally accountable politicians can develop and implement policies on health, education and the economy better than any part-time Tory minister, not matter how well-intentioned. The economy is suffering from this stalemate. The private sector is becoming rigid with the uncertainty over Brexit, and cannot properly invest in people or research or innovation or exports.

“One of the messages we will be delivering today to our political class comes from our experience as negotiators. No matter how painful, it is not a bad thing to compromise sometimes, and to earn the trust of your adversaries, for the long-term betterment of everybody concerned.

The peace we have is the responsibility of everyone and its benefits ought to be the common property of all of the people of Northern Ireland. The trade union movement played its part in peace building and the implementation of its features. We will continue to play a positive role and build a peaceful, just and prosperous home for every person in NI.”

- ICTU position on Brexit:

“The Belfast Agreement must not be altered by Brexit, indeed it must be implemented in full with a Bill of Rights for Northern Ireland to mitigate against the potential damage that Brexit will do to the people of Northern Ireland.

The Belfast Agreement was negotiated by the majority of parties in Northern Ireland with the support of the governments of these islands and all mainstream political parties, but crucially ratified by referendum by the majority of people in both the Republic of Ireland and Northern Ireland.

As well as being the peace agreement, it is the de facto constitutional settlement and cannot simply be amended as it were a simple piece of legislation. All parties to these Brexit discussions need to take a step back and tone down the rhetoric. In the interests of workers and wider society across Northern Ireland we must insist that the outcome of these Brexit negotiations ensures:

1. No hardening of the border between Northern Ireland and the Republic of Ireland
  2. No border within the UK between Northern Ireland and Britain in the Irish sea
  3. No economic border between these islands.
- Arts Council of Northern Ireland Consultation

The Arts Council of Northern Ireland (ACNI) is consulting on a new five-year strategic plan, to run from 2019 until 2024. The previous strategic plan was due to last until 2018, but the period it covers has been extended to include 2018/19 due to the absence of an executive government in Northern Ireland.

Equity has submitted evidence to the initial stages of the consultation. ACNI will develop a draft strategy and this will be the subject of a public consultation which will run from December until March 2019, and a new

strategy is due to be published in early spring next year, to take effect from April.

Equity submission to ACNI:

Northern Ireland's creative industries:

An Engine of Economic Growth

- The creative industries contribute £797 million to Gross Value Added (GVA) in Northern Ireland, 2.4% of total NI GVA.
- There are over 2500 creative businesses in Northern Ireland. This is nearly 4% of all NI businesses.
- Much of the creative sector relies on individual enterprise, innovation and talent including a high number of self-employed and freelance workers such as actors and other performers.

A Source of High Skilled Jobs

- The creative industries account for 5% of Northern Ireland's workforce, that's 43,000 jobs
- 69% of those working in NI creative employment are qualified to degree level.
- 87% of creative industry jobs are at low or no risk of automation according to NESTA

Good for the whole economy and society

- The creative industries are a leading generator of intellectual property rights and influence the way other business sectors innovate and compete.
- Film, TV and live performance output enhance Northern Ireland's profile on the world stage

Let's realise the potential of Northern Ireland's creative industries

Invest

- Committing to the arts and creativity in times of insecurity pays off – this is a resilient sector and workforce that has the power to modernise and grow the new economy in Northern Ireland.
- Across the UK as a whole the creative industries are now worth nearly £92bn and have grown by 44% since 2010. Northern Ireland must recognise the economic benefits of arts and culture investments and state an ambition to share in this growth.

Promote

- The creative sector is now bigger than traditional areas of the economy including manufacturing and agriculture and has a huge potential to grow and develop. With more support and promotion there is scope to make further gains.
- Cultural experiences including the live arts and the high profile of our film and TV industries underpin Northern Ireland's ability to benefit from tourism.

Innovate

- Beyond funding there are many other ways that Governments at all levels can encourage growth in the creative industries.
- The arts and culture drive regeneration and change in our communities. 79% of current Arts Council Northern Ireland funding goes towards changing the most deprived communities.

In April 2018, ACNI reduced the size of its Annual Funding Programme and cut the budget of more than 40 of the 100 organisations remaining in the scheme. Cuts to public funding of the arts in Northern Ireland equate to a loss of £23m over the past six years, however ACNI does maintain that providing core funding for arts organisations will continue to be a key part of its strategy.

Equity will continue to contribute to the strategy consultation with ACNI and campaign for increased funding for members in the creative industries.

Equity has written to Rt Hon Karen Bradley MP, Secretary of State for Northern Ireland on behalf of members in Northern Ireland and the Northern Ireland Committee requesting a meeting. Equity expressed its concern about the funding and operation of the Arts Council of Northern Ireland, and about the reduction of the Council's

budget by over 40% over the last 5 years.

#### Industrial

- Equity NI Event 4th May

On 4th May, more than 120 Equity members plus employers from Northern Ireland's theatre, film, TV, entertainment and circus sectors attended an event at Belfast City hall. The event was organised and hosted by Equity and Theatre NI and aimed to celebrate the country's creative industries and asked for investment into national arts and culture.

Also present were MLAs, MPs and local councillors from the Northern Ireland Alliance party, Sinn Fein, the DUP, the SDLP and the Greens, alongside representatives from InvestNI, local universities, NGOs, Arts Council NI, NI Screen and the Creative Industries Federation. The DUPs Gavin Robertson MP and Sinn Fein's Sinead Ennis both spoke in support of the sector. Equity's General Secretary and President and the President of Irish Equity were also in attendance.

- Holiday pay cases

The non-payment of holiday pay has continued to be a focus in Northern Ireland. Equity has handled a number of member enquiries regarding the non-payment on holiday pay, including pursuing a legal case against NI Opera.

Equity won a tribunal case against NI Opera regarding rights to holiday pay. The tribunal, held in Belfast in November 2018, said the actors involved had been "employees working under contracts of employment for the relevant six-week period". It added that, while the contracts made provisions relating to the actors being self-employed for tax purposes, they "did not attempt to set out any wide ranging agreement that a self-employed status applied in other respects".

The tribunal concluded the actors were workers at the relevant times, and "therefore entitled to be paid holiday pay and to receive unpaid holiday pay". Equity has now contacted theatres in Northern Ireland, sharing the ruling with them and reminding employers that they need to understand that holiday pay should be paid in these circumstances:

*Dear All*

*I am writing to you at the request of the NI committee of Equity to clarify the law regarding holiday pay. Many theatre companies in Northern Ireland pay holiday pay and we respect and thank those that do.*

*However, the life of a working actor in Northern Ireland involves working for as many different employers, some of whom include the right to paid holidays in their contracts and some who don't. We have had discussions with some who don't. Recently we entered into discussion with NI Opera about the subject and they refused to believe they were obliged to pay for holidays.*

*We were forced to take them to an Employment Tribunal and were successful. I attach the judge's ruling above.*

*The facts of the matter were NI Opera do not use an Equity contract and had tried to produce a contract that made the artists look 'freelance'. However, the judge ruled that the reality was such that performers clearly had worker status and were therefore entitled to the benefits of the Working Time Directive and thus entitled to paid holiday (or as is more common in theatre, payment in lieu of holiday.) It is important to realise that you should make payment at the time holiday should be taken. 'Rolling it up' is not recognised by the law. The worker should get the benefit when they can take the holiday.*

*You can find more information here <https://www.gov.uk/holiday-entitlement-rights/holiday-pay-the-basics>*

*We will not hesitate to assert our members rights to holiday pay in the future if we need to. I hope you will help us create a culture in the Northern Ireland theatre community that is respectful to the workforce and that the debate about whether or not actors are entitled to holiday pay is consigned to history.*

*The NI Committee and NI General Branch are also raising awareness amongst the membership on their entitlement to holiday pay and the need to inform Equity if they have any queries or concerns regarding this issue.*

- Recorded media and live performance

Regular cast visits conducted by the Glasgow office team, including live performance productions such as Good Vibrations and The Colleen Bawn and recorded media including Normal People, Mrs Wilson, Derry Girls, Krypton, Line of Duty and Torvil and Dean. We are in ongoing discussions with the Lyric Belfast regarding a



review of stage management pay, terms and conditions.

- **NEROPA Event**

NEROPA Event 11th/12th October: Equity, in conjunction with Irish Equity (SIPTU), organised seminars on the NEROPA casting tool. The seminars were held in Dublin and at BBC Blackstaff House in Belfast.

The NEROPA sessions were led by German equality expert and founder of NEROPA, Belinde Ruth Stieve. The NEROPA tool is aimed at ensuring a more realistic and diverse representation of society is brought to productions.

Attendees at the sessions included Equity and Irish Equity representatives, casting directors, actors, commissioning executives, agents, university academics and writers from film, television and theatre.

NI Screen attended our Belfast event and have now worked with Belinde Ruth Stieve directly. NI Screen informed Equity that from April 2019, one of the key deliverables required of applicants for NI Screen development funding will be a diversity report.

- **Equity/Irish Equity Brexit Seminar**

A Brexit themed panel discussion was held on Friday 18th January 2019 at the Lyric Theatre in Belfast. The event was organised in conjunction with Irish Equity (SIPTU). Equity NI and Irish Equity meet throughout the year and after the success of our BBC hosted NEROPA event in 2018, it was determined that ROI/NI member interests would be served by a Brexit themed event in early 2019.

The well attended event was hosted by Maureen Beattie (Equity President) and Pdraig Murray (President of Irish Equity).

Speakers included:

Josepha Madigan, Minister for Culture, Heritage and the Gaeltacht, Republic of Ireland

Jimmy Fay, Director of the Lyric Theatre Belfast

Neill Murray, Director of the Abbey Theatre, Dublin

Niamh Flanagan, Executive Director Theatre Northern Ireland

Owen Reidy, Assistant General Secretary, Irish Congress of Trade Unions

Andrew Reid, Head of Production, Northern Ireland Screen

Elaine Geraghty, CEO, Screen Producers Ireland

James Hickey, CEO, Screen Ireland

Dearbhal Murphy, FIA

Orla Shiels, Donnelly & Kinder Solicitors

Martina Anderson, MEP for Northern Ireland

There were interesting contributions throughout the day, and a general concern that the lack of clarity regarding Brexit was harmful to the creative industries. A common thread was the issue of the Common Travel Area and its impact on live performance and recorded media.

- **Comedians' Network** An initial meeting of an Equity NI Comedians' network was held at the Strand Arts Centre on October 1st. A number of performers working in the comedy industry gathered to discuss the Equity Comedians' contract, insurance and the Agenda for Change. Feedback from members was that a future meeting could be held in the evening as many were unable to attend due to work commitments. The NI General Branch aims to host a Comedians' themed evening meeting in 2019 as a response to this member feedback.

- **ICTU Women's Committee**

NI Committee member, Christina Nelson was Equity's candidate for a two year term on the ICTU Women's Committee which forms part of the ICTU Equality Committee structure. Christina was successful in gaining a place and has attended a number of events and meetings.

Committee priorities include gender equality, affordable childcare, violence against women and participation

in work and public life.

- **ICTU Women's Conference**

NI Committee member Christina Nelson attended the ICTU Women's Conference on the 13th 14th June Killyhevlin. Christina spoke to the Equity's motion:

"Given the recent publicity surrounding sexual abuse in the entertainment industry across the world, this motion calls on the ICTU to support all moves to eliminate such exploitation in such a public industry.

Specifically, this motion is calling upon the ICTU to encourage all funders and promoters of these industries (including the Northern Ireland Executive) to ensure that adequate resources are put into the recruiting/casting process to ensure a more deliberate and fairer outcome for all."

The motion was carried unanimously.

- **NI ICTU Conference**

Gerard McCabe and Lorne Boswell represented Equity at the NI ICTU conference in Derry 11th/12th April. Equity also shared a stand with the Arts Matter NI Campaign to showcase efforts for improvement in arts funding. Gerard spoke to the Equity motion.

"In Northern Ireland, government investment in the Arts has fallen by 30% in cash terms over the last six years. When inflation is taken into account this is closer to 40%. Further reductions and cuts will have significant detrimental impacts on Equity members and worsen the per capita spend for Northern Ireland compared to other countries in the United Kingdom and the Republic of Ireland.

This motion calls upon the ICTU Northern Ireland Committee to continue campaigning for greater recognition of the contribution our members make to the cultural and economic development of Northern Ireland, and that this recognition should be reflected in the funding allocated to the Arts Council of Northern Ireland."

The motion was carried unanimously.

- **NI Variety Branch**

The NI Variety Branch met in early 2019 to discuss the future of the branch. The branch meeting passed a motion to be sent to ARC:

The Northern Ireland Variety Branch has struggled in recent years to get an attendance at meetings. This motion asks the Equity Council to formally support the merger of the Variety Branch into the Northern Ireland General Branch.

- **NI General Branch**

The NI General Branch continues to hold regular, well attended meetings at venues such as the Lyric Theatre, The MAC and the Vault Artist Studios. The Branch has had a number of guest speakers at their meetings including Equality and Diversity Organiser Ian Manborde, Membership Support Assistant – Bullying, Harassment & Mental Health Addam Merrali-Younger, BBC NI Commissioning Executive Justin Binding and BAPAM Director Claire Cordeaux.

The Branch has continued its work on mental health and wellbeing through its Mental Health Sub-Committee, including organising workshops and events.

#### General Updates

Equity has completed the purchase of new office space in Glasgow City Centre. The new office is located at:  
4th Floor, Cambridge House, 8 Cambridge Street Glasgow G2 3DZ

The new premises provide lift access from the ground floor to our office on the 4th floor. Building works are currently underway to fit features such as an accessible toilet and baby change facilities. We anticipate being in the new Cambridge Street premises from March 2019.

A buyer has been found for the Union Street premises and our solicitors are currently working through the sale

agreement process.

Councillor and Committee

Northern Ireland Councillor: Alan McKee

Northern Ireland Committee:

Stephen Beggs (Chair)

Gerard McCabe

Vicky Blades

Sheelagh O’Kane

Christina Nelson

BJ Hogg

Stephen Dix

Louis Rolston

Nicky Harley

Staff in Office

Adam Adnyana- National Organiser

Lorne Boswell- National Organiser

Marlene Curran- Recruitment and Retention Organiser

## **ii. Scotland**

### **STAFF REPORT**

#### POLITICAL ISSUES

The most positive news is that over the last year we have increased our membership in Scotland by over 144 members. Since the staffing of the office has changed, with Marlene Curran being promoted to a Recruitment Organiser, we have increased our ability to service cast visits across the country. The number of visits we do has gone up and this may help explain the increase in membership.

Last year the Scottish Government increased its expenditure on Creative Scotland only for the organisation to mishandle last year’s funding allocation spectacularly. Summer 2018 the Chief Executive resigned, having clung on for much longer than people expected. A new Chair, Robert Wilson, was appointed following the untimely death of his predecessor, former Equity member Richard Findlay. No CEO but new regime determined to keep Creative Scotland out of the news.

Creative Scotland was created in July 2010 as a merge of the Scottish Arts Council and Scottish Screen. This year, a new distinct Screen Unit within CS was created. The screen lobby has been really effective seeing funding for that sector increasing significantly.

Scottish Parliament has held two investigations into the Screen Sector which Equity submitted and was called to give evidence. There is now a preferred location for a film studio in Leith and even talk of a commercial rival in a new site in Midlothian.

Equity submitted to the Scottish Government consultation on a Cultural Strategy. The final strategy has not been announced yet but although sceptics say it may not change much it does at least show the Scottish Government takes culture seriously. More details can be seen on the Scottish Government website <https://consult.gov.scot/culture-tourism-and-major-events/culture-strategy/>

Lorne Boswell is now on the management board of the Scottish Drama Training Network. Big changes are planned in the FE/HE sector which may impact on drama training provision. Training to be more generalised and adaptable to 21st Century job prospects. Courses to be remodelled and not to include any one job title – problematic for us!

On the 11th June 2018 a new National Performance Framework (NPF) was launched. This is the mechanism by which the Scottish Government allocates funds to subsidiary bodies, Local Authorities, NHS, Scottish Funding

Council etc. After years of lobbying, primarily thought Culture Counts, Culture is now a core value. When the first NPF was written when the SNP first came to power there was no mention of culture. This allowed Moray Council for example, to axe all its cultural spend. Since then we have been successful in positioning it more and more centrally in government thinking to the extent that now it is now one of eleven national outcomes. More detail can be seen at <https://nationalperformance.gov.scot/national-outcomes>

## INDUSTRIAL ISSUES

There has been a significant increase in film and TV productions in Scotland. The new digital BBC Scotland channel is due to be launched in February. There is little information about schedules. Terrestrial shows will be repeated or possibly even trailed on the channel. River City and Still Game having been 'leaked' already. We are working with Recorded Media Department to ensure there is no loss of income for members and will monitor development.

The Scotland Office staff set up a Help Desk at the Festival Theatre, Edinburgh which ran throughout the Edinburgh Festival. The desk provided members with a convenient face to face service for industrial queries and union updates.

Scottish comedians met at the Equity Glasgow office to hold a meeting of the Comedian's network, and to learn more about the claim process and the Equity Comedian's contract. The Glasgow office also hosted an open meeting for members in the Audio sector to discuss Equity rates and general working conditions.

In theatre we have resolved the long running issue of the stage management at the Citizens Theatre. We have resolved an issue with Senior Staff at the NTS. We have been involved in a situation at Pitlochry regarding accommodation. We have had discussions with Oran Mor, and management have agreed that in addition to permitting Equity to conduct regular cast visits, they are working towards increasing rates to match the appropriate ITC minimum for August 2019.

There is growing concern in the theatrical community about casting – there is a lack of diversity in casting directors being used in Scottish theatres with too much influence in too few hands. There are complaints about a lack of access to casting and casting information (as well as physical barriers in some venues). The old chestnut of casting in London and using London based directors who don't know much about actors based in Scotland (and therefore who rely on a casting director which takes you back to the first point above). Members are questioning what brief the theatres are giving said casting director- it would be interesting to know if they say anything more than 'cast this play'. We would want them to say 'cast this play but look for talent based in Scotland first'. There are continued pleas for better feedback from casting. The Casting Director's Guild Code of Conduct commits to:

Keep actors or their agents as informed as possible about their status within the casting process, and endeavour to let them know when an actor is no longer in the running for a role.

Lastly, concern has been raised about the practice of using group auditions.

We have had positive responses from across the country to the Safe Spaces Campaign. Encouraging colleges and universities to use our material and the Federation of Scottish Theatres are contemplating putting our postcards in their packs to their members.

## Scottish Ballet

Scottish Ballet is directly funded by the Scottish Government and has been subject to the Public Sector pay restraint. That has now been lifted and negotiations are going to be tough trying to recover lost ground. Talks will start soon.

The 2017/2018 salaries are:

Principal £38,494

Soloist £33,797

First Artist £29,676

Artist £28,355

Stage Manager £30,557

Deputy Stage Manager £27,542

National Theatre of Scotland

Production Pay Rates 2018/19

## Job Title

Performer (inc Musician) £591.53

Performer - Level 2 (inc Band Leader) £716.39

Performer - Level 3     £849.05  
 Performing Musical Director     £828.13  
 Understudy     £483  
 CSM / TSM / SM     £591.53  
 DSM     £532.38  
 ASM     £483

#### Artistic Development Fees

Performers/SM (inc hol pay) (always aligned with ITC/Equity Minimum)     £526.33 (pw)     £105.27 (pd)

#### General updates

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

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

Equity has completed the purchase of new office space in Glasgow City Centre. The new office is located at: 4th Floor, Cambridge House, 8 Cambridge Street Glasgow G2 3DZ

The new premises provides lift access from the ground floor to our office on the 4th floor. Building works are currently underway to fit features such as an accessible toilet and baby change facilities. We anticipate being in the new Cambridge Street premises from March 2019.

A buyer has been found for the Union Street premises and our solicitors are currently working through the sale agreement process.

#### 2017-2019 Scottish Committee:

Morna Burdon  
 Andy Clark  
 Julie Coombe  
 Hazel Ann Crawford  
 George Drennan  
 Natasha Gerson (Chair)  
 Clunie Mackenzie (Vice Chair)  
 Kate McCall  
 Kirstin McLean  
 Sheena Penson  
 William Riddoch  
 John Sampson

#### East of Scotland General Branch

The Equity East of Scotland Branch has continued to build membership through a range of member events and workshops in Edinburgh. It is perusing its stalking motion and was successful in bidding for unknown funds. Running self-taping workshops which were quickly oversubscribed.

Secretary – Catriona Joss

Treasurer – Catriona Joss

Chair – Morna Burdon

Lubna Kerr – Social Events Convenor

Danielle Farrow – Social Media (Controller)

#### Scottish Variety Branch

Scottish Variety Branch is having trouble getting quorate meetings. It may not fulfil its requirement to hold 4 meeting per year. In the last year the branch has managed one quorate and two inquorate meetings.

#### BRANCH OFFICIALS:

Eva Lorraine – Chair

Scott Wood – Vice-Chair  
 Linda Rifkind – Secretary  
 Jacqui Lochhead – Assistant Secretary  
 Kirk James – Treasurer  
 Beano the Clown – Public Relations Officer  
 Sarah Mac Keever, Joseph Broadfoot & Sandra McFadden

Scottish Councillor  
 Isabella Jarrett

Staff in Office  
 Adam Adnyana- National Organiser  
 Lorne Boswell- National Organiser  
 Marlene Curran- Recruitment and Retention Organiser

### III. WALES

#### GENERAL:

The Annual General Meeting of members was held at Chapter Arts Centre in February and attended by 29 members. Due to bad weather both the General Secretary and President were unable to travel to attend. The National Organiser presented the Annual Report for 2017, and in the absence of the General Secretary took the meeting through the Annual Accounts as well as presenting a preview of Equity's report into sexual harassment in the industry.

A wide ranging discussion took place around local casting and the rebranding of the Cast in Wales campaign. This led the meeting to propose a motion to the Annual Representative Conference with regards to publicly funded bodies and the effect of their expenditure with regards to the creative industries.

There was also a lively discussion about members expectations of a National Theatre in the context of the current provision in both the Welsh and English language.

Membership figures for the whole of Equity have continued to show growth during 2018 and it is once again encouraging to see the membership figures in Wales matching that growth. By the end of 2018 we had a total of 1,602 Members in Wales, rising by 26 from 2017, representing a 3.52% share of the total membership of Equity. Recruitment and Retention remain priorities for Equity as a whole and in Wales we cannot rest on our laurels. Julia Carson Sims was re-elected to serve as Councillor for Wales on the Equity Council. She also attended meetings of the Welsh National Committee as an observer reporting on matters from the ruling body. She was also elected by the Council to be a Vice-President of the Union.

#### LIVE PERFORMANCE

As in previous years the effects of austerity and reductions in funding from Local Government and the Arts Council of Wales have continued to challenge companies throughout Wales. As part of the budget deal between the Labour Administration and Plaid Cymru the funding for culture announced in November 2018 showed that the spending levels of Arts Council Wales (ACW) would be maintained by the Welsh Government for the 2018/19 and 2019/20 at the current funding level of £31,227,000. Whilst funds are frozen ACW have been urged 'to accelerate its work' to help the organisations it funds to 'increase their self-generated income' and there is also a review being held around the distribution of the Lottery funds within Wales.

It had been thought that the long running saga of the New Theatre and St David's Hall in Cardiff had been resolved in 2017 with Cardiff Council agreeing to continue to run and subsidise both venues going forward. In budget proposals from Cardiff Council in 2018 one of the key aims is to find a commercial partner to take over the running of the New Theatre going forward. St David's Hall seems to be safe, for now.

After a relatively quiet 2017 National Theatre Wales produced a number of productions during 2018 including the first two instalments of its STORM trilogy and also its celebration of the NHS in NHS70. This project included 11 separate elements of productions of monologues to site specific work. Other performances in the year included Sisters, English and the Tide Whisperer which took place in Tenby.

In the latter part of the year there was a lot of public criticism from the arts community of the level of production, the national identity of the company and new work and the employment of local actors. This led to a number of meetings, including with Equity, and a discussion that continues into 2019.

The main output from the Wales Millennium Centre in 2018 was its biennial Festival of the Voice during June.

Plans were announced for a co-production with Wiltshire Creative in 2019 of an Agatha Christie play. Equity also worked with the centre on a workshop for Emerging Producers based on Professionally Made, Professionally Paid and the Fringe Agreement. This will be repeated in 2019.

The Sherman Theatre have again produced a wide ranging number of productions throughout 2018, again co-producing with venues in Wales and Scotland. They were also awarded The Stage's Regional Theatre of the Year, and their production of Killology won the Olivier Award for Outstanding Achievement in an Affiliate Theatre.

Their list of productions included Dublin Carol, The Motherf\*\*ker with the Hat (co-production with The Tron), Tremor, Milwr Yn Y Meddul (co-production with Theatr Genedlaethol), Fel Anifail, Lord of the Flies (co-production with Theatr Clwyd), Little Red Riding Hood/Yr Huguon Fach Goch and Alice in Wonderland. 2018 was to be the last year of Rachel O'Riordan's tenure as Artistic Director as she left at the end of the year to take over at the Lyric Hammersmith.

Theatr Genedlaethol produced four productions during the year as well as expanding their Theatr Gen Byw initiative. The year started with Y Tad, followed by a revival tour of Estron. They then co-produced with The Sherman Theatre at the National Eisteddfod with Milwr Yn Y Meddul and finished the year with an extensive tour of Nyrsys.

Theatr Clwyd, under the direction of Tamara Harvey and Liam Evans-Ford has seen a large number of productions during 2018, including a number of world premieres. They started the year with a site specific immersive production of The Great Gatsby, followed by their new musical The Assassination of Katie Hopkins which went on to win Best Musical Production at the UK Theatre Awards in October. Their co-production of the play Home, I'm Darling opened in Theatr Clwyd before transferring to the National Theatre in London. It was announced at the end of 2018 that this production would transfer into the West End in 2019 before embarking on a national tour. Other productions in the year included A Streetcar Named Desire, their Roundabout Theatre season with Paines Plough, Lord of the Flies (with the Sherman Theatre), and finished with their productions of Dick Whittington and Hansel and Gretel Fairytale Detectives (co-produced with Paperfinch Theatre).

Welsh National Opera - Chorus and Stage Management The company implemented a 2% 'cost of living' pay increase across the company from September 2018, again without negotiation. Both Equity and BECTU have expressed concerns that this flies in the face of collective bargaining and that from September 2019 we expect the company to return to properly negotiated pay claims.

The much-anticipated negotiation of the Chorus House Agreement started in earnest in March 2018 with a flurry of meetings during the Spring Tour by which time the company expected the deal to be done. In reality this was naïve on the managements part and we reached the summer with meetings planned to start again in September. At this first meeting Management outlined their plans to Equity and the Chorus Committee which largely ignored all of the discussions held in the first part of 2018. A number of meetings were scheduled and then cancelled, with only one meeting to 'take stock' and discuss a way forward. As no formal negotiation had taken place up to this point this was a somewhat surprising development, especially since no actual proposals have been tabled by the company. We finished the year with no meetings scheduled.

The WNO board announced that the contract of its Artistic Director David Pountney would not be extended past mid-2019 and in September announced the appointment of Aidan Lang as General Director from July 2019. Aidan currently leads Seattle Opera in the US, with stints in charge at New Zealand Opera and the Buxton Festival before that. His arrival is much anticipated.

Companies working on the ITC/Equity agreement continued to perform and tour extensively throughout Wales. Theatr na nÓg toured their production of Nye & Jennie, original produced in 2017, and The White Feather.

Cwmni'r Frân Wen produced Twrw Dan a Dicw and Wŷ, Chips a Nain.

Theatr Bara Caws produced Brêcshit, Gair O Gariad and Dwynd I Gof.

Arad Goch toured Na Nel! Wwww! and Hudo/Tempted.

National Dance Company Wales co-produced a 'Dance Opera' entitled Passion with Music Theatre Wales, as well as tours of Roots and Terra Firma.

Alongside The Other Room we welcomed two new companies in Wales to House Agreements based on the Equity Fringe Agreement, with discussions continuing with other companies.

Leeway Productions produced a ground-breaking adaptation of the musical The Last Five Years in collaboration with the Wales Millennium Centre, which also toured. It integrated BSL interpretation and dance into the production, as well as having a BSL interpreted Equity cast visit.

Big Loop Theatre Company produced Flours on the agreement and discussions continued on how the company would work going forward.

2018 was the first full year under new Artistic Director Dan Jones for The Other Room. Alongside their curated Autumn Season their Spring Season entitled LOVESICK produced 3 plays A Number, All But Gone and The Effect. They also held their annual Young Artists Event for Actors, Directors and Writers with workshops and presentations from industry professionals including Equity.

Throughout the year the Cardiff Office dealt with claims for members and recovered a total of £1,578.94 as a result of settling 7 cases. 2018 has again seen many issues affecting members alongside cancellations. We have again seen a number of venues close and companies going out of business with no chance of recovery. We have also had a number of cases reach settlements payable by instalments which has delayed full recovery for months and sometimes years.

#### RECORDED MEDIA

##### OFCOM/CAST IN WALES

When Cast in Wales was launched in 2012 one of the main pieces of work was to influence Ofcom in their guidance to public service broadcasters for Out of London Productions. The main obstacle was the exclusion of Front of Camera talent from the guidelines thus excluding, in practice, much local members from working on productions in their areas.

During 2018 Equity gave evidence to Ofcom in their review of this guidance and a report was published just before Christmas. Despite acknowledging the benefit of local casting initiatives, and recognising the importance of on-screen talent to the industry, Ofcom have decided that broadcasters and production companies are best placed to decide what action is necessary. This is extremely disappointing and Equity staff will be meeting again with Ofcom in February and also responding to the consultation on their proposals for the guidance. Cast in Wales, and Equity's local casting initiatives throughout the UK, will be bought together under one campaigning umbrella CAST IT HERE later in 2019.

##### BBC

In addition to the co-productions with S4C two productions for CBBC were shot in Wales during 2018. Almost Never, a comedy drama, which will be transmitted in 2019 based around a TV Talent Competition and Series 4 of Jamie Johnson.

With Pobol y Cwm Equity negotiated a 2% rise in fees on behalf of the core cast covering Series 45 and 46. The next negotiation will be December 2019 for implementation in February 2020.

Access to Casualty continues on a regular pattern with little or no problems reported. Simon Harper continues as Executive Producer with Lucy Raffety as Series Producer.

Doctor Who entered a new era under Chris Chibnall with Jodie Whittaker as The Doctor. Production continued in early 2018 leading up to the transmission of the series in the Autumn. There was also a New Years Day episode.

##### TAC

The minimum rates on the Main Agreement rose on the 1st January 2018 by 2%, meaning the weekly minimum rose to £642.60, and the minimum rates on the Walk On Agreement rose by 3%. There was also an increase in the maximum pension contribution from the employer and further improvements to the 'No Call' provision, alongside some tidying up on the language surrounding 'at the time of engagement'.

During 2018 Equity continued its negotiations directly with S4C over CLIC Box Sets and an extended CLIC catch up period. In late 2018 these two trials were agreed, with the Box Sets trial starting immediately and the extended catch up period now with TAC for negotiation and ratification. The Box Sets trial extends and increases the per hour fee which is shared amongst the cast, and the extended catch up period of 150 days, if agreed, will be provided for by an up front 'pre purchase' rather than being paid for retrospectively by S4C every 6 months.

A claim from 1st January 2019 has been submitted looking for a 2.7% rise in fees on the main agreement and a 5% rise on the Walk On and Supporting Artists Agreement.

Rownd a Rownd started shooting Series 24 towards the end of 2018 and remains the only 'full time' commission in North Wales from S4C. The cast continues to work on a variation of the TAC agreement which grants a guaranteed level of earnings depending on the number of episodes.

There was much success with the back to back productions of Keeping Faith/Un Bore Mercher and Hidden/Craith in 2018, both on variations of the TAC agreement agreed with Equity. Keeping Faith proved to be an enormous success on the BBC iPlayer and led to a network repeat across the UK. Both have secured a second series, with further variations agreed with Equity.

The bilingual commission of Bang! has also secured a second series and is being filmed on the PACT agreement.

##### S4C

The long awaited independent review of S4C's remit, governance and funding undertaken by Euryn Ogwen



Williams has been published under the title 'Building an S4C for the Future

[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/695964/Building\\_an\\_S4C\\_for\\_the\\_Future\\_English\\_Accessible.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/695964/Building_an_S4C_for_the_Future_English_Accessible.pdf)

One of the key points was the proposal that from 2022 the full funding of the channel will come from the License Fee Settlement and DCMS will not give any direct funding. It also looked at changing the Public Service Remit and its governance structure. The UK Government accepted all the recommendations made in the independent review

[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/695760/Government\\_response\\_to\\_the\\_S4C\\_indep\\_English\\_Accessible.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/695760/Government_response_to_the_S4C_indep_English_Accessible.pdf)

Equity subsequently gave evidence to the Welsh Assembly Culture, Communication and Welsh Language committee's short inquiry into the report.

<http://senedd.assembly.wales/documents/s77599/Paper%201.pdf>

Alongside the move to their new headquarters in Carmarthen it has more or less been business as normal for S4C, although many of their staff have not made the move from Cardiff.

The future will see the need for them to put forward a strong case alongside the BBC for their fair share of future License fee settlements. The BBC will be under pressure because of the requirement to fund the free TV licenses for Over 75's from their settlement which could cost approximately £745 million.

#### Other Film and TV

2018 has seen a vast array of film and television productions filming on location or in studios in Wales.

Bad Wolf Studios have continued their work on His Dark Materials and have recently been recommissioned for two further series of A Discovery of Witches.

The Netflix drama The Crown filmed in Wales for their third season, and Channel 4 filmed their new drama Traitors (also called Jerusalem) on location and at Pinewood.

Films included The Voyage of Doctor Dolittle with Robert Downey Jr and Michael Sheen, Eternal Beauty with Sally Hawkins and Billie Piper, Six Minutes to Midnight with Dame Judi Dench and Eddie Izzard, The Widow, The Secret Garden with Colin Firth and Julie Walters and Ravers with Natasha Henstridge.

#### WELSH ASSEMBLY GOVERNMENT / NATIONAL ASSEMBLY FOR WALES:

Arts funding across the sector for 2018/19 was frozen, with the Welsh Government asking all organisations to find more income from 'other sources'.

In particular the Arts Council of Wales (ACW) have again been asked 'to accelerate its work' to help the organisations it funds to 'increase their self-generated income.'

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

Labour continue to form a minority government but with the official opposition now the Conservatives.

Dafydd Elis-Thomas continued as Deputy Minister for Culture, Tourism and Sport as a deputy to Economy Secretary Ken Skates. Equity met with him in June 2018 to discuss the long term strategy for arts funding.

Carwyn Jones announced his intention to step down as leader of Welsh Labour, and as a result First Minister, which resulted in a leadership election which led to Mark Drakeford being appointed First Minister in late 2018.

He quickly appointed a new cabinet and Lord Elis-Thomas continues to serve as Deputy Minister for Culture, Sport and Tourism.

Equity is looking to meet with both the Deputy Minister and First Minister in 2019 to discuss the impact of Brexit and the basis of funding of Film and Television by the Welsh Government.

Equity continued to engage with the Culture, Welsh Language and Communications committee who undertook three inquiries of interest during 2018.

Brexit, the arts sector, creative industries, heritage and the Welsh Language.

<http://senedd.assembly.wales/mgIssueHistoryHome.aspx?IId=22830>

Short inquiry into 'Building an S4C for the future'

<http://senedd.assembly.wales/ielIssueDetails.aspx?IId=22511&Opt=3>

Film and Major Television Production in Wales

<http://senedd.assembly.wales/mgIssueHistoryHome.aspx?IId=21238>

The Brexit report has already had a response from the Welsh Government, and we await with interest the final report from the Committee on Film and Television Production.

#### OUTSIDE BODIES:

CULT Cymru: Creative Unions Learning Together

Equity continued to work in partnership with the Musicians Union and the Writers Guild on the BECTU/Prospect

led CULT Cymru project. 2018/19 marked a one year interim project funded from the Wales Union Learning Fund (WULF).

Despite the relatively short project foundations were put in place towards the end of 2018 to deliver a large number of projects before the end of the project funding in 2019.

There were some specific development courses for Equity members including Received Pronunciation (RP) and Modern General American Voice Workshop which again proved popular, and the aim is to deliver the Self-taping training in early 2019.

The Wales TUC announced that there would be a new set of funding available in April 2019 for a three year project and CULT Cymru were successful in being accepted as part of the funding. The aim of the project for 2019-22 is 'Skills for Creatives by Creatives' and to work with unions and partners to identify and implement innovative and inclusive approaches to meet the learning needs of Wales' diverse creative workforce.

The National Organiser was re-elected to serve as a member of the General Council (GC) of the Wales TUC and he attended the Wales TUC Congress in Llandudno in May 2018 along with Vice-Chair of the Welsh National Committee Abbie Hirst.

Equity proposed a motion on dealing with Sexual Harassment which called for the establishment of a joint plan of action and shared best practices across all unions. It was passed unanimously and is now being worked on by Wales TUC. Equity also spoke to a motion on procurement and the benefits of local casting where government investment exists.

There was a great deal of press coverage about our motion and the work the union was doing through Agenda for Change and Creating Safe Spaces. Abbie Hirst also did a number of interviews for the BBC in Wales.

#### WELSH NATIONAL COMMITTEE

The Welsh National Committee (WNC) for 2017-19 consists of:

Jenni Barbieri

Chris Batten (Chair)

Jeremi Cockram

Abbie Hirst (Vice-Chair)

Sion Ifan

Sharon Morgan

Doc O'Brien

Cei Phillips

Tom Powell

Steve Purbrick

Caron Reidy

Terry Victor

They met 8 times during 2018.

The WNC were again fully engaged on the S4C review, alongside proposing, discussing and agreeing the new Box Set and Catch Up facilities for the CLIC service. They signed off on the variations on Series 2 of both Craith and Keeping Faith. Motions from the WNC to Council and the Industrial committees included motions about the Online Branch and the provision of Welsh Language materials for members in Wales. They were also actively involved in discussions around National Theatre Wales and the Culture, Welsh Language and Communications committee inquiries around Brexit and Film and TV in Wales.

Three representatives attended the Annual Representative Conference and spoke to the motions from the WNC about consultations and the Welsh AGM around local casting.

The 2017-19 WNC set their aims and objectives in September 2017:

1. For the committee to continue to work with and support the National Organiser for Wales and Recruitment and Retention Organiser to serve and represent Equity members throughout Wales.
  2. Continue to monitor the output and provision of BBC Cymru Wales and S4C, in particular monitoring the new framework agreement between the two broadcasters, the Charter renewal implications for the Nations and Regions and also play an active role in the S4C review.
  3. To carry forward the Cast in Wales campaign pushing for a casting office in Roath Lock and more consideration of the local talent. New publicity materials should be developed for both the campaign and promotion of the Oriel Database to Casting Directors.
  4. To monitor the effectiveness of the recent updated TAC report and look to renegotiate this in July 2018.
- The WNC still believes they have a key role to play in advancing Equity policy on this issue in conjunction with the new Screen Committee.

5. To work with the Student Coordinator and the National Organiser on a policy for engaging with students studying in Wales and also recent graduates entering into the profession.
6. The members of the committee are well placed within the industry to be able to feedback concerns expressed by fellow members from workplaces and elsewhere about the operation of union agreements and guidelines. A particular focus for 2017/19 should be engagement and recruitment with Walk On and Supporting Artists on productions with a look to increasing density of membership to tackle ongoing concerns.
7. To continue its good working relationship with the three branches in Wales – the South Wales Variety Branch, the Cardiff and South Wales General Branch and also the North Wales General Branch.
8. It is important to remember that the WNC serves the whole of Wales and through exploration of new technology and media needs to maintain contact with members through formal branches and online branches.
9. Interactions with other bodies in Wales occur through the National Organiser. The Committee forms a view and are happy for that to be represented by the Organiser to whomsoever is appropriate.
10. To build upon its relationship with the Arts Council of Wales and to monitor the implementation of the Arts in Education provision going forward.
11. The WNC enjoys a full and comprehensive report from the Welsh Councillor Julia Carson Sims and needs to represent the members through motions to the council, the new industrial committees and the Annual Representative Conference where appropriate.
12. To liaise and consult with the Equity Industrial Committees and other Equity committees representing the Nations and Equality & Young Members.

#### BRANCHES

The South Wales Variety Branch has continued to meet monthly in Baglan and attendance has been consistent. They continue to raise the profile of Equity including organising fundraising shows.

The branch committee for 2017/19:

Chair	:	Jill Ray
Branch Secretary	:	Shelli Dawn
Treasurer	:	Cei Phillips
Committee Members	:	Roberta Kay

The Cardiff and South Wales General Branch continued to engage with members at a number of interesting meetings in 2018. They welcomed a number of interesting guest speakers including Phil George, Chair of Arts Council Wales, and Gethin Scourfield, Drama Commissioner (Maternity Cover). They switched their meetings to the Wales Millennium Centre in Cardiff which proved problematic with meetings later in the year being held in Chapter Arts Centre and the YMCA in Cardiff. The Branch AGM was moved to the Grand Theatre in Swansea and was inquorate.

The branch committee for 2017/19:

Chair	:	Richard McAndler
Branch Secretary	:	Philip Rapier Resigned December 2018
Treasurer	:	Nana St Bartholomew-Brown
PRO	:	Conor Clarke McGrath
Committee Members	:	Richard Mark Milne Sharon Morgan Hugh Curtis Rick Manning

The North Wales General Branch held meetings in Caernarfon, Colwyn Bay and Mold throughout 2018 and sent two representatives to the ARC in May.

The branch committee for 2017/19:

Chair	:	Doc O'Brien
Vice Chair	:	Huw Garmon
Treasurer	:	Martin Gorst
Committee Members	:	Emyr John Simon Holland Roberts

## **B. REGIONS**

### **1. MIDLANDS**

#### Equity's

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

#### Staffing

Ian Bayes the Midlands Organiser is supported by Mair James.

#### Branches

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

The Birmingham Variety Branch with Secretary Alec Powell schedules their meetings to be held on the last Wednesday of the month at the Austin Sports and Social Club in Longbridge, Birmingham, B31 2SF.

Guest speakers during the year included Andrew Van Buren who gave a presentation about Philip Astley who created the circus as we know it 250 years ago in London and his on-going work with the Philip Astley Project. Members of the branch participated in the Birmingham Pride Parade on Saturday 26th May 2018. The members taking part enjoyed the experience singing and dancing during the parade!

The branch formed a Working Party with the aim of producing a directory of branch entertainers, titled Central Entertainers Directory. It will be made available both online and as a printed copy. This directory will list the names, acts and contact details of the branch members who agree to participate in this project.

The branch was represented at the ARC by Alex Powell and Francis Mallon. The branch motion calling for the reinstatement of the old Equity logo was defeated.

Branch member Francis Mallon assisted in the drafting of the Birmingham City Councils Buskers & Street Entertainers Guide.

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

The Coventry and Leicester Variety Branch with Secretary Sheila Payne normally hold their scheduled meetings on the third Monday of the month at the Stoke Private Members Club, 7 Stoke Green, Coventry, CV3 1FP.

Guest speakers included Ian Manborde Equity's Equalities & Diversity Organiser and Sally Treble the Midlands Area Councillor.

The branch helped secure the future of the ArtsHouse Theatre in Stratford-upon-Avon by urging members to sign the petition to keep the venue open, the theatre now operates as the Stratford Playhouse.

The branch was represented at the ARC by Sheila Payne.

Just prior to Christmas a survey was distributed to the branch members seeking feedback regarding the timings and the content of meetings. The results of the survey are due to be analysed early in 2019.

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

The East Midlands Variety Branch with Secretary Clive Bumstead schedules their meetings on the first Tuesday of the month at the Headstocks Public House, Nottingham, NG2 8SF.

During 2018 attendance at the meetings averaged 30 members. After the formal agenda items have been discussed there's a break. This is followed by the social element of the meeting whereby members enjoy a variety of themed performances. Members who cannot attend the meetings can participate in the meeting via the 'Video Conferencing Room'.

The branch lost one of its regular members, Ray Lewis, in September and £25 was donated to the Cancer Charity.

Over 200 members have access to the branch Facebook Group and the regular updates and postings by Jimmy Willan on behalf of the branch are appreciated.

Roger Kirby and Bernie Kayla attended the 2018 ARC in London. The branch motion expressed concern about the lack of consultation and communication regarding the introduction of the new logo and it was defeated.

The branch submitted a detailed bid to receive funding from the "Unknown Funds". The bid included costings for the purchase of a PA system and an iPad for use with the video conferencing system during branch meetings. Much to member's annoyance, the application was rejected.

The work undertaken by Clive Bumstead the Secretary and the committee is greatly appreciated.

The Birmingham & West Midlands General Branch with Secretary Tonia Daley-Campbell hold their scheduled branch meetings on the second Monday of the month at The Wellington Public House, 37 Bennetts Hill, Birmingham B2 5SN.

At the reconvened AGM the size of the committee was swelled to 12 members! This included a new Secretary Tonia Campbell- Grey, PRO Angus Villers-Stuart, Student Co-ordinator Beth Steventon-Cricks and Social Media Officer Aimee Powell. Sunny Dhap remains the Chairperson and Gareth Benjamin the Treasurer.

The branch was represented at the ARC by Robert Swinton. The motion from the branch requested Council collaborate with the TUC to campaign for the law to be changed to allow an employer to be pursued by the legal system without the need for the worker to complain, and for this to be a criminal matter, not a civil one. The motion was passed and Council are currently working to progress the motion.

Guest speakers during the year included Ian Manborde Equity's Equalities & Diversity Organiser. Jon Prest the Creative Director of Seed a creative agency who talked about developing your brand, social media and web presence. Mikhael DeVillie and Rachel Hetherington from Act Out talked about the "Do's and Don'ts of Creating a Showreel".

The branch rounded off the year with a Christmas social with included a quiz devised, compiled and hosted by Sunny Dhap. The quiz included some improvisation and sound effects!

Members of the committee also spent time organising a casting workshop which was due to be held on Saturday 19th January 2019, the workshop was oversubscribed and the participants were selected via a draw at the December meeting.

The work undertaken by the members of the committee and Tonia Daley-Campbell the Secretary is greatly appreciated.

The four branches all perform a vital role in bringing members together across the Midlands. Facebook Groups, bulk emails and branch newsletters are regularly used to advertise and promote branch meetings, campaigns and other events of interest to the members.

#### Midlands Area Councillor

The work undertaken by Sally Treble the Midlands Area Councillor who regularly attends branch meetings across the Midlands giving members Equity Council reports and highlighting other matters of interest is much appreciated.

#### Midlands Area Annual General Meeting

The Midlands Area Annual General Meeting was held at the Crescent Theatre in Birmingham on Friday 23rd March 2018. The meeting was well attended and those present included Equity's General Secretary Christine Payne, the Midlands Area Councillor Sally Treble, Stephen Duncan-Rice Equity Organiser & Secretary to the Midlands Area Network and the Midlands Organiser Ian Bayes.

They all made reports to the meeting, highlights included the continued growth in membership, the Year of Variety 50th Anniversary Celebration Event which was held at the London Palladium and the publication of the Agenda for Change report.

The meeting elected two delegates to attend the 2018 ARC in London, these being Tracey Briggs and first-time attendee Alex Kapila.

Arising from a query at the meeting the Midlands Organiser subsequently contacted the Birmingham Rep and negotiations ensued whereby the theatre agreed to establish The Equity Club. This scheme enables members to purchase tickets for £5.00 to attend preview performances at the Rep.

#### Midlands Area Network

The Network, comprising of the branch secretaries of the Birmingham & West Midlands General Branch, Birmingham, Coventry & Leicester & East Midlands Variety Branches along with Sally Treble the Area Councillor met on two occasions in 2018.

The first meeting was held at the Crescent Theatre on the 23rd March prior to that year's AGM. This meeting was also attended by Caron Jane Lyon, the On-Line Branch Moderator & Committee Chair.

The second meeting was held at Equity Guild House on the 13th June prior to the Variety Branch Secretaries meeting scheduled that afternoon. Mary Lane the West of England Variety Branch Secretary attended as a guest.

The Network continues to provide a forum for the branch secretaries to share knowledge, discuss current

union campaigns and support one another in their branch roles. It also provides them with the means to raise concerns and questions directly with Equity staff.

#### Legal Claims

The Midlands Organiser assisted members who were seeking legal representation regarding the recovery of cancellation fees and unpaid performance fees. During the year 25 claims were successfully progressed which resulted in the recovery of £51,737.54.

A small number of claims which were given a judgment in favour of the members could not be progressed by the High Court Enforcement Sheriffs/Bailiffs, due to the defendants ceasing trading.

Some other claims were abandoned due to the members being unable to provide Equity with the full name and postal address of the organisation, company, or individual owing them money. It is important to ensure this information is obtained during the formation of the booking/contract.

#### Student Talks

Student talks were held at various universities and colleges across the Midlands, these institutes were located in Shrewsbury, Birmingham, Derby, Lincoln, Kettering, Leicester, Coventry, Stratford-upon-Avon, Oxford and Northampton. The talks inform students about the benefits of becoming a Student Member, Graduate Member of Equity plus the benefits and services provided by the union.

#### Theatres

The Birmingham Rep, the Curve Theatre in Leicester, the Nottingham Playhouse, the Derby Theatre, the Royal & Derngate Theatre in Northampton and the Belgrade Theatre in Coventry, receive funds to produce productions from the Arts Council and have the status of being an NPO (National Portfolio Organisation).

The theatres use this funding to produce high quality productions throughout the year. The theatres also work with other subsidised theatres and commercial theatre producers to produce co-productions.

#### Cast visits by Ian Bayes Midlands Organiser

During the year 55 cast visits were undertaken across the Midlands and during these meetings Deputies are elected and potential members are invited to join Equity. The casts are given updates on Equity's negotiations with the various employer groups, its campaigning activities and any new publications. These meetings contribute towards the continued growth of new members into Equity and also membership retention.

#### Theatre visits in the Midlands by Andrew Whiteside Recruitment & Retention Organiser

(Sub Rep) 'Abi/Beyond Shame' – Derby Theatre

(Non-Equity) 'Sleighed to Death' - Nottingham Theatre Royal, 'A Touch of Danger' - Nottingham Theatre Royal

(Panto) 'Beauty & The Beast' - Nottingham Theatre Royal, 'Beauty & The Beast' – Newark Palace Theatre, 'Snow White' – Mansfield Palace, 'Aladdin', Newark Palace

(Commercial Theatre) 'Hairspray' - Nottingham Theatre Royal, 'The Case of the Frightened Lady' - Derby Theatre, 'The Wipers Times' – Leicester Curve Theatre

#### Work place visits in the Midlands by Stephen Duncan-Rice Recruitment & Retention Organiser

In 2018 Stephen did 5 work place visits in the Midlands area. These include the following: WIN Wrestling in Northampton on the 15th April (a variety meeting with professional wrestlers), the ITC company Taking Flight You've Got Dragons at the Corby Cube along with Ian Manborde on the 26th April, Love from a Stranger at the Royal Northampton on the 3rd May, Awful Auntie at DeMontford Hall Leicester on the 5th July and Madagascar the Sellador tour at the Alexander Theatre on the 1st August, Birmingham.

Alongside those visits he also attended a number of events including Kidology/Ventorama at the Austin Social Club on the 25 & 26th September, an Equity Open Evening in Mablethorpe on the 24th July and on the 18th September at the Leicester Curve Theatre where Equity President Maureen Beattie gave a lecture on the Creating Safe Spaces campaign during the CAMEo conference on Care in the Media and Cultural Industries.

#### Work place visits in the Midlands by Wayne Bebb Recruitment & Retention Organiser

In 2018 Wayne did 5 workplace visits with 3 of them being panto at Hereford Courtyard, Tewksbury Roses Theatre and Malvern Festival Theatre.

There was 1 commercial theatre visit to Malvern Theatre Festival.

There was 1 TV visit to Agatha Raisin which took place around Gloucester/ Hereford area.

#### Birmingham Royal Ballet

The Birmingham Royal Ballet continues to produce and perform lavish productions. The ballets performed include a mix of classical and modern/contemporary productions, performed at the company's base in the Birmingham Hippodrome, Sadler's Wells, the Royal Albert Hall, as well as touring within the UK and abroad.

#### Dance

Equity continued to develop its relationship across a range of dance companies in the Midlands, including Motionhouse and the Rosie Kay Dance Company. This has resulted in these two companies joining the ITC and utilising the Equity/ITC Agreement.

#### Recorded Media

The BBC One afternoon drama Doctors, continues to be filmed and produced in Selly Oak, Birmingham. Five episodes per week (Monday to Friday) are broadcast and this high volume of episodes produced each year results in the series engaging over 600 guest actors to compliment the regular cast.

The BBC filmed the seventh series of Father Brown on location in the Cotswolds and commissioned a new four-part drama Dark Mon£y, which was filmed in Birmingham.

ITV commissioned a six-part crime drama Wild Bill, which was filmed in and around Boston in Lincolnshire.

The proposed development of a new studio complex on land close to Birmingham International Airport was not advanced during 2018.

The Archers the world's longest running continuous radio drama which is broadcast on Radio Four, is produced and recorded at that the BBC's Mailbox studios in Birmingham.

#### Other activities

Equity undertook a recruitment campaign at the Merlin Group's 'Dungeons' across the UK, this included the Dungeon located within Warwick Castle.

Meetings were held with the West Midlands Arts Council to gain a greater understanding of its function and develop a rapport with the staff.

A small delegation of members representing the Birmingham & West Midlands General Branch and the Birmingham Variety Branch met with Andy Street the Mayor of the West Midlands Combined Authority to discuss the creative industries, art and culture.

In April, Aimee Powell a Midlands member represented Equity on a discussion panel at the 'Making It On and Off Screen: Work, Inclusion and Diversity in UK Film' event hosted by the BFI and Phoenix Cinema and Arts Centre. This included a screening of 'The Acting Class' a documentary film about class barriers in the acting industry.

A meeting was held with Laura McMillan and Martin Sutherland from the Coventry City of Culture Trust to discuss the drafting of a 'Memorandum of Understanding', which would focus on the terms and conditions of employment of the professional artists engaged in productions/events during the cities status as the UK's City of Culture in 2021.

#### Equity's Profile

In addition to the cast visits which are undertaken across the Midlands, Equity was also present to publicise the benefits and services of the union, recruit and retain members at the following events in 2018. The Leicester Comedy Festival, Members Open Meeting in Mabelthorpe, the Kidology Children's Entertainers Convention, the Venturama Ventriloquists Convention, the Variety Showcase in Stratford-Upon-Avon, the Spark Children's Theatre Festival in Leicester and the Keeping It Live Variety Showcase in Birmingham.

This continued work to recruit and retain members as resulted in the membership of Equity within the Midlands increasing by a respectable 7.86% to 3,584 members in 2018.

## 2. NORTHERN

### North East

#### North East

Staffing changes in the North of England office in 2018 saw the return of North East Regional Organiser Nigel Jones at the start of the year until the appointment of Dominic Bascombe in May.

We thank Nigel for his hard work in covering during this time. Many thanks also to Mary Hooley Organising Assistant, and Andrew Whiteside Recruitment and Retention Organiser who provided additional assistance for members in the handover period.

#### Opera North

Coming to the start of a new pay negotiating term, the hard working deps at Opera North, Jeremy Peaker and Victoria Sharpe worked with the organiser on preparing a pay offer that would meet the expectations of members who had shown restraint on pay for a number of years, accepting below inflation rises in the last pay round.

Members of the Chorus were conscious of Arts Council England's 7% increase to Opera North's NPO funding for 2015-2018. That funding was frozen for 2018-2022. The outcome of pay negotiations was a two-year deal free of contractual conditions. The talks in 2018 began by continuing to push for ways to bridge the gap in pay increases the chorus had endured over the past few years as well as finding ways to incorporate pay allowances that were tax efficient and achievable. Those pay talks continued into early 2019. The members continue to press for increases in touring allowances and better terms for extra choristers.

#### Northern Ballet

The deps at Northern Ballet continued to do their best to maintain a near 100% membership as well as liaising with the organiser on industrial matters. Many thanks to the hard work of the Equity Deputies: Ashley Dixon and Hannah Bateman. Pay talks there resulted in a 2% pay rise for members offered at the end of the year.

Dancers at Northern Ballet saw an increase in filmed work for television and cinema use under the Equity BBC/PACT agreements. They made their cinema debut in 2019 with three short ballets for children being made for cinema. *Tortoise & the Hare* and *Elves & the Shoemaker* will be shown in cinemas across the UK in early 2019 with more titles, including *Three Little Pigs*, set to land in cinemas later in the year.

Northern Ballet began creating short ballets specifically for young children in 2013 and have since added to their repertoire which now includes six ballets based on well-known children's fairy tales. Touring widely throughout the UK and featuring live music at every performance, the ballets provide a first experience of live theatre, dance and music for young families and have been seen live by a combined audience of over 212,000 people.

#### Live Performance

The seven established building-based Subsidised Repertory theatres, Harrogate Theatre, Hull Truck, Northern Stage, Sheffield Crucible, Stephen Joseph Theatre (SJT), Leeds Playhouse (formerly West Yorkshire Playhouse) and York Theatre Royal, produced successfully during 2018 on Subsidised Repertory terms.

Leeds Playhouse continues its near £20m refurbishment that will transform the building, providing a city facing entrance and a structure capable of housing the outstanding work the theatre is known for. 2020 marks the 50th anniversary of the Leeds Playhouse and the refurbishment will ensure that people of all ages will have the chance to experience the best in theatre.

Live Theatre, Red Ladder Theatre Company, Theatre Company Blah, Blah, Blah, Theatre Hullaballo and Tutti Frutti Productions all produced in the region as ITC Ethical Managers. A number of smaller scale theatre companies produced on either Equity's Fringe Agreement or negotiated House Agreements.

Discussions are ongoing with a number of fringe venues to sign up as Professionally Made Professionally Paid venues in 2018.

The region has many theatres which have played host to opera, ballet and musical productions from outside the region.

Throughout the year cast visits were regularly undertaken in the Subsidised Repertory houses in the region. A large number of commercial tours and other smaller scale theatre companies were also visited. Pantomimes and Christmas shows in the North East region were produced on a range of contracts including the Subsidised Repertory Agreement, the Commercial Theatre Agreement, the ITC Agreement and other non-Equity contracts. Staff visited as many pantomimes and Xmas shows in production as possible and visits included to the



Chesterfield Pomegranate, Lantern Theatre, Wakefield Theatre Royal, Leeds Carriageworks, Sheffield Crucible and Lyceum, Lawrence Batley Theatre, Bradford Alhambra, Chatsworth House, Leeds Playhouse, Northern Stage, York Theatre Royal, Stephen Joseph Theatre, Newcastle Theatre Royal, Sunderland Empire, and Hull Truck.

As in other parts of the UK the notable increase in co-productions throughout the region continued in 2018. Recorded media visits took place wherever possible and included in Television, 'Victoria', 'The ABC Murders', 'Vera', and in film: 'Ilkley', 'Official Secrets', 'Transcience', 'Deus', and 'St Maud'.

#### Emmerdale

A number of meetings were held throughout the year with the Emmerdale cast. There are now well established, regular forums between ITV management, Equity officials and the Equity deps. These have proved very useful in presenting upcoming information for members and an opportunity to question cast wide proposals. Many thanks to the hard work of the Emmerdale deps Nicola Wheeler, Zoe Henry, Mark Charnock and Bhasker Patel.

**Students**  
Student talks are very important as an opportunity to bring in new members as well as address areas of concern for those new to the industry. To that end, we undertook a number of student talks and, in conjunction with the North East General Branch, organised an event for students and young members at Live Theatre in Newcastle in January 2019.

#### Variety

The four variety branches in the region continued to hold regular meetings. At the North and West Yorkshire Variety Branch Valerie Jean Mann continues in the role of Secretary and meetings usually take place at the George IV pub in Birkenshaw. Meetings are followed by an open mike night and the branch organized a couple of socials throughout the year for members to get together outside of the formalities of a branch meeting. The Humberside Variety Branch continues under Secretary Christie Clifford to hold meetings in Hull, Scunthorpe, Scarborough and Cleethorpes. The venues ensure that the branch is accessible to members across the region.

The North East Variety Branch continued to meet at the Alberta Social Club in Jarrow and Steve McGuire, as Secretary, worked tirelessly on behalf of the branch throughout the year.

The South Yorkshire Variety Branch met regularly throughout the year in Rotherham with Anthony Blakesley in his role as Secretary.

#### General Branches

After a hiatus, members of the North East of England General Branch took steps to get the branch going again, holding a number of exploratory meetings and then an AGM which was well attended.

The Sheffield General branch and committee was formed on March 17th 2018 at the Adelphi Room, Crucible Theatre, Sheffield, and has already established itself as an active branch, hosting guest speakers and workshops efficiently co-ordinated by secretary Liam Gerrard and colleagues.

Many thanks to the work of committee and branch officials of all branches who continue to be the face of the union's active work on the ground.

The main issue for members in General Branches continues to be the lack of casting opportunities for actors based outside of London and London's significant arts and cultural funding bias.

#### Legal Claims

During the year £6,814 in damages for breach of contract claims was recovered for variety members and a number of employment related disputes were settled.

## North West

#### Staffing

There have been a number of staffing changes in the North West in 2018. Max Beckman left her role as the North West Regional Organiser and was replaced by Paul Liversey and Dominic Bascombe started as Yorkshire and North East Organiser. The Organisers were supported by Andrew Whiteside (Recruitment and Retention Organiser) and Mary Hooley (Organising Assistant).

#### Live Performance

Subsidised Repertory Theatre – The subsidised theatre sector in the North West of England has had a mixed year.

Routine cast visits have taken place throughout the year at all the producing theatres in the North West, with good returns in terms of recruitment and retention, along with the election and support of Equity Deputies. Throughout 2018 visits have largely focused on campaigning and industrial issues including the submission and negotiation of theatre contracts, the Manifesto for Casting, the development of the Equity Distribution Service and the publication of Equity's response to sexual harassment in the industry, Agenda for Change and the subsequent Safe Spaces Campaign.

In terms of individual theatres, Theatre by the Lake, Keswick continued with their previously adopted model of production. Whilst still producing the Summer Season in a repertory model, there were effectively two distinct companies working across the productions.

The Liverpool Theatres Trust, which had previously implemented their new model of production for both The Playhouse and The Everyman, announced that they would no longer continue producing using a repertory company. The theatres rely heavily on Arts Council England funding but have now withdrawn from ACE's standard funding model and will receive a one-year grant while they devise a new business model. The Arts Council confirmed they will fund at the same level for a year while the Everyman and Playhouse make "essential changes". This had been in operation between January and July, producing 5 plays. A significant proportion of the company was drawn from the Liverpool Area, reflecting the work of the Liverpool General Branch which has campaigned on the issue of local casting. The union and branch obviously needs to give this matter some thought in how best to protect the interests of our members.

Meanwhile The New Victoria Theatre in Newcastle under Lyme continued to put their programme of home produced theatre at the heart of their work.

The Bolton Octagon's partnership with Bolton University continued and it had another year producing a wide range of home produced work. This year however the productions took place at various locations throughout Bolton as the Octagon is currently subject to a major redevelopment programme.

This year also saw significant senior management changes take place at HOME in Manchester. Though in-house productions continued it is now expected that the number will reduce, and this again would no doubt be a matter for discussion with the Greater Manchester General branch.

Elsewhere in Manchester meanwhile, the Royal Exchange continued to produce a strong season of home produced work, with more actor weeks than any other theatre.

The Storyhouse in Chester once again produced a varied number of performances as part of their summer season, and also produced a Christmas show.

The Dukes' Theatre in Lancaster saw their status as an Arts Council NPO maintained, however they are currently facing a number and managed to maintain the number of their home produced productions. The theatre however is currently experiencing financial difficulties which are limiting the number of productions, and worryingly also means that a number of full-time employees' posts are potentially at risk, including those of some of our members. I have consequently not only met with our members but also the management of the theatre.

The Coliseum in Oldham has likewise been facing difficulties on a number of fronts. The planned re-location to a new venue was dealt a severe blow with the removal of substantial guaranteed local authority funding. In addition to this blow the theatre has also been facing financial difficulties which have seen it return to the ACE with a revised business plan. These issues have once again placed in jeopardy the number of in-house productions and are also of great concern to our members employed at the theatre. I have been in close contact with our members in this regard.

#### Independent Theatre Sector

In the Small Scale Sector the M6 Theatre Company, Horse and Bamboo, Reveal Theatre Company and 20 Stories

High still continue to actively produce and work using the ITC/Equity contract.

Equity has continued to have a presence at the various theatre festivals taking place in Manchester throughout 2018, including the Manchester Fringe Festival, which provided opportunities for members to work and also saw the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as Theatre funding, and also to raise awareness of statutory rights, including the National Minimum Wage, amongst members. The next steps for this work should see producers and venues signing up to the Professionally Made, Professionally Paid Campaign.

One company continued to use The Fringe Agreement, as a result of the Professionally Made Professionally Paid Campaign – that being Off Book Theatre in Merseyside. In addition Hope Mill Theatre continued as a signatory to the campaign, after entering a House Agreement with Equity for their home produced work.

#### Commercial Theatre

The following theatres and visiting productions were visited throughout 2018:

‘Matilda’ – Manchester Palace Theatre

‘Dick Whittington’ – Manchester Opera House, ‘Sleeping Beauty’ – The Brindley Theatre, ‘Sleeping Beauty’ – Stockport Plaza, ‘Snow White’ – Lowther Pavillion, ‘Aladdin’ – Floral Pavilion, ‘Jack & The Beanstalk’ – Liverpool Empire, ‘The Wizard of Oz’ – Blackpool Opera House, ‘Beauty & The Beast’ – Southport Theatre

‘The Weir’ – Salford Lowry, ‘A Pacifists Guide to the War on Cancer’ – Liverpool Playhouse, ‘The Wizard of Oz’ – Chester Storyhouse

‘Warhorse’ – Salford Lowry

‘The Scouse Nativity’ – Liverpool Royal Court, ‘Council Depot Blues’ – Liverpool Royal Court, ‘21st Century Boy The Musical’ – Buxton Opera House, ‘A Midsummer Night’s Dream’ – Epstein Theatre, ‘The Liver Birds Fly Home’ – Liverpool Royal Court, ‘Lennon’s Banjo’ – Epstein Theatre, ‘Bouncers’ – Liverpool Royal Court, ‘By The Waters of Liverpool’ – Liverpool Empire, ‘A Taste of Honey’ – Epstein Theatre, ‘Putting It Together’ – Hope Studios, ‘Maggie May’ – Liverpool Royal Court

‘Legally Blonde’ – Stoke Regent Theatre, ‘Fat Friends’ – Manchester Opera House, ‘Awful Auntie’ – New Brighton Pavilion, ‘This is Elvis’ – Liverpool Empire, ‘Legally Blonde’ – Manchester Palace Theatre, ‘Mamma Mia’ – Manchester Palace Theatre, ‘Fame’ – Manchester Palace Theatre, ‘Saturday Night Fever’ – Liverpool Empire, ‘Benidorm Live’ – Stoke Regent Theatre

‘Pride & Prejudice’ – Stretford, ‘The Midnight Gang’ – Fletcher Moss Botanical Gardens, ‘The Winter’s Tale’ – Leighton Hall, ‘Twelfth Night’ – Ordsall Hall, ‘Romeo & Juliet’ – Ordsall Hall, ‘The Princess and the Giant’ – Walkden Gardens, ‘Love’s Labour’s Lost’ – Stoneyford Cottage Gardens, ‘The Railway Children’ – Ordsall Hall, ‘Revolting Women’ – Millgate Arts Centre

‘Persuasion’ – Liverpool Playhouse

#### Recorded Media:

Television Production continued to remain healthy in the North West in 2018, along with the continued development of Media City UK in Salford. Visits took place to the following productions;

‘Wanderlust’, ‘No Offense’, ‘Butterfly’, ‘Moving On’, ‘Cold Feet’, ‘The War of the Worlds’, ‘So Awkward’, ‘4 O’Clock Club’, ‘Time Wasters’, ‘The Bay’, ‘Anne’, ‘Bounty.’

The Coronation Street forum continued to meet regularly throughout 2018, covering a wide range of workplace issues. In addition numerous forum and management meetings have taken place at Hollyoaks mainly aimed at resolving a number of workplace issues and concerns raised by members. A number of meetings also took place with agents to discuss these matters. Throughout this period we have received great support from the union’s Television Organiser.

#### Student Visits:

A number of student visits have taken place across the North West throughout 2018 raising awareness and recruitment to Equity’s student and Graduate membership schemes and providing an opportunity to discuss the benefits of full Equity membership. Schools and Colleges visited included:

LIPA, University of Cumbria, Manchester College, Manchester University, Oldham College, Manchester Theatre School, ALRA North, The Arden, LJMU, UCLAN, The Hammond School, Liverpool Theatre School, Royal Northern College of Music, KS Dance Academy Warrington, Lancaster University, Blackpool School of drama.

#### Variety

All three variety branches continue prosper to varying degrees under the leadership and direction of their officers.

The Manchester Variety Branch continues to be very active with good attendances at their meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. They celebrated once again with their well-attended and enjoyable summer party. The branch has been represented at each of the Northern Area Network meetings which had taken place in 2018 and members of the branch continue to take an active role in other Equity committees.

The Blackpool Variety Branch has continued to play an active role in all aspects of Equity's business raising the profile of Equity amongst members working and living in the Blackpool Area. They have also produced a series of Variety shows, to fundraise for the branch and other local charities.

The Merseyside Branch has continued to make good progress under the leadership of their Chairman, Chris Dale, and has seen a much more vibrant and healthy branch with increased participation and attendances at meetings.

Equity attended many events throughout 2018, aimed at organising and recruiting variety members. These included: Keeping it Live National Variety Showcase, Blackpool Museum Celebration Showcase, Viva Showcase, Blackpool, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Agents Association Meeting, North West Burlesque Society.

#### Claims

2018 saw work undertaken on numerous variety and general claims resulting in recovery totalling £5960, with work continuing on a further 18 claims.

#### General Branches

The Greater Manchester and Region General Branch had a positive year, which has seen them continue to focus their efforts on reaching out to new members and building participation in the branch. Meetings mainly took place at the Royal Exchange, and through their Equality and Diversity Rep, Hayley Cartwright took part in Manchester Pride in August 2018.

The Liverpool and District General Branch has had another positive a successful year organising and campaigning in the Liverpool Area while continuing to meet at The Everyman, and Branch Chair Stephanie Greer has now been elected as Northern Area Councillor.

The North Lancs and Cumbria General Branch have had mixed success in holding meetings, however the branch continues to function thanks to a dedicated number of activists, with good meetings taking place throughout the year.

The Isle of Man General Branch has continued to enjoy positive attendances at meetings, under the leadership and direction of the branch officers.

#### Organising, Campaigning and Events

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Organisers and the Recruitment and Retention Organiser 197 workplace visits took place across companies in both Live Performance and Recorded Media. This has contributed the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

Equity has had an active role and presence at a number of industry events in the Northern Keeping it Live National Variety Showcase, Blackpool Museum Celebration Showcase, Viva Showcase, Blackpool, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Agents Association Meeting, North West Burlesque Society.

### **3. SOUTH EAST**

#### Staffing

Jamie Briers has been the Regional Organiser for the South East in 2018. The work of the Regional Organiser

is supported by the Recruitment and Retention Organisers, Shannon Burns (until Dec 18) and Glenda Burgess (from Dec 18) (Recorded Media) and Stephen Duncan-Rice (Live Performance) and the Organising Assistant Caitlin Dunham.

#### Live Performance

The building based subsidised theatres in the South East continued to produce a range of work throughout 2018 with no significant changes in the number of productions or the number of members engaged. Workplace visits were undertaken to every production produced at subsidised theatres using the terms of the Equity/UK Theatre Subsidised Managers Agreement. Issues focused on at meetings included Equity's Manifesto for Casting, the Creating Safe Spaces Campaign and the preparation of the submission of the claim seeking to improve terms and conditions. In the main, rehearsals have taken place in the town within which the production is being made, with the notable exceptions of Chichester and Southampton who primarily rehearse their productions in London. The trend for co-productions has continued and efforts have been made to ensure that when a subsidised management produces with a commercial producer, Union agreements are used throughout the duration of the contract.

In the Commercial Theatre Sector the Mill at Sonning, Oxford Playhouse and The Theatre, Chipping Norton have all continued to contract Performers and Stage Managers on the Equity/UK Theatre Commercial Theatre Agreement. Progress continues to be made with with Original Theatre Company and it is hoped that we are nearing the point where full Equity contracts can be issued.

In the Independent Theatre sector, Eastern Angles, High Tide, Pied Piper Theatre, Story Pocket Theatre continue to use the full terms of the agreement. A mapping exercise has been undertaken with a view to getting more producers in the South East using the ITC contracts. Creation Theatre based in Banbury continued to produce in the independent sector using a House Agreement negotiated with Equity.

Equity also had a presence at the Brighton Fringe Festival throughout May, speaking to producers about the Fringe agreement and visiting casts.

Cast visits has been undertaken across the South East in all productions on Equity contracts as well as some targeted companies that do not yet use an Equity Agreement. Visits have also enabled us to build relationships with members and employers and through the visits the network of Equity Deputies has continued to grow. As always, the visits have proven an extremely positive tool to encourage performers, stage managers and other workers in the industry to join or re-join Equity.

16 work place visits in theatre to commercial touring productions in the South East area in 2018 by Steve Duncan-Rice. Examples of visits in theatre include: The Band Marlowe Theatre Canterbury 21/2, Peppa Pig 28/3 & Shrek on 27/7 at Milton Keynes Theatre, Mamma Mia Aylesbury Waterside Theatre 28/6, The Full Monty at the Cambridge Arts 19/9 & Aladdin at the Cliffs Pavilion Southend on the 11/12.

#### Miscellaneous Live Performance

Equity members working for Past Pleasures, continue to benefit from being contracted on an Equity recognised contract. Past Pleasures is the supplier of actors into English Heritage and Historic Royal Palaces to undertake live interpretation work. A team of Deputies working for Past Pleasures on a regular basis, has overseen this work in partnership with the Regional Organiser and rates of pay and other conditions have been improved.

#### Recorded Media

Support given to members working in film, television and radio in the South East of England has primarily come from the Recorded Media Department, particularly those productions in the many film studios around London. Alongside visits undertaken by the South East Organiser, Shannon Burns, Recruitment and Retention Organiser in the Recorded Media Department has undertaken the 19 visits in the South East Region. These included multiple visits to Film and TV studios in the region – including Shepperton, Elstree and Leavesdon. Productions visited *Atemis Fowl* – (Film) – Longcross, *Clean Break* – (TV) – Three Mills Studios, *Gold Digger* (TV) Barnes, *Enterprice* (TV) various locations in SE, *Grantchester* (TV) Beaconsfield, *Detective Pikachu* (Film) – Leavesden Hertfordshire, *Harlots* – (TV) - Langleybury Herts, *Mother Father Son* – (TV) – Hemel Hempstead *The Good Liar* (Film) – Hemel Hempstead, *The Little Drummer Girl* – (TV) Berkhamstead, *Star Wars* (Film) – Buckinghamshire, *Unforgotten* (TV) – Stoke Poges Buckinghamshire, *Waffle The Wonderdog* (TV) – Shepperton/ Surrey

## Branches

The South East Area Network met twice in 2018, with the first being Chaired by the South East Area Councillor Marilyn Cutts. Marilyn did not re-stand for the seat in the 2018 Council elections and Dawn Hope was elected to the post. Dawn was unable to attend the network in November. Both network meetings were a good opportunity for branch members to share ideas and learn from one another. Concerns were expressed about the impact that GDPR was having on the ability of branches to organise members in their respective areas, now that branch secretaries were unable to have copies of branch registers and it was also felt that the delays with the new web communications facilities for branches had made things difficult for them to keep in touch with their members.

Equity's branch network in the South East continues to operate under the leadership of the branch officers. In addition to running their own internal affairs, each branch participated in the wider democratic structures of the Union, including sending representatives and motions to the Annual Representative Conference. The Brighton and Sussex Branch has had an active and successful 2018, significantly increasing the numbers of members attending branch meetings, with a range of industry guest speakers. They held one meeting at Chichester Festival Theatre at which they were addressed by Daniel Evans. In addition the branch had a much stronger presence at The Brighton Fringe Festival in 2018, supporting four workshops alongside other activities. The Oxford General Branch has continued to meet on a regular basis and has sought to reach out to the wider creative community throughout Oxfordshire. They had a branch development workshop in November and managed to fill all committee positions at the AGM in the same month. They continue to build strong relationships with members, performers and producers in Oxfordshire.

Kent General Branch has also continued to support members in the County through the schedule of meetings with guest speakers, which they move around the county in order to attract involvement from a broad range of members. The Essex General Branch was addressed by Chris Baltrop on the history of Circus as part of the celebrations of the Year of Circus. The Home Counties West branch has continued to try and offer meetings to local members, there continues to be a number of vacancies on the branch committee.

2018 saw Council formally close the Hertfordshire General Branch and the Milton Keynes General Branch.

The East Anglia Variety Branch continues to have an active committee and offers a regular schedule of meetings for members at The Canary Club in Norwich.

## Events and Student Talks

Equity attended a wide range of student talks across the region including; Suffolk College, East 15, Rose Bruford, PPA Guildford, Laine's Theatre Arts Epsom, Bodyworks Cambridge, Havering College and Southampton Solent University, GSA, Chichester College, Chichester University, Canterbury Christchurch.

Industry events in the region have included Circus Fantasia in Hitchin, the British Wrestlers Reunion and the Curtain's Up Showcase in Southend.

## Claims

In 2018 85 cases were dealt with by the Regional Organiser, recovering £45,423.43 on behalf of members. 51 of these claims were variety claims, recovering £24,973.43 and 24 were non-variety claims recovering £20,450.

## 4. SOUTH WEST

The South West Annual General Meeting was originally scheduled to be held in March at the Brewhouse Theatre in Taunton but due to adverse weather it had to be cancelled. It was rescheduled for April with 22 members attending. It was attended by Christine Payne, the General Secretary, and Xander Black the South West Area Councillor.

The motion to the ARC had already been submitted via the Council because of the weather delay in the meeting but was requesting the setting up of a Storytellers Network.

The General Secretary took the meeting through the Annual Accounts, highlighting that the union had been able to hold membership rates this year because of the operating surplus. She explained the new Graduate Membership and outlined the strong growth in membership figures which meant that the services offered to members had been maintained and expanded.

Reports were also received on the new agreements being put in place, specifically Netflix and Amazon Prime, and the work that was being done on maintaining the agreements already in place. A report was given on the launch of the Agenda for Change—a massive project which was critical for the industry and the Creating Safe Spaces statement was read out.

The reports from the Regional Organiser and Area Councillor focused on the work of the branches and also the work to be done in Local Casting through the Cast it Here campaign.

Membership is up in the South West, as it is nationally, 3076 members at the end of 2018, which is an increase of 132 from the end of 2017. This is a 6.75% share of the whole Equity membership.

Xander Black was re-elected to serve as the South West Area Councillor on the Equity Council. He also attended a number of meetings of the branches throughout the year either in person or by remote means. He continued to report on matters from the ruling body which were relevant to members in the South West as well as national issues.

Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £19,849.45 as a result of 18 cases. 2018 has seen many key issues affecting members, but again venues going out of business with no possibility of recovery are high on the list. We have also again seen a number of claims being paid over long periods with small monthly amounts being endorsed by the HMCTS.

#### STOP ARTS CUTS IN THE SOUTH WEST

Again much of the focus in 2018 was spent reacting to the decisions by both Bristol City Council and Bath and North East Somerset about the future funding of arts and culture.

In Bristol an Equity delegation met with the Mayor on the 28th February 2018. The delegation consisted of Bristol and West General Branch members Lynda Rooke and Gerard Cooke. From Equity staff the Regional Organiser attended along with Louise McMullan, Policy Development Officer and Head of the General Secretary's Department. Unfortunately the bad weather restricted the access of the Christine Payne, Equity's General Secretary, who had to send her apologies.

Prior to the meeting Equity had submitted a number of headings to lead the discussion:

- The effect of cuts to arts funding on professional work and jobs. How the recent decisions are already impacting our members working in Bristol
  - Future plans to support organisations and local creative works. In particular to include support for the Dance Community in Bristol following the closure and change of use of Jacobs Wells
  - Securing a voice in any future decision making process for workers in the creative industries in Bristol and how this can be achieved collectively through Equity and the Federation of Entertainment Unions (FEU).
- Engagement with the employers is not enough as workers are usually employed on short term contracts rather than being full time members of staff and any cuts in funding have a direct impact on future work availability going forward.

The agenda items shared by the mayor's office prior to the meeting differed somewhat:

- Overview of historic and current arts funding position in Bristol
- What can we jointly do to make the sector more resilient and less dependent on Local Authority funding
- Dance Community Support
- How Equity members can take part in future consultations

It was clear that the Strategy for Bristol Culture - 'supporting the city's artists, creatives and makers so they can develop productive and sustainable careers in Bristol' was more of an aspiration rather than financial support and the Mayor did not see a reversal of the cuts to arts funding being implemented, or any change to the extensive cuts to the funding of Bristol Old Vic. They made it clear that the new round of funding was bringing an increased number of arts organisations into the council funding portfolio from many communities across Bristol.

With 2018 progressing Equity started to see the real impact of the cuts in funding, especially at Bristol Old Vic, where discussions had to be held on putting the company on special rates within the UK Theatre structure whilst their financial position stabilised after the cuts and the after effects of the closure of their Front of House outlets. An agreement was reached in July 2018 with the Equity delegation led by both the Regional Organiser and Paul Fleming, Equity's Industrial Organiser with responsibility for the UK Theatre agreements.

In October 2018 Bath and North East Somerset (BANES) Council announced a phased closure of their Arts Development service from the 3rd December 2018, with the service closing completely on Friday 8th February

2019. The arts development service is one of several departments that would either be significantly reduced, or cease completely in order to meet the savings necessary for BANES Council to meet their savings target of £16 million by 2020. The closing of the department saves £78,000 with the loss of two posts.

Theatre Bath director Luke John Emmett said the service's knowledge, time and patience had been vital in ensuring a thriving cultural scene in Bath, and its closure would leave a 'massive skills gap' in the council.

Equity released a statement:-

The closure of the arts development department is more bad news for those living and working in Bath and North East Somerset. This will have a detrimental effect on our member's employment opportunities and the cultural life of the area.

There has been a lack of transparency regarding the decisions behind this closure. The Council is failing to understand the vital part the arts play in the local economy and community wellbeing.

The Council debated the decision on the 31st October 2018 and a large number of Equity members took part in a silent protest outside the Council Cabinet. Unfortunately the Council did not reverse their decision. There was a lot of press coverage of the event, including a segment on BBC Points West. The phased closure of the Arts Development service is due to close completely on Friday 8th February 2019.

#### LIVE PERFORMANCE

There was a great deal of anticipation around the Tobacco Factory in Bristol in 2018 as both a host of, and producer of, successful productions with both redevelopment work taking place in the building which would introduce a new studio space and also their own in house company. As reported last year they had stated that the focus of the Factory Company was on nurturing local talent and casting productions locally.

However there was a lot of reaction in the acting community in Bristol and the surrounding area to the initial casting call for the Factory Company, and then the subsequent casting of the Factory Company for *Macbeth* and *A View from a Bridge* which seemed to fly in the face in their very public aspirations about how the company would run. Representatives from the Bristol and West General Branch and the Regional Organiser met with Mike Tweddle (Artistic Director) and Lauren Scholey (Executive Director) of the Tobacco Factory Theatres with discussions centered around the need for transparency in the casting process, and how the Tobacco Factory planned to work and engage with local actors in the future, especially from diverse backgrounds. There was very much a sense that this would be the start of the discussion, rather than the end of it and it was agreed that Mike Tweddle would be invited to be a guest speaker at a future branch meeting. It is hoped to revisit this in early 2019 when the next Factory Company is formed.

In the summer it was announced that Mary Caws would replace Lauren Scholey as Executive Director of the Tobacco Factory Theatres from the 1st August 2018. Before joining TFT Mary was Interim Executive Director at the Queens Theatre Hornchurch, and previously Executive Director of Theatre Royal Stratford East and the Watford Palace Theatre.

As in previous years the only negative with the Tobacco Factory itself is that they continue to refuse to work on a union agreement and despite paying 'in line' with the Equity/ITC Minimum in the past they made a decision for their Christmas production 'The Borrowers' to pay in line with Equity/UK Theatre minimums meaning a drop in minimum salaries. This was, after member requested Equity intervention, reversed with a renewed commitment to the ITC pay levels for 2019. The Regional Organiser is due to meet with TFT in early 2019 to discuss again their reluctance to adhere to full Equity/ITC terms and conditions, especially since they are now an Arts Council England National Portfolio Organisation.

The Brewhouse in Taunton again signed up to an Equity House agreement for their Christmas production of *The Wizard of Oz* based on our Fringe Agreement. The theatre made improvements in terms and conditions from previous years and Equity was able to meet the cast and stage management team to get feedback.

Against the backdrop of a huge redevelopment and financial constraints the Bristol Old Vic continued to produce in house and in co-production. The new foyer and front of house opened in late 2018.

Their production of *The Grinning Man*, which opened in the West End in December 2017 ended its limited run in May 2018.



In Bristol the year saw a number of productions starting with *The Cherry Orchard* (co-production with the Royal Exchange); *A Monster Calls* (co-production with The Old Vic); *Touching the Void* (co-production with the Royal Lyceum Edinburgh, the Royal and Derngate and Fuel); *Twelfth Night* (co-production with the Royal Lyceum Edinburgh); *Chloe and the Colour Catcher* (co-production with Ad-Infinitum) and *A Christmas Carol*. Due to the success of *A Christmas Carol* it was announced that they would revive the production during the 2019/20 festive season.

At the end of the year it was announced that Emma Stenning would be leaving her position as Chief Executive for a position in Canada. Rather than appointing a direct replacement Sally Cordwell was bought in to be Interim Executive Director. The interim position was announced as on that would be 'supporting Bristol Old Vic's Senior Management team as they move into the new building and absorb the challenges of a transformed business model'. Equity is due to meet the new Executive Director in early 2019 to discuss the progress whilst the company remains on special rates of pay, but also outline the obligations that could change with the negotiations continuing on the Equity/UK Theatre Subsidised Theatre Agreement.

The Northcott Theatre in Exeter continued to produce 'in house' in 2018 in what was their 50th Anniversary year. The year saw the handover from Paul Jepson to new Artistic and Executive Director Daniel Buckroyd. Daniel joined from the Mercury Theatre in Colchester where he had been Artistic Director and Joint CEO. They produced a tour of *Don Carlos* with Tom Burke's new company Ara, with the company becoming a new associate company. They also continued to produce their own pantomime with Steve Bennett once again in charge of *Dick Whittington*. They continue to produce in line with the Subsidised Theatre Agreement, despite again failing to join UK Theatre, and whilst the year has been fairly trouble free it is disappointing to see them continuing to work outside of union agreements.

The Salisbury Playhouse had another busy year of productions during which they were became part of Wiltshire Creative with Salisbury Arts Centre and the Salisbury International Arts Festival. Productions included *Murder, Margaret and Me*; *Moonfleet*, a new musical; *Love on the Links*; *Her Naked Skin*; *Abigail's Party* (co-production with Derby Theatre and Queen's Theatre, Hornchurch) and their festive offerings of *Beauty and the Beast* and *The Night Before Christmas*.

The Everyman Theatre in Cheltenham produced a number of studio shows and their annual pantomime. As had been anticipated the theatre also served as the host theatre for some of Mark Goucher's commercial productions which included a UK Tour of the play *Quartet*.

Kickline Theatre Company's Exeter Rep season at the Barnfield Theatre opened in February with *Twelfth Night* in what was to be a three show season in the Spring, followed by one production in the autumn. Unfortunately due to poor box office the decision was taken shortly after the second show *Frankenstein* had closed that all remaining productions would be cancelled. This meant that the cast of *The Importance of Being Earnest*, which included Russell Grant, were informed two weeks before rehearsals were due to start that the production would not go ahead. Despite initially refusing to pay any compensation for loss of earnings due to the failure to produce a settlement was reached with Kickline in late 2018 which was accepted by the company. Kickline went on to continue to produce the pantomime at the Corn Exchange in Exeter in December 2018.

The new arrivals in the South West in 2018 were Emma Rice's company *Wise Children* based in Bristol. They had been announced as part of the Arts Council England portfolio companies and received significant funding over the period 2018-22.

Having indicated in their Arts Council application that they would pay in line with ITC the initial production and tour of the show *Wise Children* was instead put on a contract aligned with the Equity/UK Theatre Subsidised Theatre agreement but with a much higher minimum and enhanced relocation and touring allowance. Equity worked with the company during the contracting stage to iron out anomalies and bring their agreement as close as we could to our agreements terms and conditions. They made a firm commitment that they would join UK Theatre in the future but wanted to see how the companies theatre plans evolved before deciding the best agreement and management organisation to sign to. The show launched at the Old Vic in London before embarking on a UK Tour which is to continue until April 2019, including a stop at the Bristol Old Vic in February 2019. Equity met the cast and stage management teams in rehearsals in Bristol and have made plans to meet the Executive Producer Poppy Keeling in early 2019 to discuss their next theatre project and their thoughts over contracts.

Theatre Royal Plymouth continue to produce on the Equity/UK Theatre Subsidised Theatre Agreement and most shows originate from The Drum theatre rather than from the Lyric Theatre. We have improved notification of casts and getting access, but the tendency to rehearse initially in London before moving to their purpose built TR2 rehearsal studios in Plymouth is challenging.

In October 2018 it was announced that the Artistic Director of TRP Simon Stokes would be leaving the venue after 20 years.

Theatre Royal Bath is the only producer in the South West currently working on the Equity/UK Theatre Commercial Theatre agreement. They continued their prolific programme in their main house, Ustinov Studio and The Egg as well as a number of UK Touring productions and West End transfers. Jonathan Church also continued to give artistic leadership to their Summer Season.

#### RECORDED MEDIA

Television and Film work in the region has been extensive through 2018. Filming in the region took place on Poldark (BBC), Frontier (Netflix), Delicious (Sky), A Very English Scandal (BBC), Gold Digger (BBC), Don't Forget the Driver (BBC), The Zoo (CBBC) and a number of smaller projects. The ongoing project of Rosamunde Pilcher adaptations for German TV continued in 2018 in various locations including St Ives and Truro. It has been reported that Doc Martin (ITV) will return in 2019. There were also a number of feature films made in the area, including Stan & Ollie (filming in Bristol), The Festival (Bristol), Crowhurst (Bristol), Johnny English Strikes Again (Stroud), Winter Ridge (North Devon) and Fisherman's Friends (Cornwall).

As in previous years local casting continued to be an issue for members and it is hoped the new Cast It Here campaign branding, to be launched in 2019, will focus the issue nationally using the Casting Manifesto and then the branch can utilise this in the region during 2019 and onwards.

#### ARTS COUNCIL FUNDING

During 2017 Arts Council England had announced their National Portfolio Organisations for 2018-22 so this year has seen the implementation of the new funding arrangements across the region. As reported previously most companies received standstill funding, but there were increases for The Barbican in Plymouth, Kneehigh and Tangle International. There were also a number of companies receiving funding for the first time and this included Emma Rice's new company Wise Children.

#### SOUTH WEST AREA NETWORK

The South West Area network continued to meet in 2018 with a full complement of attendees, with both the 4 Branch Secretaries and another branch committee member present at the network to meet with the South West Councillor Xander Black.

With the changes to Data Protection under GDPR the circulation of branch registers is no longer possible but the network continued discussions with regards to Branch Development, Recruitment and Retention, and member involvement with their local branches.

Equity's main campaigns are a constant agenda item with the network. The main focus of the campaigns in the past year have included Stop Arts Cuts, Local Casting and other branch campaigns.

#### BRANCHES

##### Devon and Cornwall General Branch

The branch met regularly across both counties. The branch motion to the ARC concerned Storytellers and the benefits that Equity has to offer them. It asked Equity to look at increasing its visibility at a number of storyteller events. The branch motion, in conjunction with the South West AGM motion about a Storytellers network, both received great support at the conference and were passed with an overwhelming majority.

Chair: David Richey

Branch Secretary: Jeremy Friday

Treasurer: Wanda M. Blair

##### Dorset General Branch

The branch met regularly during 2018 and continued to promote the work of the union across the county.

The branch put a motion to the ARC regarding the information available to members working through agents regarding late payments and how this can be publicised to members. The motion was passed unanimously and the Equity booklet 'You and Your Agent' is currently being updated.

Chair: Richard Harvey

Branch Secretary: Chris Gallarus

Treasurer: Chris Gallarus

### Bristol and West General Branch

The branch has made great progress during 2018 and has been energised by the new committee elected in January 2018 with a great social media presence and communication strategy with its members. The branch has also moved to a more welcoming 'Meet Up' format which reduces the amount of time given with verbal reports and concentrates, instead, on group discussions about the issues facing members in the area and what the branch can do. They had a number of interesting guest speakers, including Arts Council England, and continued to monitor the issues around funding in both Bristol and Bath. The ARC motion from the branch was around a 'Campaign of Recognition' which would see Equity's profile raised.

Chair: Eltjo De Vries

Branch Secretary: Polly Tisdall (until September 2018) Eltjo De Vries (from September 2018)

Treasurer: Janet Adams

### West of England Variety Branch:

2018 has seen the branch engaged continuing to promote the benefits of membership to Variety members in the area including a very successful fundraising show in October. The branch were able to utilise the technology available for members, and staff, to be able to join their meetings remotely and with a successful application to the Unknown Funds they hope to improve the quality and capacity of this in 2019. The ARC motion from the branch was centered around greater transparency from Equity Council about decisions taken, particularly referencing the consultation on the change of the Equity logo.

Chair: Cliff Evans

Secretary: Mary Lane

Treasurer: Cliff Evans

## **C. INDUSTRIAL COMMITTEES**

### **1. Screen and New Media Committee**

The Screen Committee and New Media advises the Equity Council and takes appropriate action on any matters relevant to the professional employment of Equity members working in audio and recording and in all areas of audio-visual work to be shown on screen in television, film, games, internet, non-broadcast and TV commercials. The committee also has the power to submit industrial claims to an employer and to settle industrial claims.

This committee is made up of representatives of actors, dancers, choreographers and walk-on artists all of whom have recent experience of working on screen. The committee comprises 15 elected members, plus the Chairs of the Stunt, Audio and Singer Specialist committees along with a Council Observer and towards the end of 2016 Council agreed that an observer drawn from the equalities committee could attend.

SNMC 2017-2019:

Elected committee members as follows:

Laurence Bouvard-Chair

Jo Cameron Brown-Vice Chair

Cyril Nri

Peter Barnes

Paul Bergquist

Sean Biggerstaff

Henrietta Branwell

Bertie Carvel

Sarah Crowden

Norma Dixit

Tanya Franks

Caroline Goodall

Alexander Jaep

Lynda Rooke

Observers

Jim Dowdell-Stunts

Ethnic Minority Members Committee

Sheila Mitchell-Audio Committee

Tom Emlyn Williams-Singers Committee

David Johns-Council Observer

Screen and New Media Committee –Aims and Objectives: 2017-2019

- To work with the Recorded Media Department Staff to progress to conclusion the negotiations to revise the BBC TV & Radio, ITV and PACT TV Main and Walk-on/background/supporting artists Agreements when appropriate.
- Establish a Television Working Group , consisting of elected members, agents and other specialist areas as and when required
- Open up direct negotiations with Subscription Video on Demand (SVoD) platforms for the engagement of performers, conducted through the Television Working Group
- To continue the steady progress on the work of moving the Television Commercials Agreed document for the engagement of artists towards a more formal and collectively bargained agreement with the Institute of Practitioners in Advertising (IPA)
- To work closely with the Equalities & Diversity Organiser along with the Equalities committees to deliver industrially an Inclusive Casting Policy and to work with the industry through Project Diamond to deliver in front of camera monitoring
- To continue the work on the audit of US studios to ensure that members receive the appropriate level of remuneration derived from their engagement on the Equity/PACT Cinema Films Agreement and where appropriate and necessary instruct further audits both within the scope of the Cinema Films and PACT TV Agreements
- To Identify and work with US producers and/broadcasters to deliver a collectively bargained agreement for US productions working in the UK
- To address any advances in technology which has an impact on members employment and remuneration
- To identify and reach out to those organisations and/or companies who are in a position to engage with the Screen and New Media Committee to further existing work on collectively bargained agreements for those members engaged in the Games industry
- Work closely with the Audio and Singers Committees and to ensure that any industrial claims are addressed speedily and professionally
- The Screen and New Media undertakes to communicate on a regular basis with the other committees and branches within the union with the aim of exchanging information, ideas and concerns
- To offer any and all assistance to Equity's Recorded Media departments specific recruitment and retention initiatives and encourage and welcome the establishment of work place branches in those areas covered by Recorded Media In line with Equity's 'Organising for Success' policy to engage members, working with officials, in active participation on an agreed agendas in support of Recorded Media's industrial, organising and servicing objectives.
- To work closely with the various Equity Committees within the Nations and Regions and ensure that specific areas of Recorded Media are addressed in a collaborative manner and ensure that any specific industrial claims from the Nations in the area of Recorded Media are addressed through the Screen and New Media Committee
- To work closely with the agent community through the Personal Managers Association (PMA) and the Co-operative Personal Management Association(CPMA)
- To progress through the life of the Screen & New Media Committee various recruitment and retention campaigns i.e. 100% TV Campaign, Films and Engagement of children
- To work closely with sister Unions within the umbrella organisations the Federation of International Actors (FIA) to ensure that wherever artists work in the Recorded Media they are engaged under recognised and accepted Union agreements
- To ensure that the Screen and New Media plays its part in the Unions wider democratic structures i.e. Council and the Annual Representative Conference (ARC)
- To treat all business of the Screen and New Media Committee professionally and with an awareness of the confidential nature of the work to be addressed.

The committee has already addressed detailed and challenging agenda addressing a number of issues and engaging with the industry across a varied subject matter; Project Diamond Monitoring, the working of the Casting Working Party, the Sexual Harassment Working Group, BBC studios, endorsed staff recommendation

to authorise the audit of US film studios at a time of the staff choosing, addressing a new TV/Film Walk on and Supporting Artist agreement, staff initiatives on image/publicity rights, exclusivity provisions and the new established TV Working Group and the SVoD Working Party.

## 2. Variety, Circus and Entertainers Committee

The Variety, Circus and Entertainers Committee (VCEC), Equity's industrial committee for this sector, had been in place having been elected in July 2017 for a two year term. During 2018 there were two changes to the elected contingent. Red Sarah was elected to Council in July 2018 and her place was taken by Stewart Masters. Roger the Artful sadly passed away in October and was replaced by Rachel Darq. Roger had been a Committee member for a number of years and will be sadly missed.

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

The Variety, Circus and Entertainers Committee met five times during 2018 including once with the Variety Branch Secretaries

The VCEC put two motions to the Annual Representative Conference in 2018. One asked Council to look into developing a policy on 'cultural appropriation' and the second that Council increased the mileage rate for activists to encourage more branch and committee activism. Both were passed overwhelmingly at the ARC in London in May.

The VCEC also discussed: Blackpool Museum Project; Circus 250 and the Philip Astley Project for the Year of Circus; General Data Protection Regulation (GDPR); changes to the fire insurance public liability insurance top-up; sexual harassment and Equity's Agenda for Change campaign; vaping on stage; comedians' late night safety; animal licensing and proposed ban on wild animals in travelling circuses in Wales; setting up of Burlesque and Storytellers' networks; social media clauses in Entertainment Agents' Association standard contract; Brexit and the effect on free movement particularly for circus artists and a recruitment campaign for variety.

## 3. Stage Committee

Nick Fletcher maintains his position as the Stage Committee Chair and Jackie Clune as the Vice Chair. Other elected members are Milo Twomey, Jonathan Broadbent Hywel Morgan, , Zainab Hassan, Tanya Moodie, Lena Kaur, Madelaine Worrall, Emma Manton, Siu See Hung, joined by representatives Tom Emlyn Williams, Singer, Bryn Evans – Opera Deps, Rebecca Louis – West End Deputies, David Thorpe- Audio, Dan Edge, Deaf and Disabled, Lisa Blair, Directors and Designers, Gareth Mole , Dancers, Fiona Mott , Stage Managers and Summer Strallen – Council Observer, together with the Officers of the Union.

Linden Walcot-Burton stood down as a committee member at the end of 2018 to take a seat on council. He was replaced by David Nellist.

The Committee met four times during 2018. The committee have been working towards new claims in the West End, Subsidised theatre and Commercial theatre for performers and stage management. Following submission the claims the working party made up of West End deps and Stage Committee members, met for the first time towards the end of the year to discuss the claim submitted to SOLT. The stage committee was waiting for a response on the Commercial and Subsidised Theatre claims. The stage committee formally endorsed the designer's claims to SOLT/UK Theatre and the improved rates for Director's.

Throughout 2018 the Committee continued to work on the objectives for the 2017 – 2019 term, which are as follows:

Overall aim

To secure, by all means possible, the best possible terms and conditions for members working in theatre throughout the UK. In line with Equity's "Organising for Success" policy to engage members working with staff, in active participation on agreed agendas in support of Live Performance Department's industrial, organising and servicing objectives in the five key industrial areas: West End, Commercial Theatre, and Subsidised Theatre, Independent Theatre and Low and No pay.

As follows:

1. Form the nucleus of all working parties set up in the Committees term to work with Live Performance staff to prepare and progress the claims and negotiations for the key industrial agreement for performers and stage managers.

Specifically during this term:

- A new Equity/SOLT West End Agreement for Performers and Stage Managers
- A new Equity/UK Theatre Commercial Theatre and Subsidised Agreement (possibly merged)
- A new Equity ITC/Equity Agreement

Work with staff to build up groups of activists/networks to support and include as members of the above working parties to inform, compile and help negotiate the key national industrial agreements.

Work with staff to ensure that the new Agreements when concluded are promulgated and communicated to members.

Consider improving areas in agreements wherever possible for example on devised work.

2. Ensure that the industrial work of the Specialist Committees and any industrial claims are fit for purpose and within Council Policy and that any resulting new Agreements can be endorsed by the Stage Committee.

3. To consider and as appropriate take forward any Motions that have been referred by Council to the Stage Committee as falling within the Committee's remit.

4. Wherever appropriate help take forward those parts of the equality agenda that fall within the Committee's brief, and work closely with the Equalities Officer and Committees to ensure the delivery of the inclusive casting policy and Casting Manifesto. Work wherever possible with other campaigning organisations such as PIPA.

5. To assist wherever possible the Unions Professionally Made, Professionally Paid campaign assisting staff to reach out to companies and organisations that may be in a position to adopt one of the standard agreements covered by the stage committee.

6. Wherever appropriate assist with the Union's work, including the working group enquiry into sexual harassment and take forward health and safety/mental health issues, including supporting any campaigns and initiatives wherever possible.

7. Ensure the Committee is aware of technological advances in the way live performance is recorded for further use and liaise with the Screen and New Media Committee as appropriate.

8. Ensure link up with the Unions other Committees, Branches and other democratic structures such as the Deputies Networks.

9. Identify campaigning issues within the remit of the Stage Committee and support campaigns as appropriate

10. Work on building communication with the constituencies of each individual member and improve communication

11. To offer assistance to support the Live Performance recruitment initiatives in the five key areas ensuring member density is high across all industrial areas

The ARC Motions from the Committee were as follows both of which were passed at the ARC.

This ARC asks Council to lobby for an even gender split on the boards of arts organisations that employ Equity members.

This ARC is pleased that Equity is working in conjunction with Parents in Performing Arts (PIPA) to look into the feasibility of a crèche to support artists working in central London. We ask Council to lend all possible support to such a scheme and to provide appropriate support to any comparable initiative in the nations and regions.

## **D. SPECIALIST COMMITTEES**

### **1. Audio Committee**

The Committee met five times this year and continued their work representing artists across the voice over industry and advised Equity on issues affecting members across the industry, whether it be in radio drama, audiobooks or film and television. These issues range from rates on educational language recordings, radio commercials, voice over work on television and film and video games and various other new media platforms.

One of the primary roles of the Committee is monitoring issues related to the BBC Audio Agreement and responsible for updating the agreement each year. A negotiating team was elected made up of Sheila Mitchell, David John, Annette Rizzo, Marcus Hutton and Patricia Leventon. The Committee assisted with drafting the Equity claim for the 2018/2019 BBC Audio Agreement and the negotiating team were consulted on the detail during negotiations with the BBC. We put in a claim of a 3.3% increase in line with inflation which was agreed by the BBC. The minimum rates were increased by 3.3% effective from the

1st of November and the fees above the minimum were increased by 2%.

The Committee were determined this year that something should be done about the expenses paid to the cast of The Archers. They receive a flat rate to cover hotel accommodation and meals but the amount does not cover the actual expenses incurred. After difficult negotiations, it was agreed that the BBC would book and pay for the hotels for the cast for a three-month trial period and we will then revisit this after the trial period has been concluded.

There was a focus on equal opportunities and the lack of diversity in the audio area. This was discussed with the BBC and with AudioUK. AudioUK (the trade body representing UK audio producers) want to work with Equity to see things can be improved in this area.

Members of the Committee agreed to be vigilant on this matter and report any concerns. The inclusive casting policy was embraced by the Committee and it is hoped there will be improvements in this going forward.

The Committee continued to police various issues across the industry such as late payments and low rates of pay. It is very difficult tackling these low rates of pay as we are unable to set our own rates due to constraints of Competition Law. Other options have been explored and how we can educate members on professional rates and what they should be looking out for when accepting contracts of work. There has been continued work in the area of ADR (Additional Dialogue Replacement) and ensuring that fixers are complying with the correct rates and paying holiday pay correctly.

The social media presence of the Committee has continued to improve seeing more twitter followers to the Committee account. Thanks to Annette Rizzo and Bhavnisha Parmar for their work running the account.

Sheila Mitchell was the Audio Committee representation on the Screen and New Media Committee and David Thorpe on the Stage Committee. They provided feedback from the meetings of these industrial committees and ensured vital audio issues were represented on both the industrial committees.

Dan Richards, Marcus Hutton and Annette Rizzo represented the Committee on the Radio Commercials Working Party and reported back on the ongoing negotiations in radio commercials and on the strategies going forward to deal with radio commercial rates.

The representatives to the ARC were Dan Richards and Sheila Mitchell.

The motion sent to the ARC was as follows:

“Given the decision by the HMRC to treat members of the Radio Drama Company as employed for tax purposes and therefore to deduct PAYE and Class 1 National Insurance, the Audio Committee calls on Council to launch a vigorous campaign to defend the Radio Drama Company. The Company was founded in 1939-1940 and is now facing the risk of being abolished. The Audio Committee also asks Council to investigate how members can be given appropriate support and advice in challenging this tax status decision. This will have serious wider implication for the industry and our members’ tax status must be protected at all costs.”

Proposed – Sheila Mitchell

Seconded – David Thorpe

This was carried at the ARC.

The elected members are:

Sheila Mitchell (Chair)

David Thorpe (Vice Chair)

David John (Audio Councillor)

Tim Bentinck

Marcus Hutton

Dan Richards

Patricia Leventon

Bhavnisha Parmar

Liza Ross

Annette Rizzo

## AUDIO COMMITTEE

### AIMS AND OBJECTIVES: 2017-2019

- To continue the committee's long tradition of efficiency and non-partisanship
- To concentrate its efforts on improving working conditions of and opportunities for members in all areas of the Audio Field
- To encourage full membership in that field
- To encourage members from as many different aspects of that field to stand for elections to the committee so that the committee may be as fully representative as possible
- Most importantly to react rapidly and effectively to events that may affect that field

Particular areas of focus for this two-year term are –

- Audiobooks – raise profile of readers and strive for greater acknowledgement of their contribution to the product.
- Tackle low rates of pay and how best we can advise members on professional rates without breaching competition law.
- Continue communication and collaboration with the BBC about Radio Drama and campaign for our ideas to be taken on board.
- Radio commercials – continue the work of the Working Party in negotiating a new agreement and methodology in devising rates.
- Promotion of the successful Audio Guide
- Campaign for inclusive casting and diverse representation across the industry
- Work on increasing the Committee's presence on social media
- Work on getting agreement with producers of all scripted audio drama such as Audible.
- ADR – ensure compliance of the terms within the television and film agreements
- Video games – continue trying to get agreements in place in this lucrative area of work
- Raise profile of Equity across entire audio industry and improve communication

## 2. Singers' Committee

The current committee were elected in 2017 and consists of Tom Emlyn Williams (Chair), Annie Skates, Nicholas Keay, Marie Kelly (Vice Chair), Anita Louise Combe, Russell Painter, Richard Reaville and Rita Campbell. Mia Tizzano was co-opted onto the committee during 2018.

The Committee met three times this year and it continued to advise the Council on issues affecting concert and session singers across the industry. A decision was taken to update the Classical Public Concert Rates from January 2019 and these were circulated well in advance so that classical fixers were fully aware of the changes.

The Committee have continued to make recruitment and retention a priority and hoped to plan an Open Meeting for singers during their term of office. They have expressed a desire to assist Equity staff in the future by attending numerous student talks and giving students a valuable insight into the issues facing singers and the importance of belonging to the Union, particularly at the music conservatoires. The committee are also looking at the materials available for Singers from Equity.

## 3. International Committee for Artists' Freedom (ICAF)

ICAF continued to meet quarterly during 2018 and campaigned in support of a number of artists and organisations facing repression in other countries. The Committee's work specifically included:

- Supporting several Syrian actors who had fled the conflict in the region and specifically through providing emergency financial assistance.
- Hosting a discussion with Elyse Dodgson of the Royal Court about supporting artists and writers working in challenging environments including Lebanon, Zimbabwe and China. Sadly Elyse died a few weeks after our meeting but we hope to carry on her work with colleagues from the Royal Court into the future.
- Continuing our work to support performers and other creative workers in Gaza.
- Monitoring freedom of expression concerns including the cancellation of a production of Billy Elliot in Hungary based on homophobic views expressed by authorities locally.

Equity members are encouraged wherever possible to attend and take part in the Committee's regular fundraising



events. Further information about ICAF can be obtained from Louise McMullan, Secretary to the Committee. Current members of the Committee are:

Rosamund Shelley – Chair, Ian Barritt – Vice-Chair, Fiona Whitelaw – Vice-Chair  
Philip Arditti, Thomas Baptiste, Jessica Bastick-Vines, Giovanni Bienne, Henrietta Branwell, Michael Branwell, Chipso Chung, Anna Carteret, Esther Ruth Elliot, Caryl Griffith, Edward Halstead, Janet Henfrey, Sara Kestelman, Joseph Kloska, Adam Knight, Peter Kosta, Karen Lewis, Stella Marris, William Maxwell, Rowenna Mortimer, Jeremy Phillips, Freddie Pyne, Sheila Reid, Prunella Scales, Jessica Sherman, Malcolm Sinclair, Maggie Steed, Terry Victor. Longstanding Committee member Jennie Stoller sadly passed away during 2018.

#### **4. Lesbian, Gay, Bisexual and Transgender + Committee**

Members in 2018: Giovanni Bienne (Chair), Amy Forrest (Vice-Chair), Dave Frost Peter Kosta, James Hamilton Welsh, Rose Collis, Tigger Blaize, Elf Lyons, Ed Zephyr

The Committee met four times in 2018

Following the Committee name change in 2016 in order to be inclusive of all other gender identities and sexualities that comprise the LGBT+ community, the Committee maintained its focus to review the composition to review the four male, four female and one trans composition of the Committee to ensure that it is even more inclusive of LGBT+ identities and sexualities. A proposal will be made on this basis to inform the 2019 committee election process.

Following the report on poor Committee attendance in the 2017 annual report, it is particularly pleasing to report that in 2018 all meetings were quorate, and on this basis the Committee was able to pursue a full, constructive agenda of work.

This included the work attributable to the 2018 ARC motion on the production of a casting guide to improve employment opportunities for LGBT+ performers. This was a significant piece of work (due to be published/ disseminated in May 2019) involving a strategic partnership with Spotlight and All About Trans. This work showcased the direct way in which Committee activity can contribute positively and constructively to member's working lives. Other activity in 2018 that it is important to acknowledge includes a packed event to celebrate LGBT History Month in February where Committee member, Rose Collis, delivered a presentation of queer history in the formation and growth of Equity. The Committee also organised a strong visible union presence at several Pride marches, not least London Pride.

#### **5. Deaf and Disabled Members Committee**

Members in 2018: Phoebe Kemp (Chair), Cindy-Jane Armbruster (Vice-Chair), Natalie Amber, Dan Edge, Simon Balcon, Mik Scarlet, Chloe Phillips, Kezia Davies, Penny Pepper.

Rona Topaz and Steven Reed replaced Penny Pepper and Simon Balcon who stood down from the Committee during 2018.

2018 was a year in which the DDMC pursued a significant body of work tightly focused upon the key impediments to gaining work, and the forms of discrimination face when in work. From the perspective of barriers to gain work, a key focus of the committee was to maintain its focus on poor accessibility to casting and performance spaces through the development of an accessible venues database. On a similar basis the Committee was engaged in a significant body of work with Spotlight to improve the way in which it showcases D/deaf and disabled clients, and improve opportunities for auditioning. Similarly, the Committee maintained an on-going discussion with the BBC (amongst other employers) on its poor scale of employment practice, and ways in which this can be improved. From the perspective of reducing discriminatory practice when in work, the Committee has helped facilitate a broader discussion around the standards of British Sign Language (BSL) required when casting D/deaf actors/performers. On a broader front of engaging with D/ deaf and disabled members the Committee held a successful Open Meeting in alliance with Disability History Month.

#### **6. Minority Ethnic Members' Committee**

Members in 2018: Daniel York (Chair), Nick Goh (Vice Chair), Somi De Souza, Nana St. Bartholomew Brown, Sophie Mensah, Rebecca Boey, Ariane Barnes, Saifeddine Benamar, Norma Dixit

The Committee met four times in 2018

The year continued with an on-going focus on key concerns across the entertainment industry. This included a view that the Project Diamond initiative failed accurately to monitor at programme level the scale of poor casting/ employment of diverse actors. As such the Committee sought funding from Equity's Unknown Funds initiative to commission Dr. Jami Rogers (Warwick University) to conduct a programme-level monitoring exercise across the leading broadcasters. To-date, this data has confirmed concerns regarding poor casting/employment practice. On an

allied basis the Committee continued to challenge issues of poor and/or discriminatory portrayal. This included the series *Chinese Burn* which was addressed directly with the BBC. The diversity of the Committee's work is portrayed through its support for a second round of training, delivered in partnership with BECTU, for hair and make-up artists on diverse hair and skin. Similarly, the Committee initiated a discussion around the Exchange Agreement that exists between UK and American Equity to enable a reciprocal exchange of members. The Committee's motion to the 2018 ARC focused on the concern of poor pastoral care for black and minority ethnic students and sought to raise the profile of this matter with allied organisations including BAPAM. The Committee also supported the ARC motion of the VCEC which sought to devise a positive, constructive policy approach on the issue of cultural appropriation. The Committee supported the proposal as it allied with, for example, the on-going concern around what was considered to be racist portrayal in pantomime.

## 7. Women's Committee

Members in 2018:

Kelly Burke (Chair), Jennifer Greenwood (Vice Chair), Susan McGoun, Rosie Hilal, Fran Rifkin, Kezia Davies, Geraldine Allen, Jean Rogers, Flip Webster.

Abigail Matthews joined the Committee when Flip Webster stood down during this period.

The Committee met four times in 2018

The Committee maintained throughout the year a visible, high profile across the sector, and with members. There was attendance at Parliamentary events on *The Female Face of Poverty* (led by the Women's Budget Group), *Mental Health in the Performing Arts*, and the *Selfie Leave Bill* calling for shared paternity allowance. The Committee attended a range of events, some of these allied with the *Agenda for Change/Safe Spaces* body of work. The Committee also ran a series of successful events including an *EqualiTea* allied to the *Suffragette* centenary, and the official launch of the *NEROPA* writing/casting tool. The Committee also reached out to Equity's Northern Ireland branch as they campaigned for abortion rights and marriage equality and, in line with the position of Equity and the TUC, spread the word about the *GRA* Consultation in support of trans members right to self-recognition.

The Committee dedicated considerable time to developing and implementing its ARC motion, which sought a review of the Equity's internal complaints procedure and in particular the s.28 provision. The Committee led significant activity, in alliance with organisations including PIPA, to address concerns around the lack of childcare and flexible working options across the sector, and particularly in live performance. The development of a pilot childcare facility (*My Family Care*) is a notable achievement in this work. On a broader front the Committee supported the *WASPI* campaign that relates to discriminatory treatment of women born in the 1950s and changes in the state pension scheme. Given the high profile of the considerable body of Committee activity in 2018, it has spent time also ensuring that it shares this news/information via dedicated social media strategy.

## 8. Stage Management Committee

The Stage Management Specialist Committee met 5 times during 2018.

The Committee submitted the following motion to the Annual Representative Conference;

This ARC notes the widespread concern of members that they often struggle to give and receive important, contracture feedback about often short-term previous engagements. In an industry where reputation is key, it is a concern to many members that there is often not an anonymised way of providing feedback about a job or workplace.

Thus, this ARC resolves to ask the Council and Stage Committee to look at best practice around and the implications of 'exit-interview' forms or processes to support members in getting their voices heard when a job is done.

The two representatives to the Annual Representative Conference were Alex Constantin and Claire Kennard.

The committee, through the Chair, Fiona H Mott has been represented on the Stage Committee.

The Committee has continued its work around buy outs and in particular the development of a buy out calculator.

The committee continued their work developing broad job descriptions, identifying the key roles and responsibility of the different stage management grades. In addition, the committee has carefully monitored the impact the changes to the *Subsidised Management Agreement* have had on stage management, particularly on the size on teams.

In addition the committee has played an active role in informing the claims for the *UK Theatre and SOLT Agreements* for Performers and Stage Management by sitting on those working parties

Members of the committee are Fiona H Mott (Chair), Jamie Byron (Vice-Chair), Alex Burke, Alex Constantine, Claire Kennard, Lisa Mellor, Brian Perkins, Sarah Thomas, Caron-Jane Lyon (co-opted).

## 9. Directors and Designers Committee

The Directors and Designers Committee met five times in 2018. Most of the work has been supporting the preparation of the industrial claims for 2018. Director members of the committee formed the working party which oversaw the renegotiation of both the UK Theatre and SOLT Agreements for Directors that concluded in August. The new agreements saw an increase of between 21% and 23% over a 3 year 8 month period.

Designer members of the committee have worked alongside BECTU, The Society of British Theatre Designers and The Association of Lighting Designers on the drafting claims for the Designers' Agreements with UK Theatre and SOLT.

The Following motion was sent to the ARC;

The EU has proposed banning the use of stage lighting equipment including tungsten halogen light bulbs and high quality LED and discharge units. Such a ban would lead to entertainment venues literally going dark, with resultant job losses for Equity members and a wider negative economic impact. This ARC asks Equity Council to support the Save Stage Lighting Campaign and lobby both the UK and EU political institutions to prevent the ban, which would be catastrophic for the industry.

Members of the committee are Lisa Blair (Chair), Faynia Williams (Vice Chair), Jonathan Humphries, Robbie Butler, Robyn Winfield-Smith. Andrew Ashenden, Phil Stafford, David Woodhead, Rodney Ford, Ian Teague.

## 10. Theatre Safety Committee

The Theatre Safety Committee comprising of industry bodies, the employers representatives and the unions, met four times during the year to discuss relevant matters including relevant legislation, recent incidents, and draft reports produced by the HSE.

## 11. West End Deputies' Committee

The Committee met eight times during 2018, with Rebecca Louis remained Chair of the Committee. George Haynes and Matt Parsons-David were the Committee's representatives to the ARC.

The Committee received reports from members of staff including Addam Merrali-Younger on the welfare helpline, Ian Manborde on Agenda for Change and the broader Equalities agenda. From August the Committee focused on the industrial agenda, in preparation for a protracted period of negotiation on the terms of the next Agreement.

## 12. Young Members' Committee

The Young Members Committee ae: Adam Pettigrew (Chair), Jessica Bastick-Vines (Vice-Chair), Sam Coleman, Tom Cuthbertson, Callan Durrant, Jessica Edwards, Wayne Ingram, Nicholas McLean, Isaac Stanmore, Guy Woolf. Paul Valentine, former YMC Vice-Chair, was elected as Young Members Councillor in 2018 and was therefore deemed to have resigned. Abigail Poulton resigned from the committee after her move to Australia. They were replaced by Sam Coleman and Tom Cuthbertson. Jessica Edwards, a Director, was co-opted onto the committee to ensure creative team representation on the committee.

In 2018 the YMC once again participated in TUC Young Workers' Conference, successfully proposing a motion on Equity's Agenda for Change report and encouraging other trade unions to undertake similar work in their own industries. They delivered a popular event as part of Equity's programme at the 2018 Edinburgh Fringe, 'Meet the YMC', where several new young members of the union joined Paul and Guy to find out more about Equity and how to get involved. Successful careers advice sessions were held with Equity Careers' Advisor Paul Cawley in London and Manchester as the union's contribution to TUC Young Workers' Month, alongside the YMCs ever-popular social media competitions. The committee design and distribute a newsletter to their constituency after every committee meeting, and through this activity have supported young members around the UK to be more active in the union.

In 2018 the committee successfully applied to the Unknown Funds to deliver Equity's contribution to the TUC Year of the Young Worker, to be delivered in 2019.

## 13. Opera Deputies Committee

The Committee held two quorate meeting in 2018 and one inquorate meeting. Bryn Evans retired as Chair and thanks are recorded to him for his many years of commitment to the Committee and for having worked as the Equity Deputy for the Extra Chorus for 28 years! The Vice-Chair, Deborah Davison, Chorus Deputy for the ENO was elected as the new Chair. Deputies attended from ENO, ROH, Glyndebourne and Opera North

## 14. Dance Committee

### Priorities 2017-9

1. Education
  - a. Continuing and developing skillshares and a programme of education on rights and professionals skills
  - b. Development of a guide for Freelance Choreographers
  - c. Development of a 'casting manifesto' for dance auditions
2. Industrial progress
  - a. Greater use of Equity contracts
  - b. Wage progression
  - c. Improved rates and conditions
  - d. Reach out and organise unorganised areas with our members working in those sectors
3. Sustainability
  - a. Strategies for career longevity
  - b. Promote awareness of mental health and wellbeing
  - c. Strategies to prepare for Brexit (both protecting UK dancers who wish to work/continue working in Europe and European dancers in the UK)
  - d. Affordable workspace mapping and campaigning
4. Inclusivity
  - a. create an inclusive network of Equity members and activists which embraces and nurtures diversity around ethnicity, geographic location, sexuality, age and class to help us affect change in the industry

The committee struggled to meet this year, due to the impressive work commitments of its members. Nevertheless, they progressed a positive ARC motion on empowering members to create their own social media content. Work has also progressed on a 'Casting Manifesto' for dance, resources to support members' individual negotiations, and support for freelance choreographers applying for funding from the Arts Councils. There are also plans to relaunch the 'Fit to Dance Space Charter'.

There has also been significant success in progressing organising in the commercial dance sector. An event in London in the summer attracted well over 100 attendees to launch a new network and this engagement has continued and developed to include interaction with agents.

There was some change on the committee, with Flora Wellesley-Wesley elected to Equity Council in the 'Creative Team' box, and so ineligible to serve.

The Committee is thus as follows:

Rachel Birch-Lawson  
 Hannah Buckley  
 Merry Holden  
 Thomas Herron (replacing Flora Wellesley-Wesley from June)  
 Chihiro Kawasaki  
 Yukiko Masui  
 Gareth Mole (Chair)  
 Christopher Scott  
 Sara Wookey

**CHAPTER 11:****STAFF CHANGES****A. RETIREMENTS**

Linda Elves - Membership Records Officer, Communications & Membership Support Department  
Virginia Wilde - Industrial Organiser - West End, Live Performance Department

**B. RESIGNATIONS**

Max Beckmann - Regional Organiser for the North West Area, Recorded Media and Live Performance Departments  
John Berry - Office Assistant, General Secretary's Department  
Laura Gilbert - Communications Assistant, Communications & Membership Support  
Sam Rhodes - Membership Co-ordinator, Communications & Membership Support

**C. INTERNAL MOVES**

Emmanuel DeLange - Industrial Organiser - West End, Live Performance Department  
Glenda Burgess - Recruitment & Retention Organiser (Based in London), Recorded Media Department (Temporary Fixed Term Maternity Cover)  
Amy Dawson - Membership & Recruitment Coordinator, Communications & Membership Support  
Kyle Meade - Organising Assistant to Two Industrial Organisers, Recorded Media Department (Temporary Fixed Term Maternity Cover)  
Laura Moriarty - Distribution Assistant, Recorded Media Department (Temporary Two Year Fixed Term Post)

**D. NEW APPOINTMENTS**

Camille Alexander - Distribution Accountant, Recorded Media Department  
Chloe Alexander - Policy Development Officer, General Secretary's Department (Temporary Fixed Term Maternity Cover)  
Dominic Bascombe - Regional Organiser for the North East Area, Live Performance and Recorded Media Departments (Based in Manchester)  
Charlotte Bence - Industrial Organiser, Independent Theatre and Low & No Pay, Live Performance & Recorded Media Departments  
Lacy Featherstone - Membership Assistant, Communications & Membership Support Department  
Becky Kukla - Membership Assistant, Communications & Membership Support Department (Temporary Two Year Fixed Term Post)  
Jonathan Laury - Communications Assistant, Communications & Membership Support  
Paul Liversey - Regional Organiser for the North West Area, Live Performance and Recorded Media Departments (Based in Manchester)  
Kyle Meade - Office Assistant, General Secretary's Department  
Addam Merali-Younger - Membership Support Assistant, Communications & Membership Support Department (Temporary Two Year Fixed Term Post)  
David Smith - CRM Manager, Communications & Membership Support Department  
Bebe William-Daniels - Organising Assistant to Head of Department, Live Performance

## CHAPTER 12:

**MEMBERSHIP****A. IN BENEFIT MEMBERS AT 31st DECEMBER 2018**

Region	Dec-18	Percentage
Scotland	2297	5%
South East	9816	22%
Midlands	3584	8%
Northern Area	6252	14%
London	17325	38%
South West	3076	7%
Northern Ireland	450	1%
Europe	417	1%
Wales	1602	4%
International	495	1%
GoneAway	261	1%
<b>TOTAL</b>	<b>45575</b>	<b>100%</b>

**B. NEW MEMBERS**

Actor Film	27	1.2%
Actor PACT	50	2.2%
Actor ITV	11	0.5%
Actor BBC TV	32	1.4%
Actor Channel 4	0	0.0%
Actor Radio	3	0.1%
Actor TV/Comm	29	1.3%
Actor West End	63	2.8%
Actor Com TH	37	1.7%
Actor Sub Rep	32	1.4%
Actor Small Scale	12	0.5%
Actor Tac	0	0.0%
Actor Opera & Ballet	8	0.4%
Actor Theatre House Agreements	13	0.6%
Actor Guidelines Recorded Media	114	5.1%
Actor Guidelines Live Performance	323	14.5%
Actor Overseas	88	3.9%
Actor Fringe	14	0.6%
<b>TOTAL ACTORS</b>	<b>856</b>	<b>38.3%</b>
Dancer Film	8	0.4%
Dancer PACT	3	0.1%
Dancer ITV	1	0.0%
Dancer BBC TV	0	0.0%
Dancer TV/Comm	3	0.1%
Dancer West End	1	0.0%
Dancer Com TH	0	0.0%
Dancer Sub Rep	0	0.0%
Dancer Small Scale	1	0.0%
Dancer Opera	4	0.2%
Dancer Theatre House Agreements	15	0.7%
Dancer Guidelines Recorded Media	7	0.3%
Dancer Guidelines Live Performance	58	2.6%
Dancer Overseas	19	0.9%
Dancer Fringe	0	0.0%
<b>TOTAL DANCERS (excluding variety &amp; ballet dancers)</b>	<b>120</b>	<b>5.4%</b>

Singer Film    0    0.0%

Singer PACT	0	0.0%
Singer ITV	0	0.0%
Singer BBC TV	2	0.1%
Singer Radio	0	0.0%
Singer TV/Comm	0	0.0%
Singer West End	0	0.0%
Singer Com TH	0	0.0%
Singer Sub Rep	0	0.0%
Singer Small Scale	0	0.0%
Singer Theatre House Agreements	1	0.0%
Singer Guidelines Recorded Media	1	0.0%
Singer Guidelines Live Performance	4	0.2%
Singer Westminster Abbey	0	0.0%
Singer Overseas	1	0.0%
Singer	0	0.0%
TOTAL SINGERS (excluding variety, concert & opera singers)	9	0.4%
Stage Management Com Theatre	10	0.4%
Stage Management Sub Rep	14	0.6%
Stage Management Small Scale	2	0.1%
Stage Management Guidelines	23	1.0%
Stage Management Opera & Ballet	0	0.0%
Stage Management Variety	3	0.1%
Stage Management Overseas	1	0.0%
Stage Management West End	3	0.1%
Stage Management House Agreements	2	0.1%
Stage Management Fringe	5	0.2%
TOTAL STAGE MANAGEMENT	63	2.8%
Variety Artist	219	9.8%
Variety Singer	68	3.0%
Variety Dancer	26	1.2%
Circus	302	13.5%
TOTAL VARIETY	615	27.5%
Ballet Dancer	33	1.5%
Concert Singer	1	0.0%
Opera Singer	9	0.4%
Theatre Director	38	1.7%
Choreographer	13	0.6%
Theatre Designer	6	0.3%
Model	32	1.4%
TV Presenter	8	0.4%
Radio Presenter	2	0.1%
Audio Artist	29	1.3%
Stunt Performer/ Coordinator	32	1.4%
TOTAL OTHER CONTRACTS	203	9.1%
Walk-on	139	6.2%
Graduate - Acting	124	5.6%
Graduate - Musical Theatre	42	1.9%
Graduate - Stage Management	7	0.3%
Graduate - Theatre Direction	2	0.1%
Graduate - Theatre Design	2	0.1%
Graduate - Dance	49	2.2%
Graduate - Conservatoire Singing	0	0.0%
Graduate - Circus	2	0.1%
TOTAL GRADUATES	228	10.2%
TOTAL	2233	100%

## CHAPTER 13:

**OTHER BENEFITS****A. BENEVOLENT FUND**

£24,354.50 (including £400.00 from the Unknown Funds) was paid out by way of grants to members during 2018. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

**B. FOREIGN LANGUAGE REGISTERS**

The registers, which are maintained at Equity's head office, continued to be used by employers requiring artists who are able to speak a foreign language fluently with an authentic accent and often to take direction in a foreign language.

**C. INSURANCE**

Please view full details of the Equity members insurance covers at <https://www.hencilla.co.uk/unions/equity/members-benefits> to ensure awareness of all the relevant terms and conditions.

**Members' Public Liability Cover**

The policy was renewed with the Hiscox in October 2018.

- a) Standard members remain insured for £10,000,000 limit of indemnity including temporary trips World Wide.
- b) Student members are insured whilst participating in self-produced productions, rehearsals, profit share performances and occasional professional performances.

This cover extends to temporary trips World Wide excluding USA and Canada provided that the student member is usually resident in Great Britain, Northern Ireland, Channel Islands or Isle of Man. The limit of indemnity is £2,000,000.

- c) Fire Performers may apply for public liability cover at an annual cost of £68.00 including insurance premium tax and fee. Equity currently subsidises this premium by £26.50 leaving the member to pay the remaining balance of £41.50.

Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

- d) Stage Hypnotist can apply for public liability cover at an annual cost of £234.

- e) 10 claims have been recorded under the Standard members PLI between 1st October 2017 and 30th September 2018.

**Members' Accident and Backstage Cover - Excluding Stunt Performers.**

- a) Cover was renewed with Hiscox in October 2018 at the following benefit levels;

Loss of Life/ Permanent Disablement	£20,000
Temporary Disablement	£150 per week payable for a maximum of 52 weeks

Facial Disfigurement (up to a maximum) £5,000

Cover applies whilst the member is performing as an "artist" and while in the course of daily travel directly between residence (normal or temporary) and place of work.

- b) Members who have registered under the Equity category of "Model" are insured on a 24hr basis to a maximum £10,000 in respect of facial disfigurement. Hand scarring is also insured where the member is registered as a hand model.

- c) Performers Accident MRI/RIB is available at £12.88 per member for £1,000 cover.

Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

- d) Stunt Performers and Arrangers have been offered cover under their own scheme Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

- e) Equity members can extend the Members' Accident Cover to operate on a 24 hour a day worldwide basis meaning that accidents outside work would be insured. The cost of this cover is £5.29 per annum. Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

- f) The Backstage cover remains at £500.

- g) Members can buy up to £20,000 of cover for items such costumes and equipment used during a performance. Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

- h) 84 accident claims (including stunt performers) have been reported for the period 1st October 2017 to 30th September 2018 with claims estimated at circa £123,934

Members who have any queries with regards to the Equity Members Insurance Benefits should contact First Act Insurance on tel 0208 686 5050.



## D. EQUITY PENSION SCHEME (EPS)

- Contract related contributions reached £9.7 million (+19% on 2017)
- Personal contributions reached £2.2 million (+17%)
- The total funds under management are now £115 million (+7%)
- There were 1355 new member registrations (+5%)

TV & Film - contract related income ≈ £3.2 million (+13%)

- BBC - £812K (-2%)
- ITV Companies - £943K (+12%)
- PACT/TAC - £1.4 million (+24%)

Theatre – contract related income ≈ £6.5 million (+22%)

- SOLT - £2.9 million (+5%)
- TMA Commercial - £1.35 million (+4%)
- TMA Sub Rep - £755K (+16%)
- Independent Theatre Council - £38K (+188%)
- House Agreements - £1.5 million (+22%)
- Production Cos – staff schemes - £622K (+49%)

2018 was another record year for the EPS.

New and improved Equity Agreements together with the ongoing effect of auto-enrolment legislation continues to raise the profile of the scheme within the industry.

2018 investment performance has been negative with the FTSE 100 losing over 12%. However, the EPS Default Fund lost only 2.5%

## E. LEGAL ADVICE AND PROTECTION

The past twelve months have been busy for Equity's Legal Department. Equity supported a total of 682 cases for breach of contract and 297 cases for personal injury sustained in the course of a professional engagement or outside their professional working capacity.

During 2018 Equity continued to experience a steady increase in the number of claims received from our membership. The existing CCFA agreement continued to produce results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. We also successfully resolved a large number of contractual claims working in partnership with Pattinson & Brewer Solicitors and our regional partners

Draft Regulations (to be implemented in April 2020) were discussed at length that will assist our members in whom experience problems with Agents.

With CCFA Premium payments to the Union came to an end our suppliers continued to developing new ideas on increasing services to members on a cost neutral or profitable basis.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based claims. Previously reported Variety based claims continued to feature throughout the year.

The figures for year ending December 2018 as far as recoveries are concerned are up on the previous year with the number of claims increasing by 16%.

There were a series of disputes arising against agencies with a number of members continuing to experience difficulties in being paid within the statutory time limits.

## F. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS

2018 turned out to be another very busy year for the team with developments in the fields of tax, national insurance and social security which had wide-ranging effects on our members.

Taking up the themes from last year, we were pleased that the government announced on 8th September that it had decided not to go ahead with the abolition of Class 2 national insurance. It was clear that this decision had a lot to do with the issues around voluntary payments and the impact these would have had on low-paid workers. The options the government considered to alleviate the problem would have added to the complexity of the system and not reduced it. We cannot rule out the return of a similar proposal in the future but this was an important victory for the union and for its members.

At the ARC 2017 Motion 49 from the Council (Audio Committee) highlighted the threat to the BBC's Radio Drama Company (RDC) which the BBC had been minded to move on to PAYE. It asked Equity to vigorously defend their tax status. Following long drawn out negotiations and meetings with HMRC and the BBC we managed to secure in

October agreement that their self-employed treatment was appropriate. We employed Tax Counsel to help us with the arguments and this was very much a joint effort with the recorded media department. This was a hugely important outcome in terms of the wider picture even though the RDC at any given time involves a limited group of performers.

Our Equity Test Case on Class 1 national insurance continued throughout 2018 with a hearing date delayed until March 2019. Our appeal was lodged in early February but matters proceeded slowly thereafter. We continue to support our members in this and believe that the use made by HMRC of the Social Security Categorisation of Workers Regulations is a distortion of their original purpose which was to assist low paid performers access contributory benefits.

The team was involved in several consultations during the year – a key one was that arising on employment status which arose from Matthew Taylor’s review of modern work practices. This was published in February 2018 and our response was submitted in July. It was a good opportunity for the union to restate its policy position on status and we worked closely with colleagues in industrial departments and with our legal team in preparing our response. It gave us the opportunity to set out the reasons why current arrangements work well – self-employed for tax and NICS and ‘worker’ for employment rights – and also to argue against proposals that sought to align tax and employment rights status.

We also made further submissions to the Work and Pensions Select Committee on Universal Credit and to DCMS on Shared Parental pay where we are working with other organisations to improve access to Maternity Allowance for couples who are both self-employed.

The Tax and Welfare Helpline continues as before to be a major focus for our work with a large number of enquires with coming through by phone or email during 2018. As before many of these developed into more extended casework leading to mandatory reconsiderations and appeals. Increasingly cases are becoming more complicated due to changes in the social security system as a result of the successive austerity measures, particularly for members who are self-employed and/or disabled and unable to work due to ill health.

During the year we attended numerous Social Security Appeal Tribunals involving a range of benefits, both at the first tier and upper tribunals. We are pleased to report that these were all successful leading to major financial gains for members with extensive backdating of awards.

Universal Credit is increasingly a focus for our work with multiple issues being thrown up around income, self-employment and ill health assessments. A major development within our UC work during the year was our involvement with a Judicial Review challenge to the Minimum Income Floor within UC which impacts severely on the self-employed. This is being carried out under Legal Aid by solicitors Leigh Day and involves our member Charmaine Parkin. We continue to work closely with Leigh Day on this and hope that the matter will proceed to a High Court hearing in Summer 2019. If successful this would be of national importance for self-employed claimants and not just Equity members.

We continued our programme of visits to drama schools to talk on tax and welfare issues during 2018 including visits to Equity branch meetings, the National Centre for Circus Arts, Trinity Laban, RADA and the Brighton Fringe Festival.

## CHAPTER 14:

## IN MEMORIAM

Jo Abercrombie  
 Jamie Adair  
 Geraldine Addison  
 Stella Adler  
 Pat Alden  
 Youly Algaroff  
 Scott Ambler  
 Eddie Amoo  
 Chris Amos  
 Simeon Andrews  
 Peter Armitage  
 Annette Armstrong  
 Roy Ashby  
 Patrick Ashcroft  
 Maureen Ashe  
 Charles Aznavour  
 Clifford Baker  
 Kent Baker  
 Richard Baker  
 Elaine Banham  
 Thomas Baptiste  
 June Barberel  
 Ann De Lory Barrass  
 Johnny Barrs  
 John Barton  
 Trevor Baylis  
 Dick Beard  
 Alex Beckett  
 Captain Beefheart  
 Rosamunde Bell  
 Len Belmont  
 Alan Bennion  
 Peter Benson  
 Babs Beverley  
 David Billa  
 Martin Birrane  
 John Blackmore  
 Peter Blake  
 John Bluthal  
 Robert Blythe  
 Daniel Bolton  
 Derek Booth  
 Inge Borkh  
 Jim Bowen  
 Kenneth Bowen  
 Katie Boyle  
 Peter Brace  
 Bernard Bragg  
 Frank Bren  
 Frances Brooke  
 Hal Brooks

Ralph Broome  
 Colette Brosset  
 Terence Brown  
 Graham W Bryant  
 John Bryant  
 Bob Bura  
 Hélène Burls  
 Helen Burns  
 Andrew Burt  
 Elizabeth Burville  
 Peter Byrne  
 Montserrat Caballé  
 Dave Calderhead  
 Colin Campbell  
 Eddie C. Campbell  
 Bob Carlton  
 Anne Carroll  
 Jen Cassell  
 Jack Cassidy  
 Roger Chamberlain  
 Emma Chambers  
 Pamela Charles  
 Janine Charrat  
 Ronald Chesney  
 Stella Chitty  
 David Christian  
 Patricia Clapton  
 Paul Collard  
 Kevin Collins  
 Damian Colman  
 Kevin Colson  
 David Conville  
 Isabelle Cooley  
 George A. Cooper  
 Mitchell Craig  
 Paul Craig  
 Ruth Crane  
 Johnny Crawford  
 Gillian Cussen  
 Kay D'Arcy  
 Margaret D'Arcy  
 Beth Davidson-Houston  
 Bart Davies  
 Baz Davies  
 David Davies  
 Victoria De Los Angeles  
 Hugh Dickson  
 Bradford Dillman  
 Ken Dodd  
 James Dodding  
 Stephen Doncaster

Ed Doolan  
 Kay Dotrice  
 Christopher D'Oyly-John  
 Carl Duering  
 Haldane Duncan  
 Judith Dutton  
 Terry Dyddgen-Jones  
 Krystyna Dygat  
 Gleam Edwards  
 Glynn Edwards  
 Anne Egglestone  
 Barry Elliott  
 Clive Elliott  
 Bella Emberg  
 Scott English  
 R Lee Ermev  
 Joss Esplin  
 Roy Evanson  
 Rio Fanning  
 Johnny Fantastica  
 Leander Fedden  
 Fenella Fielding  
 Colette Fleuriot  
 Pamela Foa  
 Dean Ford  
 Ruth Ford  
 Julie Fountain  
 Richard Fox  
 Cornelia Frances  
 Mel Francis  
 Aretha Franklin  
 Liz Fraser  
 Merian Ganjou  
 Salo Gardner  
 Amanda Gaughan  
 Madeeha Gauhar  
 Irene Gawne  
 Eunice Gayson  
 Peter Geddis  
 Nigel Genis  
 Alan Gibbs  
 Yvonne Gilan  
 Janet Gill  
 Gordon Glenn  
 David Gold  
 Gillian Goodman  
 Patrick Gorman  
 Sonia Graham  
 Grandpa T Smith  
 Robert Grange  
 Norman Grant

Leslie Grantham	Tanaquil Le Clercq	Winston Ntshona
Bruce Gray	Patricia Ledger	Derrick O'Connor
Jean Grayston	Barbara Lewis	Ron Oliver
Michael Green	Howard Lew Lewis	Attilio Ortolani
John Greenwood	Ray Lewis	Jane Paige
Helen Griffin	John Liamovitch	John Parsons
Heulwen Haf	Karl Liebl	Roy Patrick
Kenneth Haigh	Stella Linden	Jacqueline Pearce
Brenda Halbrook	John Line	Pamela Pearce
Michael Halsey	Little Mac	Tim Pearce
Irene Hamilton	Bernard Lloyd	Leonard Pearcey
Harry Hardeen	Alan Longmuir	Gary Perkins
Janet Hargreaves	Vasiliou Louca	William R.J. Perrie
Denise Harland	Vonla Loveridge	Johnny Pierce
Cathryn Harrison	Beryl Lund	David Ponting
John Harrison	Lorelei Lynn	Anthony Poole
Virinia Harrison	Gillian B Lynne	Stuart Powell
John Hart Dyke	Edith MacArthur	Vince Powell
Johnny Hart	Jeanne MacKinnon	Katherine Pring
Jerry Harte	Ted Mackney	Anne Purcell
Mollie Hartley-Milburn	David Main	Douglas Rain
Tricia Hawkins	Victoria Marriott	Gillian Raine
Geoffrey Hayes	Alan Marston	Dennis Ramsden
Bernard Hepton	Tony Martell	Louis Raynes
Raimund Herincx	Gerald Martin	Janet Reed
Ernie Higo	Dona Martyn	Robby Reid
Johnny Hillyard	Bunny May	Michael J Reynolds
William Hobbs	Brian Mayhall	Burt Reynolds
Frank Hobi	Jeffrey Mayhew	Lee Reynolds
Grace Hoffman	Monty Maynard	Brenda Rolfe
Gabriel Hudson	Bill Maynard	Gillian Frances Roy
Mick Hughes	Marin Mazzie	Jessie Royce Landis
Guy Hutchins	Mary Mcalpine	Armine Sandford
Roal Jameson	Alan McBride	Avery Schreiber
Jazzer Jeyes	Mark McBride	Graham Seaton
Arthur Johnson	Peter McNamara	Rosita Segovia
Teddy Johnson	Carmel McSharry	Trefor Selway
Carolyn Jones	Ivor Meggido	Anne Sessions
Iris Jones	Betty Melville	Neil Shand
Audrey Kaye	Zienia Merton	Amy Shaw
Mike Kelly	Peter Miles	Norma Shebbeare
Lindsay Kemp	David Miller	Simon Shelton
Laurence Kennedy	Elaine Mitchell	Derrick Sherwin
Gillian Kerrod	Jeanne Mockford	Pamela Sholto
Josie Kidd	Donald Moffat	Grania Smith
Margot Kidder	Francisco Moncion	Virginia Snyders
Morgana King	Rosenda Monteros	Carolyn Soutar
Barbara Kirby	Liliane Montevecchi	Suzi Stafford
Brian Kirk	Norma Morgan	Andrew Stainthorpe
Pauline Knowles	Patricia Morison	Jennifer Stanton
Ralph Koltai	Beth Morris	Valerie Stanton
Mollie Kovacs	Albert Moses	Harry Stenlake
Vassili Lambrinos	Braham Murray	David Ogden Stiers
Kate Lansbury	Patti Myles	Jennie Stoller
Norman Lapedus	Denis Norden	Margaret Stredder
Joan Laurie	Debbie Norris	John Stride

Clare Sutcliffe  
Dudley Sutton  
Marty Swift  
Paul Taylor  
Jeffrey Teare  
Roger The Artful  
Amos Leon Thomas  
Hilary Thomson  
Marshall Thomson  
Peter Torquill  
Royce Ullah  
Astrid Varnay  
Victoria Vaughan  
Vera-Ellen  
Diana Vere  
Odile Versois  
Frank Vickery  
David Vincent  
John Waller  
Ieuan Watkins  
Fredd Wayne  
Geoffrey Webb  
Stan Welch  
Jane Wenham  
Helene Werth  
Bay White  
Sheila White  
June Rosemary Whitfield  
Michael John Wild  
Christopher Wilkinson  
Dale Winton  
Iva Withers  
Imogen Woodford  
Lucy Woolley  
Mavis Wright  
Peter Wyngarde  
Celeste Yarnall  
Anna Ziman  
Johanna. P. C Zuiver



# APPENDICES



## APPENDIX 1:

# ANNUAL REPRESENTATIVE CONFERENCE MINUTES

## THE MINUTES OF THE 2018 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE IBIS HOTEL, EARLS COURT, LONDON 20TH AND 21ST MAY 2018

Present: Malcolm Sinclair (President - in the Chair) Members of the 2016/2018 Equity Council Christine Payne (General Secretary) Equity Representatives and Observers

Maximum Attendance: 185 with 5 Officers, 18 Councillors, 115 Representatives from English Area AGMs, Branches and Committees (including 28 first-time attendees), 4 Standing Orders Committee members not also present in another capacity, 9 Visitors, 2 members of the Press and 32 Observers.

Conference was formally convened at 11.00 a.m.

The President welcomed representatives and wished everyone a good Conference. He then introduced Julia Carson Sims, Chair of the Standing Orders Committee.

### 1. REPORT FROM THE STANDING ORDERS COMMITTEE (SOC)

Julia Carson Sims, Chair of the Standing Orders Committee, took Council through the procedure for speakers at the Conference and the formal process of proposing and seconding motions including the timing arrangements. She asked that motions be formally seconded wherever possible and also explained the background to the Council attitude to motions including the meaning of “qualified support”. She then commented on specific motions as follows:

Motion 3 – all three amendments had been accepted. Motion 11 – the amendment had been accepted.

Motion 27 – both amendments had been accepted. Motion 32 – amendments had been accepted – check.

Motion 45 – amendments had been accepted – check. Motion 47 – it had been agreed for this to be remitted.

She concluded by reading out the Safe Space policy.

### 2. OBITUARIES

The President then introduced Ian Barritt, Vice-President, and Maureen Beattie, Vice-President, who read out, in alphabetical order, the names of those members who had passed away during 2017.

This was followed by a minute’s silence and a final standing ovation in honour of those who had died.

### 3. SPEECH BY THE PRESIDENT, MALCOLM SINCLAIR

The President began by saying that this would be his eighth and final speech as President. One of his main functions was to chair meetings and he thought that he had fulfilled this part of his role successfully over the eight years.

There had been many significant changes over that period – the advent of the Industrial Committees, the new Young Members’ Committee and the replacement of Regional Committees. These reforms had been preceded by a long consultation period and had eventually been a success although it had taken two attempts to get them through Council. Some changes had been met with worry, suspicion and anger and we have to expect that – a recent example would be the change in the Equity logo.

In the industrial field, there had been significant and successful campaigns – “Professionally Made Professionally Paid”, “Creating without Conflict” and very significant successes in terms of individual campaigns such as that to keep the The Duke’s Lancaster and the Orange Tree, Richmond open. Or the Rachel Preslee when the union had secured Rachel, a Stage Manager, a pay out of £3.7 million following life-changing injuries she had suffered after falling through a trapdoor at the Soho Theatre.

And then there was all the equalities work we had done over that period – the appointment of a new full-time Equalities Officer, Ian Manborde, in 2017, the development of all the work we have been doing with PIPA (Parent’s in Performing Arts) and more recently the “Manifesto for Casting” and “Agenda for Change”.

And in the Recorded Media field, there was the \$15 million we had secured through audits of Hollywood studios in connection with the monies owed to members under the Cinema Films Agreements. All of the audit costs

were recovered and all of this was recovered for the benefit of members.

Despite all of this progress we had to recognise there were powerful forces which resist us and putting policies into practice was often what brought the greatest challenges. It was important to maintain the dialogue with engagers whilst protecting the interests of our members.

Whilst we had widened the range of our activists, the ethnic balance was still very poor and we had a long way still to go on this to get the diversity we needed in all areas. We needed to represent the workforce which is out there and not just part of it.

There are many challenges not least with Brexit which as a union we are right to oppose. The industry had become threatened after a decade of austerity and there were darkening clouds overhead. And in the President's view we must continue to fight the titanic mistake which was Brexit.

The President made reference to two other areas: one was the revised website which was to be ready in ten days' time. This had the potential to be a game changer in terms of future apps and the availability of comprehensive information on contracts, holiday pay and so on.

The other area he wished to mention was the class issue which the union still had to come to grips with. There was a huge level of inequality in our country and there was important work for the union to do in the field of arts education.

The President said that he had greatly enjoyed his time with the union and had loved working as part of a team. He recalled originally being taken out to tea by Imogen Claire and Miriam Karlin and being asked to put something back into the union. At that time there had been many different factions within the union and he had learned a lot from the Representative Group but he was pleased there was much less factionalism than before although social media remained a problem.

He wished to give special thanks to the Vice-Presidents, the Honorary Treasurer, Stephen Spence, Matt Hood and to Matt's predecessor Martin Brown. But his most heartfelt thanks had to go to Christine Payne the real boss of the union. He thought that their strengths and weaknesses had complemented each other and he felt lucky and honoured to have been part of a team led by her.

#### 4. SPEECH BY THE GENERAL SECRETARY, CHRISTINE PAYNE

The General Secretary began by talking about the Annual Report for 2017. This represented a record of the union's work and aims and gave detailed accounts of the work of the departments and also the work being done on branches, committees and in networks. It also highlighted some of the areas of work the President had been talking about. If representatives thought any substantial corrections were needed to the Report these should be sent to the General Secretary who would attach them to an archive report.

During the next year we had an enormous programme of work and aims and she wanted the ARC to know more about where we were with these. She therefore wanted to spend the next twenty minutes or so running over the work we had been doing.

West End claim – this was going forward and had incorporated the aims of the Manifesto for Casting and Agenda for Change.

TV Commercials – claims were being pursued with skill and tenacity and we were aiming to get minimum payments established.

Games – this was a huge area and we were in process of exploring what members wanted and meetings were being held to find that out in more detail. We were determined to improve working conditions for members in this area.

2018 was the 250TH anniversary of the world's first circus and there would be events throughout the year to mark this. Our Variety, Circus and Entertainers' Committee was working with Circus 250 on events throughout the year, with our own network meetings in London and Birmingham and jobs being advertised on the Jobs Information Service (JIS). The Variety and Light Entertainment Council (VLEC) was using standard contracts agreed with Equity and these included circus members.

Low Pay/No Pay campaign – the use of the Equity Fringe Agreement was steadily increasing and the Tristan Bates Theatre and Actors' Centre had agreed to use this from November.

We were working with Stage Directors UK (SDUK) on new claims to be presented to UK Theatre and SOLT.

Theatre Designers – a new claim was being prepared with the organisation representing designers.

PACT – a new equality clause had been inserted into the Cinema Films Agreement focussing on protected characteristics, class and mentoring.



Equalities monitoring – we are continuing to try and make a difference through Project Diamond, Project Ruby and our work with OFCOM, Arts Council England and UK Theatre.

We are working with and supporting campaigning groups such as PIPA (Parents in Performing Arts) with new initiatives to provide care and support anytime and anywhere in the UK. We had supported a 10-minute rule Bill calling for shared parental leave and pay to be available to all self-employed workers. And we were working with ERA to achieve the equal representation of actresses across the UK Creative Industries - this had a wonderful

launch at the BAFTA's earlier this year.

NEROPA – we created a new site to demonstrate this casting tool and there were events at BAFTA to publicise it and a BFI event in Ireland with SIPTU/Irish Equity.

Lobbying – we continue to lobby all political parties to challenge arts cuts across the country.

In London, all five branches are involved to fight the arts cuts affecting the capital.

Bristol Cuts – we have met with the Mayor of Bristol and the FEU unions have a place on the cultural advisor's group there.

Northern Ireland – we took part in an amazing lobby three weeks ago involving members, politicians and campaign groups stressing the importance of the arts economically and socially.

Arts Policy and Campaigns Working Group – representatives had the opportunity to meet with them today and should take that opportunity.

BREXIT – an area of the new website will be developed to make our policy position on this clearer.

House of Commons Committee on Equality – we gave evidence on the impact of bullying and harassment in the UK creative industries.

We are working with the BFI, UK Theatre/SOLT and the FEU unions to address bullying and harassment and to lobby for a duty on employers/engagers to create safe and accessible workspaces. This includes our own Equity Bullying and Harassment Helpline with access twenty four hours by email and staff available during working hours.

Agenda for Change and Manifesto for Casting – these are our biggest challenges and they are linked together with the aim of creating safe spaces. We are working on this with casting directors, agents, other unions and engagers across the industries.

Distribution Service – since November we had distributed £6.4 million to more than 10,000 performers. We now had nearly 44,000 members.

Financially, the union was in good shape with record contributions to the pension scheme this year of more than £8 million.

The General Secretary concluded by saying that the President was leaving the union in good shape and his leadership was a very large part of the reason why we were where we were. He had been a magnificent President who had done an excellent job in dealing with difficult and controversial issues.

She hoped that as a result of her speech representatives were reassured and convinced that they were not wasting their time.

She wished all representatives a very good conference.

The Chair of Standing Orders then announced that the first amendment to Motion 19 had been accepted so the second amendment falls.

## 5. INTRODUCTION TO OPEN SPACE SESSIONS

Xander Black gave Conference an introduction to the Open Space sessions which were being coordinated this time by himself and Beano the Clown. He explained the background since 2010, some of the outcomes of the sessions and the procedure for putting forward discussion topics. The Open Space sessions would take place from

1.55 – 2.55 p.m. on Monday.

Conference then broke for lunch and resumed at 2.30 p.m.

## DAY ONE – AFTERNOON SESSION

### 6. STEPHEN SPENCE, DEPUTY GENERAL SECRETARY – LIVE PERFORMANCE REPORT

Stephen began by thanking activists and staff in the Live Performance department, regions and nations,

fellow SMT members and the Industrial and Specialist Committees with Stage and Variety. The Annual Report summarised the work which had been done and John Barclay and Hilary Hadley led the work on the ground working closely with him in implementing the union's policies.

He said that the world of work was central to a trade union and Equity was a trade union. Whilst issues such as the new logo, the Unknown Funds and branch funding were important and all had their place, the world of work was central. The Live Performance industrial achievements do not happen by magic. The majority of our staff are skilled horse traders, often making something out of nothing. The more time they can spend on industrial matters they more likely they were able to deliver what members wanted. He went on in his speech to itemise some of these achievements:

A West End claim crafted with the input of the Working Party, Deputies and the Stage Committee.

The Directors' claim adding to the collective work of Stage Directors UK – this will be challenging and hard work to be advanced by our Directors' and Designers' Committee.

A Designers' claim being put together now in collaboration with two professional associations and the Equity Directors and Designers' Committee. A new Choreographers' claim is also in the pipeline.

A new Subsidised Theatre claim is being formulated "Professionally Made, Professionally Paid" and Independent Theatre work continues.

The work to make the audition process safe, the work to ensure we can create without conflict, negotiations and the Agenda for Change all influencing the world of work where we want to see an inclusive, diverse workforce with stages that reflect society as it is now and not as it was in the 1950's.

In Variety, "Your Guide to Contracts", the celebration of the Year of Circus in 2018, new networks in Circus and Puppetry adding to the Comedians' and Children's Entertainers' networks all added to the activities of the Variety, Circus and Entertainers' Committee which included explanations of GDPR and the joint work with the Agents' Association and others in the Variety and Light Entertainment Council for collective agreements that keep us clear of competition law for self-employed workers.

A trade union cannot effectively deliver industrial objectives in the world of work if our focus is distracted by other, less important things. Luckily at Equity we still have many national agreements where others have lost theirs. These are precious, we must guard them and engage with them, engage with the industrial work and not get too concerned, for example, with what the logo looks like.

Stephen wished to make some final comments:

Virginia Wilde, our West End Organiser, is not a member of staff who likes much fuss but she will be retiring in July. She doesn't like to say how long she's been working at Equity but we should all be very grateful for what we have in the West End. Most people understand that and most people know how central Virginia has been to ensuring decent industrial agreements in a well-ordered industrial environment. Thank you Virginia and put your feet up. Finally, he wished to welcome Ian Manborde, the new Equalities and Diversity Organiser.

Officials and activists working together on an agreed agenda. Organising for Success we called it, we named a policy after it. It works and brings in members and income to pay for all the other activities of the union.

Motions on Variety, Circus and Entertainers and Live Performance were then taken.

#### 7. MATT HOOD, ASSISTANT GENERAL SECRETARY, COMMUNICATIONS & MEMBERSHIP SUPPORT REPORT.

Matt Hood began by saying that the past 12 months had been an exceptionally busy period for the Communications & Membership Support department. He was privileged to work with a fantastic team, and he wanted to put on record my thanks to Phil, Louise, Martin,

Alan, Emma, Sam, Amy, Addam, both our Laura's, Tracey, Lacey, Cheryl, Brenda and Pauline for the hard work they have put in on your behalf this year.

But he wanted to extend a special thank you to one member of our team who we will be losing at the end of June. Many of you will know Linda Elves. Lin has worked for Equity since 1987 and will be retiring next month after 31 years in the membership team. It would be hard to find a more loyal and conscientious supporter of Equity and of our members. He and many of his colleagues were indebted to the wisdom and knowledge she has imparted over the years, and he hoped Conference would join him in thanking Lin for her exceptional service.

At the heart of the work that we do in Communications & Membership is a partnership. A partnership to deliver this union's primary objectives: to organise workers in one of the most vibrant and precarious

industries in this country, to achieve 100% membership, to advance terms and conditions of engagement and to protect individual members from exploitation, both physical and financial. He was immensely grateful for the collaborative approach that colleagues throughout the Equity staff - in London, Glasgow, Cardiff and Manchester – have shown in working with our team. Across tax, welfare, legal, membership recruitment and communications, the examples are too numerous to detail. One that he did want to highlight was the work of our new distributions team. Putting in place a new, world class system to pay out royalties, residuals and other contractual monies to our members, and those who should be, has been an at times daunting undertaking. But working with John, Angela, Adrian and Camille we have now paid out over £7million of monies derived from Equity contracts, with more to come. It has also given us the ability to demonstrate, to members and non-members alike, that these monies come, not from the benevolence of corporate bodies, nor from supportive legislation, but from decades of tireless campaigning by Equity members to secure their rightful share of the exploitation of their work.

Matt Hood said that over the last 18 months I had had the privilege of visiting most of the union's 40 branches, as well as our networks, committees and workplaces, and he had been delighted with the constructive dialogue and the genuine desire of our members to improve and build on our work.

In the branches, it has been fascinating to witness the innovation of branches as diverse as the West & South West London and Devon & Cornwall General Branches and the East Midlands Variety Branch and to see how branches and networks in places like Belfast, Birmingham, Bristol, Leeds, Liverpool and Los Angeles respond to their members' local needs, as well as reflecting the union's global values. He could not have been prouder than to have been able to be at the inaugural meeting of the new Sheffield General Branch in March, the Crucible theatre packed with members eager to make a difference despite the blizzard outside. There are many more examples of great activism amongst our branches that he hadn't time to mention and there was no doubt in his mind that when our branches are pushing hard to excel, they remain an invaluable force in developing the future of our great union.

But two things had struck him as he had talked to members the length and breadth of this country and beyond.

Firstly that there is a huge cohort of members who are passionate about the aims and objectives of this union, about what we are collectively trying to achieve, but whose voices we do not hear enough of. How do we get more working members involved, young members, LGBTQ members, BAME members, female members, deaf and disabled members and members with family responsibilities? Members who do not feel part of the branch network, but excluded from it, ignorant of it, but who want a say in how their working lives are improved and their careers supported. How do we make sure we hear from members on set, on location, on board, on tour, members who recoil from formality and procedure but will get stuck in when it comes to campaigning and activism?

Secondly, and perhaps linked to participation, is how we as a movement unify around the issues that our members have told us they value most. In January this year the President, Malcolm Sinclair, emailed Equity members to ask what their top three priorities were for 2018. Over 1,400 members responded and the message was clear – 46% listed terms and conditions of employment, 45% arts funding, 41% casting, including equality, diversity and local casting, 40% low pay and no pay productions, and 31% stamping out harassment. Our members' priorities match those of their union - we're on the right track.

And these issues matter intensely at a local level – where will the jobs be and where is the investment coming from, how do we get seen for the jobs near us, are we going to get paid professionally or at all, can we work free from fear in a safe space? How do we go forward, branches, committees, networks, on this shared agenda set out by our members?

Over the next 6 months, and following a motion submitted by Councillor Andrew Macbean and approved by Council last year, we want to work with you in the branches to explore how we can help you engage with more members, how you can use the funding that is set aside to do just that and how branches, committees and networks can organise around that shared agenda for our collective and progressive benefit.

And make no mistake; we are at the forefront of progress. Manifesto for Casting, Agenda for Change, new media and technological innovation, a global workforce, this union leads from the front like never before. I am delighted that our president-elect, Maureen Beattie, has highlighted the need to keep developing our communications; to create more and better audio and visual materials, as well as printed ones; to use our creativity and the profile of our membership to ensure that whoever you are, wherever you are working, this union is present and relevant to our members' professional lives.

Which is why the development of the union's image over the last 12 months has been so important. We have come through a period of intense change under Christine and Malcolm's leadership over the last decade - structural reform and a clearer focus on the priorities that members have identified. And he had been delighted that members he had met - in branches, theatres, studios, clubs, at festivals and events - see in our new look a reflection of our progress, that we are awake to their values and to their ambitions. A new look not for the sake of it, but to strengthen our hand in pursuit of our shared objectives - organised, protected workers, better pay, terms and conditions, more jobs and full membership.

You've seen our new look in the magazine and in publications like the Agenda for Change. The transformation will go digital in the next two weeks as we launch the new Equity website.

He concluded by showing Conference a video previewing the new Equity website. This was greeted with loud applause by Conference.

#### 8. AWARD OF HONORARY LIFE MEMBERSHIPS

Honorary Life Membership awards were then made to Chris Balthrop, Fran Rifkin and to the President himself, Malcolm Sinclair.

#### END OF DAY ONE

#### DAY TWO

The President reconvened Conference and Motions 19 and 20 were then debated.

#### 9. GUEST SPEAKER: TRACY BRABIN, MP.

Tracy Brabin then addressed Conference - she has been the MP for Batley and Spen since 2016 following the by-election caused by the murder of Jo Cox. She served on the Women and Equalities Select Committee and having retained her seat in the 2017 general election as a Labour and Co-operative candidate, was promoted to Shadow Minister for the Early Years. Prior to entering politics, Tracy was an actress and TV writer for over 30 years in addition to being a trade union activist.

Tracy Brabin spoke to Conference about her background in acting and how she came to acquire an Equity Card which meant that she had a good understanding of the industry and the important role that Equity played in it. Trade Unions had to be there for working people and they were having to confront new working environments with the increasing use of Apps and other online platforms. They also had to represent a huge number of working mothers and fathers and she recalled how she had been working on Coronation Street when she became pregnant. For many work stops when the baby starts to show and many choose to leave altogether. We had to do better for freelancers and the self-employed who cannot currently access shared parental pay and leave. She had been proud to introduce a Shared Parental Pay Bill for freelancers and to have got the support of Equity and others to do this.

She had also got involved in the "Acting Up" report about diversity in the performing arts along with fellow MP, Gloria De Piero.

It was a matter of concern that so many early jobs in the industry are still done for no pay and it was essential we enforce the National Living Wage where it applies.

Tracy went to talk about the inspirational production of Les Misérables which was put on in Batley and Spen in honour of Jo Cox. This had used local young people to make up its cast and crew.

Tracy then spoke about her current political role as Shadow Minister for Early Years. It was important to bring back a Sure Start for the 21st century in situations where people were spending one-third of their salaries on childcare and pre-school education. The introduction of 30 hours free childcare could have a devastating effect on the childcare sector and make it impossible to deliver on current funding. Early years professionals have to operate on a very low wage. It was time to challenge the old order.

Tracy then answered questions from the floor relating to the EBacc, Brexit, Arts Funding and the Gig Economy. She concluded by asking representatives to sign the petition on Shared Parental Pay and Leave which required 100,000 signatures to force a debate in Parliament. The remaining motions on Policy were then taken.

#### 10. REPORT BY BRYN EVANS, HONORARY TREASURER

The Honorary Treasurer commenced by saying that a copy of the Equity Accounts for 2017 was included in representatives' conference pack and referred them to the Statement of Comprehensive Income. However, as in past years, some of the figures that he was going to mention were displayed on the screen behind him.

He was pleased to report that we again achieved an operating surplus before pension liability, this time of £169,237, and that, thanks to a noted improvement in our declared pension liability, our Net Assets now stand at £14,455,169.

Representatives would see that in 2017 our total Income was £7,413,951 – a decrease of £239,545 or 3.13% on the previous year. Our total Expenditure was £7,244,714 – an increase of £324,919 or 4.7%. The difference between these two figures – Income minus Expenditure – shows an Operating Surplus, before pension adjustments, of £169,237.

Below this Operating Surplus, there were then various sections comprising pension adjustments, non-operational items, tax charge and other comprehensive income. When these are taken into consideration, our total comprehensive income for the year comes to a total of £2,507,877 – much better than the minus figure of £128,780 achieved in 2016. He wished to draw representatives' attention also to the actuarial gain on the Equity Staff Pension Scheme of £1,574,000.

Turning to the Statement of Financial Position, representatives would see that our Net Assets excluding pension liability have increased to £20,587,169. From this we have to deduct the pension liability of £6,132,000. This figure is a significant improvement from 2016 when the liability was £7,421,000. He wished to draw representatives' attention to the Note 29 on Page 14 relating to the future funding obligation re the Staff Pension Scheme. This showed that, at the time of the last full valuation of the Scheme, there was a deficit of £2,000,000. This deficit was calculated on how the funds within the Scheme are actually invested. Under government regulations, Equity is required to show the pension liability in our Annual Accounts as though all the funds of the Scheme were invested in bonds, even though this is not the case. Given the poor return presently achievable when investing in bonds, it would be perverse for us to do so. This means that the declared deficit of £6,132,000 bears little relationship to how the funds of the Scheme are actually invested. But it is worth pointing out that, even when using this formula, the position of the Staff Pension Scheme has improved significantly in 2017. A full triennial valuation of the Scheme, as at 5 April 2018, is presently under way.

When you deduct the pension liability of £6,132,000 from the Net Assets figure of £20,587,169, this results in a figure for Funds Employed of £14,455,169.

He then went to some of the details contained in the Accounts. At the top of Page 5 representatives would see that our subscription income – the core funding of our union – was £5,273,556, an increase of only £9,521 on 2016. It should be remembered that there was no increase in subscription rates during 2017. However rates were increased by 2.4% from 1 January 2018 and it is clearly essential that the figures for subscription income must improve.

Income related to Members and other performers (Note 2 on Page 8) came in at £1,365,688.

Our net investment income in 2017 came to £532,865 compared to £472,398 in 2016. He was happy to report that, as shown in Note 20 on Page 12, our investments at the end of December 2017 were worth £15,364,739 compared to £14,306,036 the previous year.

Turning back to Page 9, total staff costs (Note 6) increased by £379,375 to £3,882,484, up by 10.83%. Benefits to members (Note 7), also on Page 9, shows that Equity spent a total of £968,939 on these benefits. That includes a total of £151,244 on legal protection granted to members of the union. We also gave grants from the Benevolent Fund of £30,736 to 145 members in financial hardship and there were funeral benefit grants, excluding life members, of £23,293. We also provide two insurance policies – Accident and Backstage insurance and Public Liability insurance of £10 million pounds for every Equity member. These two policies cost the union a total of £449,257.

He had been asked why the total spent on professional fees (related to members) had increased from £3,750 in 2016 to £43,057 in 2017. It is of course normal for expenditure to vary somewhat from one year to the next. However, in 2017 the Union was pursuing a test case against HMRC on behalf of a number of high profile members who had previously been advised to set up personal management companies which would provide their professional services as actors to employers. They had been told that this was advisable to do as regards their tax status and, indeed, some employers had actively encouraged them to do so with the full knowledge (and tacit consent) of HMRC. HMRC then decided to reinterpret the regulations and to invoice our members for back tax which in some cases was well into six figures. This is why the Council thought it right to support this group of Equity members and bring a test case against HMRC at a First Tier Tax Tribunal. The tribunal ruled in favour of HMRC. We were advised that there were grounds for an appeal and applied for Leave to Appeal, which we were granted. The appeal will now be heard in due course at the Upper Tax Tribunal. In 2017 we incurred costs of £35,927 in respect of this test case and the appeal.

All the details he had given re Benefits to Members are just a small amount of the work that Equity does for its members. To continue to do this, it is vital that we keep control of both income and expenditure.

Note 8 shows that we spent a total of £175,796, on Democratic Costs, up by £25,335 on the 2016 figure of £150,461. This increase was largely due to the re-run of the rule change referendum.

As he had reported last year, and is referred to on Page 7 of this year's Accounts, the long saga re the Unknown Funds has been resolved. In December 2016, the High Court agreed that 40% of the funds should be divided equally between three charities and that 60% of the funds (£800,333) should be retained by Equity for its general purposes. A total of £62,717 of these monies was spent in 2017, leaving a balance of £738,116 to be spent in future years. It is expected that it will take around five years to complete the use of the Unknown Funds.

The Honorary Treasurer had been asked to give some breakdown of the legal costs contained within the total legal and professional costs totalling £267,334 shown in Note 13 on Page 11. The total legal expenditure contained within Note 13 came to £78,608. This breaks down as £26,168 re BECS, £4,504 re the Unknown Funds, £7,516 re industrial legal advice sought by our Recorded media Department and £40,420 re legal advice sought by Equity which does not relate to the personal injury or contractual claims of our members. It is worth noting however that the total spent on legal and professional fees in 2017 of £267,334 is less than the total for 2016, which was £300,462.

He now wished to draw Conference's attention to Notes 22 & 23 on Page 12. The Notes show that, at the end of 2017, Equity was holding a total of £17,809,513 for distribution to performers. Having brought back in-house the distribution of all contractual monies previously distributed by BECS on our behalf, the first distributions took place in November and December 2017. It is expected that these distributions will gather pace in 2018 and we hope to move to monthly distributions as soon as possible. He would therefore expect that the snapshot of monies held for distribution at the end of 2018 would be considerably lower than the 2017 figure of £17,809,513.

Before ending this report, the Honorary Treasurer wished to thank Duncan Smith, our Head of Finance, and Richard Mason who assisted Duncan. Their help to me is invaluable. I want also to mention our auditors, Moore Stephens, where the team is led by Philip Clark.

In 2017, our membership figures rose to 43,555. We again achieved an operating surplus, before pension liability, this time of £169,237. And our Net Assets now stand at £14,455,169. The union's financial position therefore remains strong and we should be able to withstand whatever challenges the future holds for us.

That concluded his report which he commended to Conference.

MOTIONS ON INTERNAL UNION BUSINESS WERE THEN TAKEN

#### 11. APPEAL ON BEHALF OF THE INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM (ICAF)

Sara Kestelman then introduced herself as the Chair of ICAF and drew Conference's attention to the report on the work of ICAF included in the Conference pack. ICAF fulfilled a dual purpose, a combination of financial relief and aid and protected the essential right to work free of censorship and persecution. She went on to describe some of the work ICAF had been doing in 2017/18 concerning performers' rights issues in Russia, El Salvador, the USA, Poland, Cuba, Spain and Egypt.

Sara said that ICAF consisted of a Committee of just under 40 Equity members and there were some Equity members who were fundraising tirelessly. She wished to thank them on behalf of ICAF and thank Conference for their support. She said that there would be a collection for ICAF and she hoped that representatives would give as generously as possible.

Conference then broke for lunch and reconvened at 3.10 p.m.

## DAY TWO – AFTERNOON SESSION

THE REMAINING MOTIONS ON INTERNAL UNION BUSINESS WERE THEN TAKEN.

After Motion 38 it was announced that the ICAF collection had raised £404.66.

### 12. STEPHEN SPENCE – DEPUTY GENERAL SECRETARY - RECORDED MEDIA REPORT

Stephen Spence wished to thank the activists and staff in the Recorded Media department, regions and nations, colleagues in the OSMT and the Industrial and Specialist Committees in Screen and New Media. The Annual Report outlined what had been done industrially and through organising he coordinated the work and John Barclay and Hilary Hadley led the work on the ground to implement the union's policies.

As he had said the day before, the world of work is central and agreements do not happen by magic. We have the right to talk about anything we like but with that comes a responsibility to focus otherwise time and resources in this small union are directed from the main game. If you want to ask for more in, for example, the Audio field, organisers cannot be tied up on other matters. We have to be realistic and that is why we had taken on a dedicated member of staff, Addam Merali-Younger, to run our Bullying and Harassment helpline and deal with the issues in this area. He welcomed Addam to Equity.

The new collective agreements in Radio Commercials took time and Tim Gale's skills to deliver. We are working now with the working party and David John as the Audio Councillor to see what additional efforts can be made including potentially the activists starting the horse trading with some of the smaller stations where there are no organisers. It is still developing but the conversations have begun.

For the first time since the 1990's meaningful and productive conversations are happening around TV Commercial rates. Again we are not there yet, the work is delicate and time-consuming. We can do this work or worry about something else – at the end of the day it's our collective choice. You cannot have people in two places at once. It's fine to call for greater staff resources as our membership numbers grow and subscription income increases, something which the union has achieved year on year for the best part of a decade now. We deploy the extra money towards additional staff.

The staff in the Equity Distribution Service for example. Not only is the money that the union negotiates and collects now being directly distributed by the union, so members see more clearly that it is the union that creates these monies not divine benevolence or engagers keen to share their accumulated wealth as an act of social solidarity. We also generate income for the union from the distribution fees and that begins to narrow the gap between our subscription income and our expenditure.

Because so many of our members are not well-off our subscriptions are lower than they should be but we do not put them up as they have to be affordable.

So the Equity Distribution Service both demonstrates the power of the union and the benefits of collectivism whilst helping to underpin, in an age of austerity, the union's financial security going forward. Camille Alexander had now joined staff on a full-time basis with increased hours and we were advertising for a new Distribution Assistant.

We spend every penny we can on getting more jobs done and Shannon Burns spends her time getting the members in to increase the income base. There was so much more everyone was involved with: Games, Walk-Ons, Equality, Diversity and Inclusion.

The Radio Drama Company (RDC) and the BBC – in this difficult area, we balance

maintaining our members' self-employed tax status and their employment law status. Self-employed for tax and benefits, workers for employment law and that is what we are fighting to maintain for the RDC.

Some other unions misunderstand this position. Unlike the elites with offshore bank accounts in tax havens, the overwhelming majority of our members are not big earners and they pay their tax and national insurance. But they can take off their business expenses first, the make-up, The Stage, whatever it may be. And on such generally low incomes so they should. They pay self-employed tax and self-employed national insurance. The better off pay VAT too. So HMRC gets its fair amount from our members.

But they are workers as well, workers organised through their trade union to turn base metals into the gold of good industrial agreements and decent terms and conditions.

It may not be magic but it is often a kind of alchemy. The activists and officials involved in this need to be backed, supported and not distracted. Branches, Committees and Organisers need to talk to each other about their motions. Officials and Activists need to work together to draft something focussed and do-able but not expect Guild House to attempt to negotiate something different from all fifty-four ARC motions.

Stephen concluded with some words of thanks to Malcolm Sinclair who had served the union for eight years as President and had done a first-class job in that time, always demonstrating his solidarity with the rank and file workers in the industry.

Motions on Recorded Media were then taken.

#### 12. FORMAL MOTION TO ADOPT THE 2017 ANNUAL REPORT & ACCOUNTS

It was proposed by Mary Lane and seconded by Beano the Clown that the 2017 Annual Report and Accounts be formally adopted.

This was AGREED overwhelmingly.

CONFERENCE CLOSED AT 4.40 P.M.

#### EQUALITY AND DIVERSITY

##### MOTION 1: Lesbian, Gay, Bisexual and Transgender + Committee

This ARC acknowledges the positive work undertaken by Equity's LGBT+ Committee but recognises that a dedicated, resourced project is required to supplement the Committee's work in devising constructive approaches to addressing discrimination and improving employment opportunities. The ARC urges the Council to establish a dedicated steering group with the following remit: 1. to produce an online and hard-copy best practice guide on casting and working with LGBT+ performers. A focus of this is the provision of guidance to a dedicated audience that will include commissioners and casting professionals, and advise them on the avoidance of discriminatory practice and the adoption of an inclusive casting policy and practice approach; 2. to showcase and introduce the guide via a series of workshops with a dedicated educational focus. Workshops would enable LGBT+ Equity members to, for example, provide insight on the Trans-lived experience and provide insight on spectrum identities. The timescale for this work would require that the best practice guide be produced by December 2018, and four workshops scheduled for the period leading to the ARC of 2019.

AMENDMENT: The Council

Delete the final sentence and replace with: "The timescale for this work should be determined by Council on advice from the steering group with the aim of developing four workshops scheduled for the period leading up to the ARC of 2019."

The motion was proposed by Rose Collis, who had accepted the amendment, and formally seconded by Peter Kosta.

The motion, as amended, was CARRIED nem con.

##### MOTION 2: Minority Ethnic Members' Committee

This ARC acknowledges the positive work undertaken by Equity's Minority Ethnic Members Committee but recognises that a dedicated, resourced project is required to supplement the Committee's work in devising constructive approaches to addressing discrimination and raising awareness of the experiences of Black and Minority Ethnic [BAME] performers. The ARC urges Council to establish a dedicated steering group with the following remit: increase specialised pastoral care to BAME student actors in drama schools and university in conjunction with British Association for Performing Arts Medicine [BAPAM]. The work of the steering group will focus on the following:



1. suggesting an initiative in promoting the existence of the organisation BAPAM to the student BAME performer community;
2. working in partnership with BAPAM to deliver sessions around issues facing BAME student performers;
3. providing a networking / social event with Equity's Minority Ethnic Members Committee and BAPAM that is open to all student performers, especially those who are not Equity members, in drama schools and universities in order to create a space for community, increase Equity membership and carry out specialised outreach to BAME performers.

The timescale for this work would be approximately September 2018 - September 2019.

AMENDMENT: The Council

Delete the final sentence and replace with: "The timescale for this work should be determined by Council on advice from the steering group and completed by September 2019."

The motion was proposed by Ariane Barnes and seconded by Daniel York.

The Council amendment was proposed by Maureen Beattie and Emmanuel Kojo also spoke for the amendment. There was one further speaker for the motion. Following this, the amendment was accepted.

The motion, as amended, was CARRIED nem con with 2 abstentions.

#### MOTION 3: Variety, Circus and Entertainers Committee

This ARC requests Council to initiate a discussion within Equity involving all internal stakeholders, including the Minority Ethnic Members Committee, on the issue of cultural appropriation in Variety, Circus and Entertainment to develop an appropriate policy position on this issue.

FIRST AMENDMENT: Lesbian, Gay, Bisexual and Transgender + Committee

Add ",LGBT+ Committee" after "Minority Ethnic Members Committee".

SECOND AMENDMENT: Welsh National Committee

After "Minority Ethnic Members Committee" in the second line, insert "and National Committees,".

THIRD AMENDMENT: Manchester and District Variety Branch

Add to the end of the motion a final sentence: "This policy position to be circulated to all our members as guidelines that avoid causing any offence to others."

The motion was proposed by Red Sarah, who had accepted the amendments, and formally seconded by Dave Eager.

There were three further speakers for the motion.

The motion, as amended, was CARRIED overwhelmingly.

#### MOTION 4: Essex General Branch

Whilst this ARC recognises the expressive rights of individuals, we are concerned by performance content, choreography and costuming in music videos and in their associated live staging which crosses the boundaries of artistic freedom into gratuitous sexualisation, objectification, demeaning and subjugation of women. We are concerned about the pressures and detrimental effects on female performers and on children watching them; and that the scale of this "cultural norm" works against Equity's and the entertainment industry's wider aims and campaigns for gender equality, safe, suitable and comfortable working environments, fair opportunities for working, and the outing and stopping of sexual predatory behaviour, harassment, bullying and abuse. Equity has a duty of care to safeguard the wellbeing and career interests of its existing and future music industry adult and child performers, and towards their young, impressionable audiences. This ARC recognises these concerns about the sexualisation, objectification, demeaning and subjugation of women in music videos and in their associated staging in live settings, and asks that Equity Council consults and works with its performers, creative teams, the music industry, Musicians Union, individuals and other organisations as needed to determine what should be recommended or done to bring about positive and responsible changes.

FIRST AMENDMENT: The Council

At the end of the first paragraph, delete ", and towards their young, impressionable audiences" and put a full stop after "child performers". In the last paragraph, delete: "its performers, creative teams, the music industry,

the Musicians Union, individuals and other organisations” and replace with “our members and relevant organisations”.

SECOND AMENDMENT: Women’s Committee

In the final paragraph after “Musicians Union,” in the penultimate line, insert: “the Trades Union Congress [TUC] Women’s Committee, where a TUC-wide summit on sexual harassment has already been ratified at its March meeting”, before the words “individuals and other organisations”.

The motion was proposed by Dee Mardi, who had accepted both the amendments, and seconded by Danny Worthington.

There were five other speakers in favour of the motion. The motion, as amended, was CARRIED overwhelmingly.

MOTION 5: Manchester and District Variety Branch

Recent figures show a reduction in the number of Variety members in Equity but it has become apparent that many “act as known” performers are not members of Variety Branches and therefore do not show in the figures. This is detrimental to acts who do not receive the valuable services that their Variety Branch offers because they are unaware of these benefits. This ARC asks the Council to inform all members of what the Variety Branches do, and how they would benefit from taking advantage of this asset by joining their local Variety Branch now. The motion was proposed by Jeremy Phillips and seconded by Yvonne Joseph. The motion was CARRIED nem con.

LIVE PERFORMANCE

MOTION 6: Directors and Designers’ Committee

The EU has proposed banning the use of stage lighting equipment - including tungsten halogen light bulbs and high quality Light-Emitting Diode [LED] and discharge units. Such a ban would lead to entertainment venues literally going dark, with resultant job losses for Equity members and a wider negative economic impact. This ARC asks Equity Council to support the Save Stage Lighting Campaign and lobby both the UK and EU political institutions to prevent the ban, which would be catastrophic for the industry.

The motion was proposed by Robbie Butler and seconded by Phil Stafford. There were five other speakers in favour of the motion.

The motion was CARRIED with 1 against.

MOTION 7: Stage Committee

This ARC is concerned that companies who are involved in devised works of all kinds are not being given access to a share in the creative royalties. This ARC urges Council to ensure that all relevant industrial claims include a clause concerning devised works (where this is absent), and/or that a discussion takes place with managers as to the implementation of the clause in a number of different scenarios with a view to standardisation of a royalty arrangement.

AMENDMENT: Dance Committee

In the first line, delete “companies” and replace with “members”. In the first line, following “involved in devised,” insert: “newly-created”. In the fifth line, following “different scenarios” insert: “across live performance”.

The motion was proposed by Madeleine Worrall, who had accepted the amendment, and formally seconded by Hywel Morgan.

There were three other speakers in favour of the motion. The motion, as amended, was CARRIED unanimously.

MOTION 8: West and South West London General Branch

Mould, broken toilets / showers, rising damp, frayed carpets, loose tiles, hanging wires, limited or no disabled access, uncontrollable temperature levels, no hot water / drinking water, never mind rodents. this is not a dodgy bedsit but some of the UK’s most prestigious theatrical venues. 2017 saw record regional / touring box office, yet Equity members regularly have to deal with less than adequate facilities in their working environments. Theatres built in the last 100 years are not being maintained to prepare for the next 100 years. The fabric of these monuments is slowly deteriorating, if the patch-and-mend mentality continues, our regional life bloods of employment will slowly disappear - the eventual expense of repair will be too great for either private or public owners. This ARC urges Equity’s Council,

for the health and safety of its members, to:

1. meet with other backstage theatre workers' unions to relay concerns;
2. work with the theatre owners, managers and other backstage unions to create a set of guidelines of expectation;
3. relay to members the basic health and safety requirements in their working environment;
4. work with theatre owners to see current plans and timelines of restoration and refurbishment of all backstage areas and, where there aren't any, to work with owners to begin the process of restoration so that plans and works are in place within the next decade;
5. if the response is unsatisfactory, run a publicity campaign highlighting the state of British theatres backstage.

FIRST AMENDMENT: The Council In bullet point 2, replace "the theatre owners, managers" with "the Society of London Theatres [SOLT] / UK Theatre / The Independent Theatre Council [ITC]" and insert "which shall include increased accessibility" after "guidelines of expectation".

SECOND AMENDMENT: Young Members Committee In the last sentence of the first paragraph (after "prestigious theatrical venues"), insert "and the health and safety of our members is being compromised". Insert the following bullet point between bullets 4 and 5 and renumber 5 as 6: "5. To ensure that any restoration process includes the modernising of technical infrastructure in line with current workplace expectations."

The motion was proposed by Daniel Page, who had accepted the amendments, and seconded by Malcolm Ward.

There were eight other speakers in favour of the motion. The motion, as amended, was CARRIED unanimously.

#### MOTION 9: Northern England Area Annual General Meeting

Following the success of the Professionally Made, Professionally Paid campaign and the agreement attached to it, this ARC asks Council to explore the possibility of a similar campaign in Theatre in Education [TIE] in areas where we are not already organised. TIE stands apart from other areas of our industry for several reasons. Actors are often asked to not only build the sets of each show but also to drive most of the tour. Some TIE companies will offer a minimal driving "bonus". (One example is just £30 per week when driving frequently exceeds five hours a day on top of a ten-show week). As an area of the industry that can often be an actor's first experience, as a union we ought to be making our presence felt to not only attract new actors into membership, but also to improve working conditions for existing members.

The motion was proposed by Martin Williams and formally seconded by Callan Durant. There were five other speakers in favour of the motion.

The motion was CARRIED unanimously.

#### MOTION 10: The Council (Young Members' Committee)

This ARC urges the Council to encourage casting calls and job opportunities to be solely referred to as an Equity contract or non-Equity contract. This ARC is concerned that are too many terms used when describing the type of contracts offered in casting calls, and this can be confusing for members. For example, "Equity Minimum" sounds like a low pay job, but members would actually be earning the standard fee fought for by the union. Also, phrases like "Equity Equivalent" and "Above Equity Minimum" may sound like good deals but do nothing to state the actual terms of work. Overtime, bank holiday payments and travel may not be included in the contract, despite the wage being in line with Equity rates. A contract is not just the fee that you are paid but also the terms that you are required to work under. By enacting this motion, members would then know up-front that they were working on the Equity terms appropriate to that venue or company, and have the chance to see a different contract before accepting. This would also encourage producers to solely use Equity contracts, as members would rightly want to know why not.

FIRST AMENDMENT: North West London Branch At the end of line 10, add: "(e.g. buyouts)".

SECOND AMENDMENT: West and South West London General Branch Insert at the end of paragraph 3: "Council should further investigate and consider the use of trademarks to protect those phrases already mentioned (and others) and to discourage the abuse of our brand, our highly respected contracts and hard-fought terms."

The motion was proposed by Callan Durrant, who had accepted both the amendments, and seconded by Paul

Valentine.

There were six other speakers in favour of the motion. The motion was CARRIED unanimously.

Motions 11 and 12 were debated together but voted on separately.

**MOTION 11: The Council (South West of England Area Annual General Meeting)**

This ARC welcomes Equity's continued diverse representation of professional, technical and artistic skills. However, it is noted that – whilst there are members who are Storytellers by trade, or as part of their wider portfolio - there is no specific or identifiable representation within the existing democratic structure. We urge Council to rectify this and explore the setting up of a Storytellers' Network following on from the success stories of the Comedian and Puppeteer Networks. This will show that Equity recognises the importance, skill and the specific demands of the profession and give them an identifiable voice and identity within our union. It is vital not only to continue to welcome them within Equity and all it has to offer, but also to reach out to the Storytelling professionals who are currently not members and show them the specific work that is being done on their behalf.

**AMENDMENT: Devon and Cornwall General Branch**

After “not members” in the penultimate line, insert: “,and including students on storytelling degree courses (e.g. the Plymouth University course at the Eden Project),”.

The motion was proposed by Eltjo de Vries, who accepted the amendment, and seconded by Les Andrew. The motion was CARRIED unanimously.

**MOTION 12: Devon and Cornwall General Branch**

Storytelling is a swiftly expanding sector of entertainment, but most storytellers have no idea that they are eligible to join Equity, or that it would be to their benefit. This Conference requests Council to ensure that Equity has a visible recruitment presence at this year's two main storytelling festivals, Festival at the Edge and Beyond the Border, while also exploring the recruitment possibilities afforded by the Society for Storytelling, the storytellers' magazine Facts & Fiction and the various Facebook and Twitter storytelling accounts.

The motion was proposed by Jeremy Friday and seconded by David Richey. There were three other speakers in favour of the motion.

The motion was CARRIED unanimously.

**MOTION 13: Stage Management Committee**

This ARC notes the widespread concern of members that they often struggle to give and receive important contractual feedback about often short-term previous engagements. In an industry where reputation is key, it is of concern to many members that there is often not an anonymised way of providing feedback about a job or workplace. Thus, this ARC urges the Council and Stage Committee to look at best practice around and the implications of “exit-interview” forms or processes to support members in getting their voices heard when a job is done.

The motion was proposed by Alexandra Constantin and seconded by Jamie Bryon. There were six other speakers in favour of the motion.

The motion was CARRIED nem con.

## COMMUNICATIONS AND MEMBERSHIP SUPPORT

**MOTION 14: Dance Committee**

This ARC finds that social media and online platforms serve an increasingly useful function at reaching members as well as raising awareness within the industry. Through these channels Equity can inform and educate members and a wider public about a variety of things from rights to current campaigns. This ARC also finds that, with the volume of traffic online, for content to prove successful at reaching members, it requires a degree of professionalism and innovation. This ARC proposes to the Council that a fund is created that would assist financially with the creation and production of visual media that would be shared online. Committees and branches across Equity would be able to apply to the fund at times that they felt they would benefit from providing members with online content. Financial support would provide those bodies within Equity with the skills and support to produce professional and exciting content that Equity can be proud to share with its

members.

AMENDMENT: The Council

In line 6, after proposes, delete “to” and replace with “that”. In line 6, delete “that a fund is created that would assist financially with” and replace with “investigates increased resources for”. In line 7, delete “visual” and replace with “audio-visual and audio”. Delete second sentence of second paragraph.

The motion was proposed by Yukiko Masui, who had accepted the amendment, and seconded by Nick Keegan. There were three other speakers in favour of the motion. The motion was CARRIED nem con.

MOTION 15: Birmingham Variety Branch

Members have expressed disquiet about the design and the process of introduction by the Council of a new Equity logo. The logo is important as it is not only the focus of the public identification of the union but it also serves as a unifying symbol for all of its members. Therefore, this Annual Representative Conference strongly urges the Council to abandon the new logo and to reintroduce (with changes necessary for the purposes of digital reproduction) the much-loved and widely- recognised logo that has served us so well.

The motion was proposed by Francis Mallon and seconded by Sally Treble. There were four other speakers in favour of the motion.

Maureen Beattie spoke against the motion on behalf of the Council and there were five other speakers against the motion.

The motion was DEFEATED.

Motions 16 and 17 were debated together but voted on separately.

MOTION 16: Welsh National Committee

In the light of a divided and divisive response to our new logo design and the process of its selection, and with the wish that the union may in future be enabled to remain better focused on industrial matters, this ARC asks Council to consider means by which the whole membership may be consulted and engaged much earlier in any future rebranding initiative.

The motion was proposed by Christopher Batten and seconded by Doc O'Brien. There was one other speaker in favour of the motion.

Xander Black spoke on behalf of Council in giving the motion Qualified Support and there were three other speakers who were against the motion.

The motion was CARRIED by a two-thirds majority.

MOTION 17: East Midlands Variety Branch

This ARC asks Council to give branches, committees and the membership proper and meaningful consultation over the change of any Equity media (such as the logo). This will give members the opportunity to choose and vote for which option they prefer on any design process needed or not needed. Members do not feel that proper consultation and communication between members, Equity Officers and Council has been or is currently happening.

AMENDMENT: East Anglia Variety Branch

At the end of the penultimate line, insert: “(particularly members not online)” after “between members”.

The motion was proposed by Bernie Kayla, who accepted the amendment, and formally seconded by Clifford Lee Evans

There were two other speakers for the motion.

Adam Burns spoke against the motion on behalf of Council and there were two other speakers against.

The motion was DEFEATED.

MOTION 18: Stage Committee

This ARC asks Council to consider commissioning the manufacture of Equity-branded “keep cups”, from a supplier which uses eco-friendly materials (e.g. bamboo), to sell or provide to members to be used in green rooms, rehearsal rooms and on sets. This would provide a high quality, environmentally sustainable, visible presence of the union’s brand in the workplace.

The motion was proposed by Madeleine Worrall and formally seconded by Mary Lane. The motion was CARRIED

overwhelmingly.

#### FUTURE ARCS

##### MOTION 19: South Yorkshire Variety Branch

In the 26 years since the ARC replaced the national AGM, the Conference has been held in almost every UK nation and region, i.e. Scotland, Wales, Northern Ireland, North West England, South West

England, the Midlands and London. Only North East England / Yorkshire has missed out. Conference therefore agrees that the 2021 ARC will be held in Yorkshire.

FIRST AMENDMENT: The Council

In line 4, replace “the 2021 ARC” with “the 2022 ARC”. After the final sentence, add the following sentence: “Conference also agrees that the ARCs in 2020 and 2021 shall be held in London.”

SECOND AMENDMENT: Sheffield General Branch

In the final sentence delete words “2021 ARC” and replace with “next ARC outside London (after Belfast)”. The motion was proposed by Joy Palmer, who had accepted the first amendment, and formally seconded. The first amendment having been accepted, the second amendment fell. The motion was CARRIED unanimously.

#### POLICY

##### MOTION 20: East of Scotland General Branch

This ARC urges the Council to support our call for greater Equity knowledge and understanding of stalking and to initiate liaison at the appropriate levels with the police to highlight the need for effective action to protect and support affected members. As technology continues to extend into more areas of our working lives, increasing amounts of information about us (often personal) become available to a wide audience through corporate and personal websites and social media channels, making us more vulnerable and easier targets. Being stalked (online or by direct contact) is a terrifying daily mental and physical ordeal, often with far-reaching and lasting consequences.

Stalking is a crime. When a member becomes the victim of this criminal act, the union should be there in a knowledgeable capacity, to advise, guide and support, and potentially assist in criminal proceedings.

The motion was proposed by Catriona Joss and seconded by David Ritchie. There were five other speakers in favour of the motion.

Xander Black spoke against the motion on behalf of Council and there was one other speaker against the motion.

The General Secretary said that the difficulty with the motion was the last sentence – this was outside of the normal legal protection rules which the union can give under Rule 10. The union does not give advice, guidance, support or even potential assistance in criminal proceedings. Any amendment on this point would have been a wrecking amendment. She said that if the motion were remitted to Council we would be in a position to signpost members but could not assist in criminal proceedings.

The President said that the branch was prepared to remit the motion to Council. On a vote, the motion was REMITTED overwhelmingly.

##### MOTION 21: The Council (Screen and New Media Committee)

Of the many issues being debated around Brexit, there seems to be general agreement among decision makers that freedom of movement is one aspect of EU membership that must be disposed of as and when the UK leaves. However, most of the discussion has revolved around limiting the numbers allowed into the UK, with little recognition of the fact that UK nationals themselves want and need to be able to work outside the UK. This is particularly true for workers in the entertainment industry who, as jobs become increasingly international, have become dependent on the freedom to work for short periods and at short notice within Europe, without burdensome visa requirements or restrictions. Performers of all kinds thus risk serious damage to their careers if their ability to work freely in the UK/EU is curtailed. This in turn will have a huge impact on the health of these industries which are of such financial and cultural importance to the UK and EU. This ARC urges Council to take urgent steps to appeal to the UK government, along with representation to EU through the Audio-visual Social Dialogue Committee and through Equity’s affiliation to Euro-FIA, regarding freedom of movement for those

working in the entertainment industries, and urge that the government collaborate with the EU to put into place a scheme such as a general visa or permit for freelance, self-employed workers which would allow them to carry on working within the UK and EU post-Brexit.

The motion was proposed by Laurence Bouvard and seconded by Lynda Rooke. There were two other speakers for the motion.

The motion was CARRIED unanimously.

#### MOTION 22: Deaf and Disabled Members' Committee

Conference welcomes the wealth of talent and expertise across the wide, diverse range of D/deaf and Disabled performers in the UK. It understands, however, the concern of Equity members who are often denied opportunities for employment where too few roles are imagined as being portrayed by a D/deaf or Disabled actor, and also where such roles are typically offered firstly to non-disabled performers. As such, whilst 20% of the UK population is D/deaf and Disabled (this is 11 million people with a limiting long-term illness, impairment or disability), only 2% gain work as performers, or allied creatives. The social and political implications of the inaccurate depiction of the lived experience of D/deaf and Disabled people is of profound concern. This double-edged discrimination limits the authentic portrayal of D/deaf and Disabled characters, and denies qualified and experienced Equity members the opportunity to gain decent, secure work. The ARC thus urges Equity to challenge employers and casting professionals to justify the practice of engaging non-disabled performers in roles portraying D/deaf and Disabled characters. This stance reflects the Deaf and Disabled Members' Committee motion to this year's Trades Union Congress Disabled Workers Conference, and so would reflect Equity's wider call for solidarity and support across the UK labour movement.

The motion was proposed by Phoebe Kemp and formally seconded.

There were two other speakers in favour of the motion. The motion was CARRIED nem con.

#### MOTION 23: Northern Ireland Committee

This ARC urges the Council to encourage employers to ensure they have Dignity at Work policies applicable to Equity members. Specifically, this motion urges the Council to strive to ensure employers review their recruitment process for Equity members to bring them more in line with the recruitment practices for permanent staff.

The motion was proposed by Alan McKee and seconded by Callun Durant. The motion was CARRIED unanimously.

#### MOTION 24: Brighton and Sussex General Branch

Recent figures show an alarming decrease of entrants into our industry from less affluent backgrounds. This ARC condemns this situation and urges the Council to mount a campaign to abolish tuition fees for top professional training courses. Furthermore, we urge the Council to open a dialogue with broadcasters, UK Theatre, film producers such as Amazon and Netflix, social media etc., to establish bursaries for student maintenance.

AMENDMENT: The Council

In line 4 (line 3 above), delete "top".

The motion was proposed by Jean Rogers and seconded by Mjka- Anne Scott. There were two other speakers in favour of the motion.

The motion was CARRIED overwhelmingly.

#### MOTION 25: Scottish Annual General Meeting

Equity has made great strides with improving circumstances in places where we have no concrete agreements, with great work from Emmanuel de Lange in the area of Low Pay, No Pay, and Alan Lean and Emma Cotton in the area of tax status and benefits.

Now that the "gig economy" is a feature of concern with other unions, this ARC urges the Council to pursue its efforts to fight for employment rights from day one for all workers or employees.

AMENDMENT: Screen and New Media Committee

In the last sentence, delete "or employees".

The motion was proposed by Natasha Gerson and seconded by Claire Kennard.

Lynda Rooke proposed the amendment which was formally seconded by Laurence Bouvard.

There were two other speakers in favour of the motion. Vote on amendment

On a vote, there were 39 in favour of the amendment, 57 against and 9 abstentions which meant that the amendment was DEFEATED.

The motion was CARRIED by a two-thirds majority.

MOTION 26: Scottish National Committee

This ARC urges the Council to include in our claims for future negotiations for all our agreements a clause calling for consideration to be given to professional talent from where the production is made as advocated by the Manifesto For Casting.

The motion was proposed by Hazel Ann Crawford and formally seconded by Louis Rolston. There was one other speaker in favour of the motion.

The motion was CARRIED overwhelmingly.

MOTION 27: Birmingham and West Midlands General Branch

Currently, employers employing workers under conditions which breach employment law cannot be stopped unless an individual worker takes action. Many workers are unwilling to do this, and this does not prevent the employer from continuing to employ other workers under illegal conditions.

There is no punishment or deterrent.

This ARC requests that the Council collaborate with the Trades Union Congress to campaign for a change in the law to allow an employer to be pursued by the legal system without the need for a worker to complain, and for this to be a criminal matter, not a civil one.

FIRST AMENDMENT: Scottish National Committee

After "Trades Union Congress" in the first line of the second paragraph, insert: ", the Scottish Trades Union Congress and the Irish Congress of Trade Unions".

SECOND AMENDMENT: The Council

In line 7, delete ", and for this to be a criminal matter, not a civil one". In line 7, before "worker" delete "a" and insert "an identified".

The motion was proposed by Rob Swinton and seconded by Tracey Briggs. There was one other speaker in favour of the motion.

The motion was CARRIED overwhelmingly.

MOTION 28: West End Deputies' Committee

This ARC asks the Council to investigate the possibility of engagers providing training, with a counselling perspective, for stage management and company managers to inform and protect them in relation to their obligations in regard to dealing with harassment, sexual harassment and bullying within companies.

AMENDMENT: The Council.

In line 3, delete: "their obligations in regard to".

The motion was proposed by Matt Parsons-David, who had accepted the amendment, and formally seconded by George Haynes.

There was one other speaker in favour of the motion. The motion was CARRIED unanimously

MOTION 29: Bristol and West General Branch

This ARC urges Council to consolidate on recent successful campaigns and create a Campaign of Recognition, and to then seek active support for this campaign from fellow Federation of Entertainment Unions. To be effective, this campaign must influence beyond the immediate sphere of the entertainment industry and demand involvement in the initial stages of strategic decision making which directly impact on our industry. At the same time, we request that Council aims to significantly improve Equity's overall profile amongst the nations, but also at national and local levels, to enable the union to have a seat at as many tables as possible where significant discussions with decision-making bodies occur - from arts funding, cultural strategy, the future of public sector broadcasting to Brexit. It is vital that Equity's status in representing over 44,000 entertainment workers is more widely recognised, in order to help activists to campaign locally, attract new members, to retain members, educate the public and influence arts organisations and boards.



Instead of being reactive, let's put our union on the front foot.

The motion was proposed by Gerard Cooke and seconded by Lynda Rooke. The motion was CARRIED unanimously.

**MOTION 30: Welsh Annual General Meeting**

In support of the nationwide campaign for local casting, this ARC asks Council to investigate how it might consult with publically-funded bodies to:

1. clarify the criteria by which funding is given;
2. move towards the regularisation of industry standards;
3. campaign for publicly-funded bodies to be accountable for their localised expenditure with regards to the creative industries.

The motion was proposed by Abbie Hurst and formally seconded by Louis Rolston. The motion was CARRIED unanimously.

**MOTION 31: London Area Annual General Meeting**

Performers' agencies may not lawfully charge for representation. However, agencies have found alternative revenue streams, in addition to the commission earned, that allow them to circumvent the spirit, if not the letter, of the law. Some agencies are created as offshoots of drama schools. Not only is attending their drama school a precondition to being considered for representation, clients can also, after graduating and when the agency has already taken them on, be made to pay for one or more additional terms if they are perceived to be falling short of the agency's standards, during which time they will not be full clients. Other agents may run acting classes, which their clients are pressured into attending. The implication is that, if a client doesn't attend a set number of classes, they may be dropped. These stories are hard to collate, because the shame actors will feel in having to admit they're essentially "having to pay to be represented" makes it hard for them to disclose this. This ARC therefore asks for Equity to make a concerted effort to lift the shroud of shame that allows these practices to persist unreported and unchallenged, and investigate what form they take and how widespread they are. After analysing the results of this investigation, the next phase should carefully lay out a plan of action that may involve advertising these practices among the membership or possibly lobbying for a tightening of the legal framework around agency representation.

The motion was REMITTED to Council.

**MOTION 32: Dorset General Branch**

Equity has long recognised that there is a problem around late payment to artists once those payments have been received by their agents. Despite the Conduct of Employment Agencies and Employment Business Regulations stating that a performer must receive any monies due to them no later than 10 days after it has been received by the agency, many agencies continue to flout those regulations - sometimes taking up to 12 weeks to pay across the money. The longest delays are predominantly an issue for walk-on and supporting artists but are not limited to that sector. On top of this members are either unaware of their rights or reluctant to raise the issue formally through Equity for fear of being dropped by the agency or no longer being put forward for work. This ARC

urges Council to instruct Equity staff to: 1. revisit the 2011 guidance document "You and Your Agent" and refresh and revise the language and advice as necessary, including but not limited to commission, upfront fees and bringing it in line with current Equity policy on Low Pay/No Pay; 2. launch this guidance to members in the magazine to raise awareness of their rights and highlight the importance the union places on making progress in this area; 3. encourage members to report to staff all incidents of late payment.

AMENDMENT: The Council - In bullet point 2, delete "in the magazine" and replace with "digitally and/or in print".

The amendment was accepted and the motion was REMITTED to Council.

**INTERNAL UNION BUSINESS**

**MOTION 33: The Council**

Subscription rates were left unchanged throughout 2017. Although rates were increased by 2.4% from 1 January 2018, inflation (RPI) is now between 3% and 4%. This Annual Representative Conference therefore agrees that, with effect from 1 January 2019, subscription rates will increase by 3.1% rounded to the nearest whole pound.

The minimum subscription rate of £128 will rise to £132. There will continue to be a £5 discount for those paying by Direct Debit. There will be a consequential rise in the Entrance Fee from £31 to £32.

The motion was proposed by Bryn Evans and formally seconded by Louis Rolston. The motion was CARRIED overwhelmingly.

#### MOTION 34: The Council

This Annual Representative Conference urges the Council to put to a referendum of the membership the following rule change, which if approved will have the effect of updating the rules in relation to harassment and discrimination to recognise the protected characteristics included within equality law; and to include references to bullying and victimisation: Rule 3 – Objects, Powers and Duties In 3.1.1.8, delete whole sub-clause and insert: “to oppose actively all forms of bullying and unlawful victimisation, harassment and discrimination on the grounds prohibited under equality law and because of caring responsibilities, class or any other status or personal characteristic;” In 3.2.17, delete whole sub-clause and insert: “To acknowledge the right of individual members to hold and express their personal political and other beliefs both in their private and professional capacities, providing the expression of those beliefs does not constitute conduct which is contrary to the objectives in Rule 3.1.1.8”.

The motion was proposed by Graham Hamilton and formally seconded by Rhubarb the Clown.

There was one further speaker for the motion and one against. The motion was CARRIED overwhelmingly.

#### MOTION 35: The Council

As a result of the rule change referendum in 2009, former Rule 17A Election of Council and Officers was split into a number of separate rules for clarity, one being Rule 15 Election of the Council; and also new wording was inserted into that rule, i.e. in 15.7, line 1, after: “A list of candidates prepared as a voting paper shall be issued to members, insert: “who are in benefit five working days before the distribution of the voting papers”. Unfortunately, this new wording was omitted accidentally from Rule 22 Election of the General Secretary where it should also apply. This Annual Representative Conference therefore urges the Council to put to referendum the following rule change to rectify the situation before the next election of the General Secretary takes place: Rule 22 Election of the General Secretary In 22.8, line 1, delete: “Such voting paper shall be sent by post, or by such other method agreed by the Council, to each member,” and insert: “Such voting paper shall be sent by post, or by such other lawful method agreed by the Council, to each member who is in benefit five working days before the distribution of the voting papers;”.

The motion was proposed by Graham Hamilton and formally seconded by David Cockayne. The motion was CARRIED unanimously.

#### MOTION 36: The Council

This Annual Representative Conference urges the Council, when the next referendum is being held, to put the following rule changes to referendum to simplify and clarify the wording used in the following rules to describe the type of majority required: Rule 36 Levies In 36.1, second sentence, delete: “It must be approved by a majority at any Representative Conference”, and insert: “It must be approved by a majority of those present and entitled to vote at any Representative Conference”. Rule 37 Representative Conferences In 37.1.2, lines 2 to 5, after: “by a two thirds majority of those Representatives and members of the Council present and voting”, insert: “for and against”, and delete: “(where abstentions shall not count either for or against the motion)”. In 37.1.4, line 5, delete: “in accordance with Rule 37.1.2”, and insert: “for and against”. Rule 40 Referendum In 40.2, lines 1 to 2, delete: “by a simple majority of the votes actually cast”, and insert: “by a simple majority of the votes cast for and against”. The following additional changes to Rule 40 are for accuracy and consistency: In 40.1, line 3, after “resolution”, insert: “or motion”. [c.f. 40.3] In 40.2, line 4, after “resolution”, insert: “or motion”. [c.f. 40.3] In 40.3, line 1, after “question”, insert: “, proposal”. [c.f. 40.1] Rule 46 Alteration of Rules In 46.2, lines 4 to 6, after “achieving a two-thirds majority of those Representatives and members of the Council present and voting”, insert: “for and against”.

The motion was proposed by Graham Hamilton and formally seconded by Mary Lane. There was one speaker against the motion.

The motion was CARRIED overwhelmingly.

#### MOTION 37: The Council

This Annual Representative Conference agrees to the following rule changes which, if carried by a two-

thirds majority at this conference, will: (a) allow for the provision of mediation between the two parties in a complaint as follows: Rule 28 Disciplinary procedures In 28.4.2.1, last sentence, after: “Otherwise, following the preliminary enquiries, the General Secretary (or President)”, insert: “may offer mediation between the persons concerned to attempt to resolve the matter, or failing that”. In 28.4.3, lines 1 to 2, after: “If during such preliminary enquiries information becomes available”, insert: “, or mediation takes place between the persons concerned,”. And (b) introduce a new duty of membership, as follows: Rule 4 Qualification and Application for Membership After 4.8.3, insert: “4.8.4 All members shall be expected at all times to behave reasonably in dealing with fellow members and Equity staff, to treat them with respect and courtesy and not to engage in conduct which is contrary to the objectives in Rule 3.1.1.8. A failure to do so may result in disciplinary action in accordance with Rule 28.”

The motion was proposed by Graham Hamilton and seconded by Mary Lane. There was one further speaker in favour of the motion.

The General Secretary gave professional advice. There were three speakers against the motion. The motion was CARRIED overwhelmingly.

#### MOTION 38: South and South East London General Branch

This Annual Representative Conference notes the poor voter turnout in recent Equity elections – at Branch, National Committee and Council level. One of the reasons for poor turn out could be the use of the outdated “First Past the Post” voting system. Many organisations, and indeed governments, see the need for a more proportional way of voting, to more accurately represent members and voters’ views. The Single Transferable Vote (used in Scottish, Irish and Australian elections) means candidates are ranked in order of preference. This will encourage Equity voters to more strongly engage with the candidates they are voting for, and mean less “lost” votes, and more meaningful votes. This ARC urges the Council to conduct all further elections using the STV voting system, in order to allow a fairer and representative voting process.

The motion was proposed by Paul Valentine and seconded by Fiona Whitelaw. There was one other speaker in favour of the motion.

Ian Barritt spoke against the motion on behalf of the Council and there was one other speaker against the motion.

Paul Valentine agreed to ask Conference to remit the motion to Council. On a vote it was AGREED TO REMIT the motion to Council.

#### MOTION 39: Online Branch

Last year, a branch member was proposed and seconded to stand for the Screen and New Media Committee. The nomination was accepted but Equity Senior Management informed the candidate that, although the evidenced experience was valid, there was no seat on the Screen and New Media Committee for a New Media Creator. There is no seat on the Screen and New Media Committee for a New Media Creator! Is this correct? This ARC urges Council to accept this request that “New Media” be better defined by the union to help members working in this field with relevant experience to sit on committees continually breaking new ground in the digital realm via a working party inviting the specialist committees innovating in the digital sectors of our industry to contribute.

This would enable entertainment industry media talent whose work resides exclusively on digital platforms producing “for-platform and original” content (YouTube is just one example) to stand for election to a relevant industrial specialist committee should they wish. Members of Equity identifying as New Media Creators would then be developing an industrial voice in this growing sector with rapidly evolving work opportunities also raising awareness within our organisation of how New Media Creators are increasingly exploited by management companies and media producers.

Motion 39 was REMITTED to Council.

#### MOTION 40: Humberside Variety Branch

This Conference agrees that Working Parties and Committees are essential to member participation in the union, and to that end we ask the Council to research, test and develop video conferencing of union committees and working groups with a view to increasing the participation in the business of those committees and groups by those members of the union with difficulties relating to mobility, location, working and family commitments that discourage them from putting themselves forward for such participation where meetings of

such committees and groups take place in London.

The motion was proposed by Christie Clifford and formally seconded by Chris Dale. The motion was CARRIED unanimously.

#### MOTION 41: Women's Committee

This ARC welcomes Council's plans to embed a mediation process into the union's complaints procedure. This ARC strongly urges Council to lay down a new and comprehensive complaints structure which ensures fairness for all involved. This should include consideration of the General Secretary (or President where appropriate) working with one other / other(s) as decided procedurally in what is currently referred to as Preliminary Enquiries. Where mediation is not successful, the subsequent formal procedure should provide full information to all involved and regular updates on a mutually agreed timescale. The revised rule and/or accompanying policies and procedures should also ensure that bullying is seen as a specific offence, along with harassment. The formal process of investigating a complaint should be completed as soon as is reasonably possible. Accordingly, serious consideration should also be given to the need for the Right of Appeal for all penalties. It is envisaged that this will require significant changes to Rule 28 and any related procedures determined by the Council. In order to consult fully and appropriately with the membership, Council should consider convening a working party (with agreed timescales to develop and carry out consultation with the membership) including elected committee members and branch members. Therefore, this Annual Representative Conference requests that a Rule Change Motion and other proposed revised procedures, should the working party so recommend, be prepared and presented for approval at the 2019 Annual Representative Conference.

The motion was proposed by Flip Webster and seconded by Kezia Davis. There was one further speaker in favour of the motion.

The motion was CARRIED overwhelmingly.

#### MOTION 42: The Council (Screen and New Media Committee)

This ARC urges the Council to consider whether, in view of the constantly increasing expansion in the fields of work they cover, the time has not come to reassess the workload of those employed in the Screen and New Media Department. An assessment of the increase in the number of new technological fields the staff are covering since the department was formed will provide evidence of the urgency of this matter. This ARC urges the Council to address this matter immediately.

The motion was Proposed by Lynda Rooke and seconded by Sheila Mitchell. There was one further speaker in favour of the motion.

The motion was CARRIED unanimously.

#### MOTION 43: Variety, Circus and Entertainers Committee

This ARC requests Council to encourage Branch and Committee activism by increasing the mileage rates for activists to the relevant motoring organisation rates.

AMENDMENT: The Council

In line 1, after "by" insert: "reviewing and if possible" before "increasing". In line 2, delete: "to the relevant motoring organisation rates".

The motion was proposed by Valerie Jean Mann, who had accepted the amendment, and seconded by Yvonne Joseph.

Bryn Evans spoke for the amendment on behalf of Council. The motion, as amended, was CARRIED unanimously.

#### MOTION 44: North and West Yorkshire Variety Branch

Conference agrees that it should be Equity policy to offer support and encouragement to its General and Variety Branches. Conference notes that for many years the Branch Fund Fee has remained at 25p per member and in recent times restrictions have been placed on how the money is spent by Branches. This has complicated the role of the Branch Treasurer and other Officers and led to some confusion. Conference therefore agrees that, in order to nurture activity and vibrancy within the branches, the Branch Fund Fee should be addressed by Council with a view to doubling the current funding levels and linking them in following years to the Retail Price Index. Conference further agrees that it should be Equity policy that Variety and General Branches are encouraged to stimulate interest in their activities by all means possible, and to that end agrees that Branches

should be allowed to spend the money in any way that, in the opinion of the Branch Committee, benefits the members of the Branch.

AMENDMENT: The Council

In line 7, delete “doubling” and replace with “increasing”. In line 10, after “agrees that” and before “Branches”, insert: “Council is urged, as well as examining fee increases, to also address whether”.

The motion was proposed by Valerie Jean Mann, who had accepted the amendment, and formally seconded. The motion, as amended, was CARRIED overwhelmingly.

Motions 45 and 46 were debated together but voted on separately.

#### MOTION 45: West of England Variety Branch

We are reminded on a regular basis that Equity is a “member-led” union. The democratic structure of the union clearly demonstrates this statement. However, members feel that there is a lack of transparency when it comes to advance information on decisions being taken by Council. This can, we believe, result in the wider views of members not being properly considered when making important decisions.

This ARC therefore urges Council to make as much information available to members prior to every meeting of the Equity Council. (This request is, of course, with the proviso that some information must at the discretion of Council be confidential and not be included). This should be made available in a timely fashion that will allow members to contact their elected representatives to ensure that a truly inclusive democratic process can take place.

As the recent branding process has shown, many members only became aware of the process after Council had already made the decision. If we are to learn anything from the outpourings that followed that decision, this ARC also urges Council to produce clear guidelines as to how consultations like the recent one on the new logo can be more inclusive in the future. At a time when the union is at the forefront of online engagement, and with the ability to communicate with the majority of its members by electronic means, the methods by which the union can increase the transparency in its democratic structure are easy and relatively cost-neutral.

AMENDMENT: The Council

Delete the whole second paragraph. In line 13, after “this ARC” delete “also”.

The motion was proposed by Mary Lane, who had accepted the amendment, and formally seconded.

The motion was CARRIED overwhelmingly.

#### MOTION 46: Greater Manchester and Region General Branch and The Council (Singers Committee) (composite motion)

This Annual Representative Conference believes there is a lack of information for members about issues to be debated, and decided, at future Council Meetings. With more information members would be better informed and discussions with Councillors would greatly help Council to consider the wider views of members. Therefore, Council is strongly urged that as much detail as possible be made available to ensure that this essential democratic dialogue be properly informed and developed. In asking for this, it is accepted that some information must be confidential but this should be the minimum required and the rest should be as full as possible.

The motion was proposed by David Cockayne and seconded by Tom Emlyn Williams. There were two other speakers for the motion.

Rhubarb the Clown spoke against the motion on behalf of the Council and there were three other speakers against the motion.

The General Secretary, offering professional advice, said she was concerned about what this motion is asking the union to do. It was within the General Secretary’s discretion when to bring issues to Council and how to report them. All Councillors are easily contacted and Councillors can discuss any matters going before Council which are not confidential. Her duties and responsibilities were clear under the rules and for that reason she did not believe the agenda should be circulated in advance.

Motion 46 was DEFEATED.

#### MOTION 47: The Council (Scottish Variety Branch)

The Scottish Variety Branch would like to congratulate Equity on so many future improvements, bringing the

union into the 22nd century. Conference recognises that the union had to adapt to the changing environment of the industries it works in. Part of that is the internal restructuring which places industry at its heart. However, there is a democratic deficit in that Variety Branch Secretaries are now only meeting twice a year and it is seen to be poor in respect of what happens with other committees and industry professionals within the union. This Annual Representative Conference urges the Equity Council to permit Variety Branch Secretaries to meet four times a year to discuss and resolve issues pertaining to that industry.

Motion 47 was REMITTED.

#### RECORDED MEDIA

##### MOTION 48: Northern Ireland Annual General Meeting

The use of local front-of-camera talent is essential if TV drama series want to be considered as “out of London” productions. At the moment, Ofcom has a ludicrous definition of a regional (out of London) production that specifically excludes front of camera talent or expenditure. This ARC urges Council to lobby Ofcom to redress this situation by seeking to have the expenditure on front-of-camera talent included in their definition of where a television production comes from.

The motion was proposed by Hazel Ann Crawford and seconded by Hywel Morgan The motion was CARRIED unanimously.

##### MOTION 49: The Council (Audio Committee)

Given the decision by Her Majesty’s Revenue and Customs [HMRC] to treat members of the Radio Drama Company as employed for tax purposes and therefore to deduct PAYE and Class 1 National Insurance, this ARC urges the Council to launch a vigorous campaign to defend the Radio Drama Company. The Company was founded in 1939-1940 and is now facing the risk of being abolished. This ARC also asks the Council to investigate how members can be given appropriate support and advice in challenging this tax status decision. This will have serious wider implications for the industry and our members’ tax status must be protected at all costs.

##### AMENDMENT: The Council

In the final line, delete “protected at all costs” and insert “vigorously defended”.

The motion was proposed by Dan Richards, who accepted the amendment, and formally seconded.

The motion was CARRIED overwhelmingly.

##### MOTION 50: South East of England Area Annual General Meeting

The Voiceover industry is a growing area of work for our members. At the same time, the industry is changing. It’s moving away from the agent model (where a few key agencies manage the workflow) to a much more diverse, democratic and freelance model (where Voiceover Artists source most of their work themselves and deal directly with clients). This, though positive in many ways, has led to problems. Our Voiceover Artist members need to be aware of their rights, the appropriate fees to charge and how to protect themselves with Equity Contracts and Agreements. Voiceover work can range from commercials (radio, TV, online), e-learning, New Media (apps, games, software, toys and products), telephone systems, live events, audio books, drama and much more. The modern freelance and self-represented Voiceover artist needs to understand the different usages and agreements that would be appropriate for each of these areas of work. Therefore, this ARC urges the Council to create Contract and Agreement Templates for the Voiceover Industry that our Voiceover Artist members could download and use. Specifically, they should include wording relating to usage, recording terms and intellectual property licencing. This motion also urges the Council to provide a training event (once these Templates have been created) for Voiceover Artists to attend.

The motion was proposed by Claire Wyatt and seconded by Elizabeth Holland. David John, speaking on behalf of Council, gave the motion Qualified Support. There were three other speakers in favour of the motion.

The motion was CARRIED overwhelmingly.

##### MOTION 51: North and East London General Branch

Many independent production companies which belong to the Producers Alliance for Cinema and Television [PACT] do not comply with the full terms and conditions of the PACT / Equity TV and Film Agreements, and often issue Special Stipulations which comprise poorer terms. Furthermore, these companies often state that the Special Stipulations have been agreed with Equity, when they have not. This could give rise to an action of misrepresentation, an area of law which Equity should investigate. This situation is well-known amongst agents, if not amongst performers. It is one of Equity’s longest-standing, unresolved, industrial issues and it

must not be allowed to continue.

Despite the best efforts of Equity staff to get PACT to ensure our Agreements are used properly, non-compliance remains common. This ARC urges the Council to devise a more effective strategy, in consultation with the Personal Managers' Association [PMA], Co-operative Personal Management Association [CPMA] and other relevant agents' organisations, to get PACT to ensure that its independent production companies comply fully with the PACT / Equity TV and Film Agreements, and ensure that these employers stop undermining the Agreements with inferior Special Stipulations.

The motion was proposed by Andrew Hill and seconded by Lorraine Malby. There was one further speaker in favour of the motion.

The motion was CARRIED unanimously.

#### MOTION 52: The Council (Kent General Branch)

Conference asks the Council, working collectively with the Broadcasting, Entertainment, Communications and Theatre Union [BECTU], to bring rates for background artists into a universal Film Artistes Association [FAA] / Equity / Producers Alliance for Cinema and Television [PACT] agreement in line with those in the FAA / PACT agreement for all work in all types of production and all areas of the UK, including online providers such as Amazon and Netflix.

The motion was proposed by Lance Phillips and formally seconded. Lance Phillips agreed to ask Conference to remit the motion to Council. On a vote, it was AGREED TO REMIT the motion to Council.

#### MOTION 53: East Anglia Variety Branch

This ARC recognises that the lack of representation for supporting artists in the East Anglia region is an issue shared with members who live in other rural parts of the country. Performers and Variety Artistes rely upon supporting artist work to support income, particularly out of season. This Annual Representative Conference welcomes the Cast It Here campaign and urges Council to lobby regional screen and talent agencies (in areas where there is lack of representation) to expand to promoting opportunities for supporting artists.

The motion was proposed by Peachy Mead and formally seconded by Dave Eager. The motion was CARRIED unanimously.

#### MOTION 54: The Council (North West London General Branch)

This ARC asks that more action be taken to investigate and address the difficulties and opportunities of New Media and provide more of a voice for members who work primarily in these fields. There is a need for a platform and more representation within the current structure to reflect the real world of New Media, e.g. problems with partnership on YouTube and other video platforms; payment / non-payment to performers and creators on online video and audio services, including Spotify, Amazon and Audible; the needs of multi-disciplinary content providers and how the rights of all these many and varied creatives are protected. We ask for a more integrated approach to the subject and a focus on addressing new issues as they arise and as technology evolves.

The motion was proposed by Elise Harris and formally seconded. There were three other speakers in favour of the motion.

The motion was CARRIED nem con.

## APPENDIX 2:

**ELECTIONS 2018****EQUITY PRESIDENT, COUNCIL, SPECIALIST SEATS, NATIONAL AND AREA SEATS AND STANDING ORDERS COMMITTEE ELECTIONS 2018  
INDEPENDENT SCRUTINEER'S REPORT****(TRADE UNION AND LABOUR RELATIONS (CONSOLIDATION) ACT 1992 AS AMENDED)***This report is issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.*

Result of votes cast:

*The total number of ballot papers received and dispatched is common to each election.*

Ballot papers sent in original mailing	43096	
Supplementary ballot papers sent – duplicated	8	
Supplementary ballot papers sent – change of address	8	
Total eligible members to vote	43096	
Total ballot papers received	2970	7%

**EQUITY COUNCIL GENERAL LIST - 12 to be elected**

GARY ARTHURS	414	
IAN BARRITT	1257	ELECTED
JOAN BEVERIDGE	607	
HENRIETTA BRANWELL	510	
LINDA BROUGHTON	1014	ELECTED
KELLY BURKE	998	ELECTED
JO CAMERON BROWN	1233	ELECTED
BERTIE CARVEL	1002	ELECTED
JACKIE CLUNE	1181	ELECTED
MARILYN CUTTS	693	
NICK FLETCHER	1326	ELECTED
TONY GARDNER	1065	ELECTED
SHENAGH GOVAN	925	
GRAHAM HAMILTON	1099	ELECTED
JAMES HAMILTON WELSH	487	
GILLIAN HARDIE	456	
MAUREEN HIBBERT	1097	ELECTED
ROSIE HILAL	986	
ANDREW C HUSBAND	242	
PAUL COURTENAY HYU	508	
ELISABETH JENNINGS	774	
PETER KOSTA	709	
CARON JANE LYON	444	
ANDREW MACBEAN	788	



RICHARD McANDLER	256	
MAGGIE McCARTHY	1138	ELECTED
MICHAEL McClARE	263	
HYWEL MORGAN	855	
LYNDA ROOKE	746	
SARAH SHARMAN	688	
ANDY TEBBUTT-RUSSELL	219	
KT THOMAS	258	
SIMON UNDERDOWN	219	
LINDEN WALCOTT-BURTON	1219	ELECTED
LARNER WALLACE-TAYLOR	905	
Spoilt ballot papers	28	
Spoilt ballot papers no vote	71	

#### **CREATIVE TEAM (CHOREOGRAPHERS) -1 to be elected**

SARAH MacKEEVER	808	
FLORA WELLESLEY WESLEY	1267	ELECTED
Spoilt ballot papers	4	
Spoilt ballot papers no vote	891	

#### **MINORITY ETHNIC MEMBERS - 1 to be elected**

AMBER AGA	475	
TYSON DOUGLAS	302	
EMMANUEL KOJO	748	ELECTED
CHERRELLE SKEETE	297	
NANA ST BARTHOLOMEW-BROWN	381	
Spoilt ballot papers	16	
Spoilt ballot papers no vote	751	

#### **VARIETY, CIRCUS AND ENTERTAINERS - 4 to be elected**

BEANO THE CLOWN	1006	
DAVE EAGER	776	
MARY LANE	1388	ELECTED
STEPHEN McGUIRE	1148	ELECTED
RED SARAH	1130	ELECTED
RHUBARB THE CLOWN	1187	ELECTED
Spoilt ballot papers	5	
Spoilt ballot papers no vote	726	

**NORTHERN IRELAND - 1 to be elected**

ALAN McKEE	939	ELECTED
LOUIS ROLSTON	655	
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1375	

**SOUTH EAST AREA - 1 to be elected**

MICHAEL BRANWELL	514	
DAWN HOPE	1498	ELECTED
Spoilt ballot papers	1	
Spoilt ballot papers no vote	957	

**SOUTH WEST AREA - 1 to be elected**

XANDER BLACK	1127	ELECTED
RACHAEL FAGAN	786	
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1057	

**APPEALS COMMITTEE - 5 to be elected**

DENIS ASKHAM	582	
ANTHONY BLAKESLEY	709	
JOHN CARNEGIE	1364	ELECTED
DAVID COCKAYNE	947	ELECTED
CHRIS COTTON	1090	ELECTED
RICHARD MARK MILNE	845	ELECTED
GEREMY PHILLIPS	798	
ALAN THOMPSON	997	ELECTED
Spoilt ballot papers	0	
Spoilt ballot papers no vote	809	

**STANDING ORDERS COMMITTEE - 5 to be elected**

ANTHONY BLAKESLEY	685	
LAURENCE BOUVARD	1458	ELECTED
JOHN CARNEGIE	1216	ELECTED
DAVID COCKAYNE	886	ELECTED
CHRIS COTTON	979	ELECTED
DOC O'BRIEN	657	
GEREMY PHILLIPS	775	
DAVID RICHEY	933	ELECTED
Spoilt ballot papers	2	
Spoilt ballot papers no vote	766	



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### Uncontested elections:

The following members have been ELECTED UNOPPOSED

PRESIDENT	MAUREEN BEATTIE
AUDIO ARTISTS	DAVID JOHN
CREATIVE TEAM (DIRECTORS)	DAN AYLING
DANCERS	NICHOLAS KEEGAN
MEMBERS WITH DISABILITIES	DI CHRISTIAN
SINGERS	BRYN EVANS
STAGE MANAGEMENT	ADAM BURNS
YOUNG MEMBERS	PAUL VALENTINE
MIDLANDS AREA	SALLY TREBLE
NORTHERN AREA	STEPHANIE GREER
SCOTLAND	ISABELLA JARRETT
WALES	JULIA CARSON SIMS

In accordance with Section 53 and Equity Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of members nominated in the Constituencies as listed above did not exceed the number to be elected, and a ballot for these positions was therefore not required. Where the number of nominations did exceed the number to be elected in a constituency, an election was held.

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity appointed Priority Mailing as an Independent Person under Section 51A of the Act for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of Priority Mailing.

Yours sincerely

Anne Hock  
Managing Director  
4<sup>th</sup> July 2018

## APPENDIX 3:

**REFERENDUM 2018****EQUITY RULE CHANGE REFERENDUM 2018****INDEPENDENT SCRUTINEER'S REPORT**

Result of votes cast:

Voted by web	306	15%
Voted by post	1804	85%
Total ballot papers received	2110	5%
Total ballot papers dispatched	44672	

**QUESTION 1:** Do you APPROVE of making changes to Equity Rule 3 as set out on page 6 of the referendum document?

YES	1696	80%
NO	406	
Spoilt ballot papers	8	

**QUESTION 2:** Do you APPROVE of making changes to Equity Rule 22 as set out on page 6 of the referendum document?

YES	1841	87%
NO	261	
Spoilt ballot papers	8	

**QUESTION 3:** Do you APPROVE of making changes to Equity Rules 36, 37, 40 and 46 as set out on pages 7 & 8 of the referendum document?

YES	1807	86%
NO	286	
Spoilt ballot papers	17	

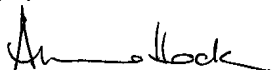
I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity appointed Priority Mailing as an Independent Person for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of Priority Mailing.



Anne Hock  
Managing Director  
30<sup>th</sup> November 2018

## APPENDIX 4:

# VARIETY BRANCH OFFICIALS

**Birmingham**

Chair: Conk the Clown  
Secretary: Alec Powell  
Tel: 07831 115448  
Email: birmingham-variety-branch@equity.org.uk

**Blackpool**

Chair: Nikki Leonard  
Secretary: Denis Askham  
Tel: 07545 856372  
Email: blackpool-variety-branch@equity.org.uk

**Coventry & Leicester**

Chair: Brian Emeney  
Secretary: Sheila Payne  
Tel: 02476 717424  
Email: sheila.payne151@hotmail.com  
Email: coventry-leicester-variety-branch@equity.org.uk

**East Anglia**

Chair : Tony Dennes  
Secretary: Peachy Mead  
Tel: 01603 624981  
Email: east-anglia-variety-branch@equity.org.uk

**East Midlands**

Chair: Bernie Kayla  
Secretary: Clive Bumstead  
Tel: 07815 951798  
Email: east-midlands-variety-branch@equity.org.uk

**Humberside**

Chair: Honey Jackson  
Secretary: Christie Clifford  
Tel: 01482 848031  
Email: equityvbn4@msn.com  
Email: humberside-variety-branch@equity.org.uk

**Manchester & District**

Chair: Jeremy Phillips  
Secretary: Yvonne Joseph  
Tel: 0161 792 2035  
Email: vonniegerry@btinternet.com  
Email: manchester-variety-branch@equity.org.uk

**Merseyside**

Chair : Chris Dale  
Secretary: Bob Romanoff  
Tel:  
Email: merseyside-variety-branch@equity.org.uk

**North East**

Chair: Alexander James Fallon  
Secretary: Steve McGuire  
Tel: 01207 238258  
Email: north-east-variety-branch@equity.org.uk

**North & West Yorkshire**

Chair: Valerie Jean Mann  
Secretary: Valerie Jean Mann  
Tel: 01132 853 848  
Email: north-west-yorks-variety-branch@equity.org.uk

**Northern Ireland**

Chair: B.B. Tohill  
Secretary: Roxanne James  
Tel: 02890 623274  
Email: northern-ireland-variety-branch@equity.org.uk

**Scotland**

Chair: Eva Lorraine  
Secretary: Linda Rifkind  
Tel: 0141 639 6969  
Email: scotland-variety-branch@equity.org.uk

**South Wales**

Chair: Jill Ray  
Secretary: Shelli Dawn  
Tel: 01685 812779  
Email: south-wales-variety-branch@equity.org.uk

**South Yorkshire**

Chair: Joy Palmer  
Secretary: Anthony Blakesley  
Tel: 07816 963400  
Email: south-yorks-variety-branch@equity.org.uk

**Thames**

Chair: Rhubarb the Clown  
Secretary: Nick Putz  
Tel: 020 8808 3802  
Email: thames-variety-branch@equity.org.uk

**West of England**

Chair: Cliff Evans  
Secretary: Mary Lane  
Tel: 0117 373 0614  
Email: west-england-variety-branch@equity.org.uk

**APPENDIX 5:**

# VARIETY, CIRCUS AND ENTERTAINERS COMMITTEE

Elected Members from July 2017 for two years:-

Victoria Amedume

Dave Eager

Yvonne Joseph (Chair)

Sean Kempton

Valerie Jean Mann

Neil McFarlane

Ria Lina

Peachy Mead

Alec Powell

Roger the Artful

Samsara

Red Sarah\*

Dan Shelton (Vice Chair)

\*Stewart Masters replaced Red Sarah after she was elected to Council in July 2018

Roger the Artful passed away in October 2018 and was replaced by Rachel Darq

Observers:-

Variety, Circus and Entertainers Councillors (July 2018 - 2020)

Mary Lane

Stephen McGuire

Rhubarb the Clown

Red Sarah\*\*

\*\*Red Sarah replaced Beano the Clown from July 2018

Elected by the Executive Committee of the VAF

Tommy Wallis

## APPENDIX 6:

**MEMBERS OF STAFF****GENERAL SECRETARY'S DEPARTMENT****General Secretary**

Governance & Operations Organiser and PA to General Secretary  
 HoD, Policy Development Officer & Assistant to General Secretary  
 Head of Finance  
 Equalities Organiser  
 Finance Officer  
 IT Manager  
 Reception & Administration Assistant  
 Administration Assistant (Postroom)  
 Office Assistant, General Secretary's Department

**Christine Payne**

Natalie Barker  
 Louise McMullan  
 Duncan Smith  
 Ian Manborde  
 Richard Mason  
 Matthew Foster  
 Panna Vora  
 Moreno Ferrari  
 Kyle Meade

**COMMUNICATION & MEMBERSHIP SUPPORT****Assistant General Secretary (Communications & Membership Support)**

Campaign, Publications, Press & Head of Department  
 Marketing, Events & Training for Members Officer  
 Tax & Welfare Rights Officer  
 Welfare Rights Organiser  
 Legal Claims Referral Officer  
 Membership & Recruitment Coordinator  
 CRM Manager  
 Communications Assistant

**Matt Hood**

Phil Pemberton  
 Louise Grainger  
 Alan Lean  
 Emma Cotton  
 Martin Kenny  
 Amy Dawson  
 David Smith  
 Laura Gilbert/Jonathan  
 Laury from Oct 2018  
 Tracey Stuart  
 Linda Elves  
 Pauline Yip  
 Cheryl Philbert  
 Laura Moriarty  
 Brenda Toussaint  
 Lacy Featherstone  
 Becky Kukla  
 Addam Merali-Younger

Job Information Officer

Membership Records Officer

Membership Records Officer

Membership Records Support

Membership Records Support

Membership Records Support

Membership Assistant

Membership Assistant

Membership Support Assistant

**DEPUTY FOR THE GENERAL SECRETARY, INDUSTRIAL & ORGANISING****LIVE PERFORMANCE DEPARTMENT**

HoD

Organising Assistant

Organising Assistant

West End Organiser

**Stephen Spence**

Hilary Hadley  
 Caitlin Dunham  
 Bebe William-Daniels  
 Emmanuel DeLange



London Area & Commercial Tours Theatre Organiser  
 Variety Organiser  
 Industrial Organiser Low & No Pay  
 Recruitment Organiser - London based  
 Organising Assistant - Theatre and Variety rates  
 South East Organiser

Paul Fleming  
 Michael Day  
 Charlotte Bence  
 Steve Duncan-Rice  
 Kevin Livgren  
 Jamie Briers

### RECORDED MEDIA DEPARTMENT

HoD  
 Television Organiser  
 BBC and Audio organiser  
 TV commercials Organiser  
 Films Organiser and Contract Enforcement Officer  
 Organising Assistant  
 Recruitment & Retention Organiser  
 Organising Assistant  
 Organising Assistant  
 Head of Distribution  
 Senior Distribution Officer  
 Distribution Accountant  
 Distribution Assistant

John Barclay  
 Claire Hood  
 Cathy Sweet  
 Tim Gale  
 Laura Messenger  
 Christine Blake  
 Shannon Burns  
 Caroline Tobiere  
 Glenda Burgess  
 Angela Lyttle  
 Adrian Tulley  
 Camille Alexander  
 Laura Moriarty

### CARDIFF OFFICE

National & Regional Organiser - Wales & South West  
 Recruitment and Retention Organiser  
 Organising Assistant

Simon Curtis  
 Wayne Bebb  
 Mair James

### GLASGOW OFFICE

National Organiser - Scotland & Northern Ireland  
 National Organiser - Scotland & Northern Ireland  
 Recruitment & Retention Organiser

Lorne Boswell  
 Adam Adnyana  
 Marlene Curran

### MANCHESTER OFFICE

North West Regional Organiser  
 North East Regional Organiser  
 Recruitment Organiser  
 Organising Assistant

Paul Liversey  
 Dominic Bascombe  
 Andrew Whiteside  
 Mary Hooley

### MIDLANDS

Midlands Organiser

Ian Bayes

## APPENDIX 7:

**GENERAL BRANCHES****LONDON BRANCHES****NORTH AND EAST LONDON**

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking & Dagenham

DOUG HOULTON

north-east-london-general-branch@equity.org.uk

**NORTH WEST LONDON**

Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Harrow and Westminster (W1, W9, NW1, NW6 and NW8 only).

ELISE HARRIS

north-west-london-general-branch@equity.org.uk

**WEST AND SOUTH WEST LONDON**

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

LARNER WALLACE-TAYLOR

west-south-west-london-general-branch@equity.org.uk

**SOUTH AND SOUTH EAST LONDON**

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

ELIZABETH HOLLAND

south-south-east-london-general-branch@equity.org.uk

**GENERAL BRANCHES OUTSIDE OF LONDON****BIRMINGHAM & WEST MIDLANDS**

TONIA DALEY-CAMPBELL

birmingham-general-branch@equity.org.uk

**BRIGHTON AND SUSSEX**

SORCHA BROOKS

brighton-general-branch@equity.org.uk

**BRISTOL & WEST**

ELTJO DE VRIES

equity.bristolwestgen@googlemail.com

**CARDIFF AND SOUTH WALES**

PHILIP RAPIER

cardiff-general-branch@equity.org.uk

**DEVON AND CORNWALL**

JEREMY FRIDAY

equitydevonandcornwall@gmail.com

**DORSET**

CHRIS GALLARUS

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**EAST OF SCOTLAND**

CATRIONA JOSS

east-scotland-general-branch@equity.org.uk

**ESSEX**

STEPHEN MORIATY

essex-general-branch@equity.org.uk

**GREATER MANCHESTER & REGION**

CHRIS CLARKSON

manchester-general-branch@equity.org.uk

**HOME COUNTIES WEST**

PAULA SOUTHERN

home-counties-west-general-branch@equity.org.uk

**ISLE OF MAN**

COLYN ASHTON-VICKERS

isle-of-man-general-branch@equity.org.uk

**KENT**

MARIE KELLY

kent-general-branch@equity.org.uk

**LEEDS & REGION**

PETE KEAL

leeds-general-branch@equity.org.uk

**LIVERPOOL AND DISTRICT**

DARREN BROWN

liverpool-general-branch@equity.org.uk

**NORTH EAST OF ENGLAND**

ROSIE STANCLIFFE

north-east-england-general-branch@equity.org.uk

**NORTHERN IRELAND**

VICKY BLADES

northern-ireland-general-branch@equity.org.uk

**NORTH LANCS AND CUMBRIA**

WRIGHT HARLOW

north-lancs-cumbria-general-branch@equity.org.uk

**NORTH WALES**

DOC O'BRIEN

wales@equity.org.uk

**OXFORDSHIRE**

ALLAN WEBB

oxfordshire-general-branch@equity.org.uk

**SHEFFIELD**

LIAM GERRARD

sheffield-general-branch@equity.org.uk





Incorporating the Variety Artistes' Federation  
President: MAUREEN BEATTIE  
Vice Presidents: IAN BARRITT and JULIA CARSON SIMS  
Honorary Treasurer: BRYN EVANS  
General Secretary: CHRISTINE PAYNE  
Trustees: JUDI DENCH, ROY HUDD, MALCOLM SINCLAIR,  
TIMOTHY WEST, PENELOPE WILTON, JOHNNY WORTHY

### **Council 2018-2020 (elected 2018)**

#### **General**

Ian Barritt  
Linda Broughton  
Kelly Burke  
Jo Cameron Brown  
Bertie Carvel  
Jackie Clune  
Nick Fletcher  
Tony Gardner  
Graham Hamilton  
Maureen Hibbert  
Maggie Mccarthy  
Linden Walcott Burton

#### **Audio Artists**

David John

#### **Creative Team**

Dan Ayling  
Flora Wellesley Wesley

#### **Dancers**

Nicholas Keegan

#### **Members with Disabilities**

Di Christian

#### **Minority Ethnic Members**

Emmanuel Kojo

#### **Singers**

Bryn Evans

#### **Stage Management**

Adam Burns

#### **Variety, Circus and Entertainers**

Mary Lane  
Stephen Mcguire  
Red Sarah  
Rhubarb The Clown

#### **Young Members**

Paul Valentine

#### **Midlands Area**

Sally Treble

#### **Northern Area**

Stephanie Greer

#### **Northern Ireland**

Alan Mckee

#### **Scotland**

Isabella Jarrett

#### **South East Area (excluding London)**

Dawn Hope

#### **South West Area**

Xander Black

#### **Wales**

Julia Carson Sims

#### **Head Office:**

Guild House, Upper St Martin's Lane, London WC2H 9EG. Tel: 020 7379 6000

#### **National & Regional Offices**

##### **North West & North East:**

Express Networks, 1 George Leigh Street, Manchester M4 5DL. Tel: 0161 244 5995

Midlands & South East: Guild House, Upper St Martin's Lane, London WC2H 9EG. Tel: 020 7379 6000

Scotland & Northern Ireland: 114 Union Street, Glasgow G1 3QQ. Tel: 0141 248 2472

Wales & South West: Transport House, 1 Cathedral Road, Cardiff CF1 9SD. Tel: 029 2039 7971